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Il VI Festival di Musica della Biennale

inaugurato alla presenza dei Duchi di Genova il concerto sinfonico diretto da Dimitri Mitropulos

Musica contemporanea della Bien-nale s'è felicemente iniziato iersera al Teatro « La Fenice » con l'atte-so concerto diretto dal M.o Dimitri Mitropulos, Vi assisteva un pubblico superbo tra il quale abbiamo notico, l'avv. De Pirro, Direttore ge-nerale per il Teatro, il Federale, il Podestà e tutte le altre autorità cittadine oltre ai critici musicali dei più importanti giornali italiani e di molti stranieri, alcuni tra i più bei nomi del mondo musicale ita-liano, i Delegati delle Nazioni ade-renti all'Unione Radio Scientifica-Internazionale, un numeroso grup-po di congressisti alla VI Assem-blea che si svolge in questi giorni al Centro Volpi e la più eletta rappresentanza della società veneziana e della colonia straniera.

Alle ore 21.30 precise i Duchi di Genova sono entrati nella sala accolti da un calorosissimo applauso del pubblico. L'orchestra attacca la Marcia Reale e l'inno di «Giovinezza » che sono letteralmente coperti dai battimani e quindi, ricom-postosi il silenzio, il M.o Mitropu-los, salutato da un'interminabile ovazione, dà l'attacco all'orchestra.

Il concerto s'è aperto con la Sonata per orchestra in due tempi di Giuseppe Rosati, di prima erecuzione assoluta: opera di largo respiro e di una spontaneità impetuo. sa che, incapace di contenersi in limiti formali, evade continuamente da ogni sia pur svagato schema costruttivo per scapricciarsi nelle libere ed alte atmosfere liriche. Nel primo tempo, doloroso e dramma-tico, ricco di slanci, di abbandoni, più fecondo appare lo spirito inventivo dell'autore così per il vario e mobilissimo contenuto temale, come per la copia e l'originalità di certe esperienze armoniche e strumentali.

Il secondo tempo, interessante soprattutto per il suo tessuto ritmico, mutevole e vivo e per certi curiosi atteggiamenti orchestrali, riafferma il carattere impulsivo e schietto del compositore.

E' seguito Bachianos Brasileiros er orchestra da camera di Hector Villa Lobos, il fecondo originalissimo compositore brasiliano che, pre-sentato al pubblico dei Festivals veneziani nel 1932 da Adriano Lualdi, tornava a questa sesta manifesta-zione di musica della Biennale con un'opera che più chiaramente rive-la il suo gusto d'artista e le sue ricche e molteplici possibilità di compositore.

tore per la musica di Sebastiano popolare e in certo senso specchio delle caratteristiche etniche del luogo. Dice il Villa Lobos che « Bach va considerato come una fonte folcloristica universale, come un in-termediario fra tutte le razze della terra. La sua musica viene dall'infinito astrale per introdursi sulla terra e il riflesso di questo fenomeno si riproduce nelle varie regioni del globo con tendenza a universalizzarsi ».

Non crediamo che una sia pur vaga derivazione bachiana di questa opera possa essere notata, almeno nel corso di una prima audizione, dal più attento degli ascoltatori. Certo è che se al di là dall'intenzione del compositore è un disegno architettonico od un atteggiamento ritmico, armonico o contrappunti-stico che ci riporti all'arte del grande tedesco questo viene travorto dall'onda impetuosa dei ritmi e dell'accecante scintillio dei colori della musica popolare brasiliana.

La composizione si divide in quattro parti, un preludio tutto per-corso dalle effusioni di un canto largo e affettuoso che si disnoda spontaneo sopra le trame di un mosso arazzo strumentale, non sen-za accusare, come altrove, le spic-cate predilezioni del compositore per la melodia italiana dell'ultimo ot-

Il VI Festival Internazionale di rezzare voluttuosamente dagli archi fra un trepidante ritmo di rumba, un intreccio di danze scapricciate innanzi a un coloratissimo sfondo folcloristico e una toccata ch'è pure un quadro d'ambiente vi-vacemente colorata fra il turbinotato il Duca e la Duchessa di Genova, S. E. il Conte Volpi di Misurata, S. E. il Prefetto, S. E. l'Ammiraglio Salza, Comandante Militare Marittimo dell'Alba Adria, melodici alle più esasperate complicate di l'ava De Directore dell'ava de cazioni dinamiche e cromatiche del

Il « Secondo Concerto per pianoforte e orchestra in mi magg. » di Leo Sowerby, che ha chiuso la pri-ma parte del programma, trino ed uno nell'avvicendarsi del suo lungo episodio iniziale del suo andante, del suo interludio a forma di cadenza e del suo riepilogo, è un'opera composita e bizzarra nella quale la personalità dell'autore è a tratti insidiata da qualche vago influsso respighiano che si sperde nella ric-ca e agitata sostanza orchestrale e in qualche compincinto abbundono

romantice. La parte pianistica bene aderente al sostegno strumentale e ben equilibrata nel gioco dei timbri, ha avuto un realizzatore eccellente nel pianista Joseph Brinkmann il quale eccellentemente assecondato dall'orchestra, ha potuto sfoggiare tutte le doti più rare della sua tecnica come quelle del suo tocco estremamente robusto e sonoro.

La seconda parte del concerto era dedicata a due italiani: Ettore De-sderi e Mario Pilati. Il primo ha presentato il suo « Salmo N. 87 » per baritono e orchestra, opera che si inserisce a quella parte della produzione del compositore che attinge dal mondo biblico il clima e l'argomento. In questo salmo il canto si sviluppa in armonia col linguaggio musicale dell'orchestra che lo regge, lo commenta e determina l'ambiente lirico e spesso drammatico nel quale la frase si snoda. Non è niente di molto nuovo nella tecnica, niente di molto sorprendente nel contenuto armonico e nella sostanza strumentale del brano che qua e là vagamente aderisce a certe predilezio-ni perosiane; benchè di spontanea ispirazione e sempre contenuto in una linea di nobiltà non comune. Il baritono Antenore Reali ha informato a tale nobiltà di linea l'espressione del suo canto, costantemente nutrito da una voce robusta, morbida, pastosa e di raffinata e ducazione.

Il « Concerto in do maggiore » per orchestra di Mario Pilati col quale si è chiuso il programma rivela il ritorno dell'autore a quel linguaggio caldo, espansivo, cordiale e a volte sovrabbondante e maestoso che si ravvisa nella migliore parte del-Bachianos Brasileiros vuol essere il le sue opere e che meglio vale a derivato dell'amore nutrito dall'au- riflettere i caratteri della sua natura meridionale. Anche in questo Bach e insieme per quelle forme mu-sicali che fioriscono spontanee nei territori del nord-est del Brasile e che sono espressione schietta dell'anima cambia continuamente di soggetto e di umore e che pur non disdegnando nella forma le conquiste della tecnica moderna, non sa staccarsi dai canoni tradizionali.

Il M.o Dimitri Mitropulos, ch'è una cara conoscenza del pubblico veneziano e ch'è stato il vero trionfatore della serata, ha presentato le cinque composizioni in forme che hanno ancora una volta riaffermato le sue preziose doti di interprete acutissimo insieme a quelle di do-minatore autorevolissimo e di trascinante animatore della massa affidata alle sue cure. Egli ha avuto nell'orchestra del Teatro « La Fenice » uno strumento docilissimo per la realizzazione d'ogni suo intendimento e ciò ha permesso che ogni opera esposta si presentasse al pubblico nella chiara e compiuta evidenza d'ogni suo valore e d'ogni suo più minuto particolare fosse pur esso il più sfuggevole e il più riposto.

Il successo del concerto è stato pronto e calorosissimo. I primi ap-plausi si sono avuti dopo la suona-ta di Giuseppe Rosati, il quale ha dovuto presentarsi ripetutamente al proscenio tra le feste più liete. Do.
po la Bachianos Brasileiras di VIIla Lobos, il Maestro Mitropulos è
stato fatto segno ad una interminabile ovazione in seguito alla quala à dovetto transcente. tocento; un'aria che si fa acca- le è dovuto tornare molte volte sul

podio; quindi ancora applausi e chiamate all'autore e al pianista Brinkmann dopo il Concerto di Leo Sowerby e nella seconda parte cel programma, battimani e chiamate in gran numero ad Ettore Desderi, autore del Salmo n. 87, e al bart-tono Antenore Reali. Anche Mario Pilati è stato rievocato ripetuta-mente al proscenio alla fine del suo concerto e con lui il M.o Dimitri Mitropulos che ha visto coronarsi in un clima di entusiasmo il suo calorosissimo successo personale,

Il sesto Festival di musica contemporanea inaugurato iersera col primo concerto alla Fenice

Alla presenza delle LL. AA. RR. il di per sè è stato molto rappresen-Duca e la Duchessa di Genova, con l'intervento di S. E. il conte Volpi nata per orchestra in due tempi di di Misurata, di S. E. il Prefetto, di l'ammiraglio Salza, comandante militare marittimo dell'Alto Adria-tico, del Podestà, del Federale, del gr. uff. De Pirro, direttore generale per il teatro, dei delegati ufficiali delle varie nazioni che partecipano al congresso dell'URSI, di sceltissimo pubblico, fra cui erano numerosi i musicisti e i critici musicali dei prin-cipali giornali della penisola convenuti a Venezia per assistere alle manifestazioni, è stato inaugurato iersera al teatro La Fenice il sesto Festival internazionale di musica contemporanea indetto dalla Biennale d'arte sotto l'alto patronato di S.A.R. ed I. la Principessa Maria di Piemonte.

La prima manifestazione è consistita in un concerto sinfonico, com-prendente musiche di Giuseppe Rosati, Ettore Villa Lobos, Leo So-werby, Ettore Desderl e Mario F1lati: tre italiani, un brasiliano e un nordamericano, direttore Demetrio Mitropulos. La serata si è aperta al suono della Marcia reale e dell'inno

Una volta, e sino a poco tempo a, l'inizio delle cronache di queste manifestazioni spandeva odor di polvere. E', si può dire, soltanto dell'anno scorso la prima affermazione, forse ancora un poco timida, di mutamento di rotta il quale, se non era una vera e propria virata di bordo completa, orientava la barca composizione contemporanea verso un indirizzo che, pur mirando a nuovi orizzonti, si teneva cauta-mente in vista della costa: la costa era l'abbondantemente esplorato ter ritorio della tradizione, intesa nel senso non già di codineria e an-coraggio obbligato alle forme del passato, ma di quella somma di esperienze attraverso le quali la mu-sica era passata per toccare il porto d'arrivo dei mezzi espressivi nei quali lo spirito creativo si aggiornava a norma della evoluzione dei

di ogni epoca. Gli orientamenti della musica eagitava la superficie delle acque, 1 compositori incerti e mal preparati ad un linguaggio nuovissimo, si sbandavano in balla di correnti e perde-vano di vista il punto di partenza senza avere davanti agli occhi un punto d'arrivo. Ma siccome lo spi-rito, anche nei periodi di convulsione, conserva i suoi imperativi, esau-ritisi gli sforzi inani dei tentativi degli esperimenti e delle arbitrarie profezie, ritornava a prendere fl sopravvento e ad imporre le leggi immanenti ed eterne del suo equilibrio che è funzione rappresentativa delia umana verità.

Lo scorso anno sono state avvisa-glie; quest'anno il ritorno all'ombra di quelle leggi è più marcato e quasi definitivo. La fondamentali esigenze dell'arte governano già l'ispirazione degli artisti e, salvo qual-che incertitudine che è stata palese soltanto in un caso — quello del Rosati —, i valori espressivi sono stati rispettati: intendiamo dire (chè il fatto della genialità inventiva e-sula da rilievi generici) la forma, il compito armonico e strumentale e la funzione della melodia. Dunque basta più partiture - catapulte, e una aura rasserenata anche per la critica che può esplicare il suo ufficio enza asprezze partigiane e senza dover distillare eresie estetiche in difesa di artificiosi punti di vista.

mo la musica 1938 riprendere ka buona via lasciata per tanti anni in disparte; vediamo ripristinato il codice della forma, e l'armonia riconoscere la sua logica fuori dal guazzabuglio di anarchie e di sofisticazioni che l'avevano falsata e inquinata. Tuttavia non siamo ancora a posto: l'«ubi consistam» di un'espressione che risponda al sentimento d'oggidi che interpreti la spiritualità attuale, che, infine, rispec-chi il momento nostro, è ancora di là da venire. L'arte ha oscillato come l'ago magnetico: spintasi troppo oltre, viene ora respinta troppo indietro. Bisogna che il ritmo centripeto delle oscillazioni si esaurisca: dopo, dal giusto compendio delle acquisizioni dell'esperienza passata e delle esplorazioni compiute nel campo del futuro, che non tutte furono certo temerarie e pazzesche, anche i musicisti del Novecento sapranno asprimersi in un linguaggio proprio definitivo.

Fatto così in certo modo il punto, e scendendo dai generale al parti-colare, e cioè ad esaminare il programma del concerto di iersera che

Giuseppe Rosati, persistono quei difetti che nelle sue composizioni abbiamo in precedenti occasioni rilevato. Egli crede - e con un compiacente giro di parole mostra di crederlo ancora qualche suo apologeta, anche se non nè è convinto che il non darsi cura di chiudere le sue idee entro gli schemi della forma sia piuttoeto un indizio di personalità anzichè un sostanziale errore. E' proprio vero che, tanto, la costruzione nascerà da sè? Il nostro avviso è contrario. La sua Suonata alla quale non vogliamo disconoscere il pregio di contenere episodii melodici e strumentali di eccellente ef-ficacia (e citiamo per tutti l'attacco del « largo », ampio e solenne) è un musalco di frasi e di movimenti slegati, nel quale il sentimento e l'attenzione di chi ascolta non riescono a polarizzarsi, e anche l'unità espressiva si perde entro contradizioni che vanno dalla eloquente cantabilità di alcune frasi allo sterile chiacchiericcio di certe altre, dalla, durezza di timbri agli inutili e fastidiosi ur-ti armonici; v'è tuttavia della buona linfa nel temperamento del Rosati, che aspetia ancora di case incanalata.

Desderi. Ettore quarto in programma con la musi-cazione del Salmo n. 87 « Dominus Deus salutis meae », per baritono e orchestra, ha offerto un robusto saggio di drammatica declamazione mupreludiato, intramezzato conchluso da episodii orchestrali di sentita espressività di efficaci chiaroscuri ed effetti strumentali, in cui una certa severità liturgica si pa-lesa attraverso la libera ispirazione, mentre la parte vocale, che era affi-duta al baritono Antenore Reali, il quale ha sfoggiato un canto pieno di vigorosi accenti e di morbide inflessioni, segue e rNeva il senso de:la parota con una discorsività ora dolce e dimessa, ora forte e incisiva. E Mario Pilati, napoletano, col tempi e dei modi di vita peculiari Concerto in do maggiore, ha chiuso la manifestazione in giocondità di ritmi e di sonorità che riflettono rano, negli anni decorsi, diversi e contrastanti. Un vento di polemica con un'orchestrazione festesa ed espansiva, piena senza pletora, rigonna senza enfasi, abbandonata gaudio di cantare e risuonare, magari insinuando alla fine, e con gu-stosa eleganza, il ricordo del valzer viennese di Giovanni Strauss.

E questi sono stati i tre italiani. Dal iontano Brasile è tornato Ettore Villa Lobos, che fece già fra noi un'altra comparsa qualche anno fa, ancora e sempre intento nel dotare la musica del suo paese, di cui è il più accreditato rappresentante, di un'arte nazionale che abbia come fondamento la distillazione estetica della musa popolare. Ravvisando nella musica negra la più caratteristica espressione del genio musicale del suo popolo, è con canti e rit-mi ed effetti tratti da quella che ha raccolto le « Bachianas brasileiras » che sono state eseguite iersera. Non sta a noi polemizzare sulla autenticità delle funzioni che, nella formazione dello spirito musicale nazionale brasiliano, il Villa Lobos attribuisce alla musica negra, Accettando Il fatto come sta, annotiamo che le trascrizioni o altro che siano queste quattro « bachiane » disposte in for-ma di suite, coi loro bravi titoli di e preludio, aria, danza e toccata », offrono un esemplare interessantissimo, sia per la ingegnosa fattura, sia per il suggestivo carattere delle me-Iodie, che evocano caratteristici a-spetti dell'anima del paese. Quanto al riferimento a Bach

nuto nel titolo, non se prio cosa dire in meri Come il Villa Lobos secondo posto del pro mericano Leo Sowerby terzo, con un Concerto per pianoforte e orche positore ben preparate Non ha una spiccata tramarina, che anzi la i sto Concerto si informa cito europeismo di ide ca. Steso con vigile tradizionali, diverte e pieno di scorrevolezza in luce le qualità de lersera era il piani Brinkman, preciso e nico quanto espressivo Nel dirigere il pro niese Demetrio Mitrop novello sfoggio di quel ra infallibile di anima e del versatilissimo gu

caratteri più

composizioni affidate al gegno e al suo vivo Magnifiche per suo me

al proscenio alla fine di ogni numero il pubblico è stato esplicito nel dimostrargli la più fervida ammira-zione. Con lui sono stati evocati ripetutamente anche i compositori che ad eccezione del brasiliano, erano tutti presenti. Applausi calorosi so-no stati tributati anche al baritono Reali e al pianista Brinkman

VI Festival di musica della Biennale

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(Dal nostro inviato speciale) VENEZIA, 6.

chestrale stupendamente diretto da Dimitri Mitropulos e con d'arte veneziana ».

per orchestra la serie dei con. spirito esotico-danzante fuori lo auguriamo. terti, la manifestazione si è luogo come appunto accade nel inaugurata sotto i migliori au. Preludio, nella Danza e nella Un tradizionalista mediterraneo spici. In questo giovane musi. Toccata. cista romano, che abbiamo costantemente seguito nella sua chiara ascesa, troviamo oggi un no Bach. compositore sicuro di sè, riuscito ad esprimere con moderno e sintetico linguaggio, che non è più tentativo ma tendenza, le proprie idee.

Tale tendenza diverrà presto stile: ce lo dice il giuoco armonico, orchestrale e contrappun tistico di questa Suonata che mo per il ritmo, soste, riprese, racchiude nei suoi due tempi uscite dell'istrumento solista; un interessante movimento di tutto è accademico, tutti i propiani sonori, momenti di stasi cedimenti sono già invecchiati. profondamente pensosi e melodie tanto lunghe quanto sen. ta 43 anni; egli scrisse il Contite. Non ci è possibile analiz. certo sei anni or sono. Orbene, zare minutamente questa par-titura, ma desideriamo citare 1 passaggi sottilmente studiati che racchiudono le due uscite del violino solista e particolarmente quella del 2. tempo poggiata su di un basso di indovi natissima colorazione. La pen-sosità del bel *Largo* contrasta con la vitalità del Presto; ma ambedue i tempi rispondono ad un unico concetto ispiratore che, spezzando i vecchi sistemi costruttivi, raggiunge, attraverso una vera e propria « li-bertà » tecnica, un livello non facilmente conquistabile d i « musica pura ». Verso Giuseppe Rosati, « musicista purificato », si dirige oggi con maggiore simpatia e fiducia la nostra attenzione.

Scrive Heitor Villa Lobos: La musica di Bach viene dall'infinito astrale per introdursi Come già in altre composizio-sulla terra e il riflesso di que-sto fenomeno cosmico si ripro-ti i sentimenti di cui è capace duce nelle varie regioni del glo-il suo nobile animo, raggiungenbo con tendenza a universaliz- do tutte le caratteristiche d'uzarsi ». Il ragionamento non ci na polifonia religiosa. Canto ed tandone le intenzioni con fedelgarba molto; lo ammetteremmo orchestra formano un'identica soltanto se il musicista, attracosa ed anche se qua e là qualverso la sua Bachianas brasilet che reminiscenza appare, essa to il concerto a memoria. con straordinaria sicurezza. Egli è

luogo come appunto accade nel

Di tale irriverenza soltanto uno non si adonterà: Sebastia.

Un concerto nuovo già "vecchio,,

Di composizioni come il Secondo concerto per pianoforte e orchestra di Leo Sowerby ne abbiamo intese già molte. Rit-L'autore di questa musica conla musica, per lo meno la muordinario di chiarificazione. Non fosse altro, ha trovato la soluzione chimica capace di distruggere le vecchie formule. Ma, a quanto pare, Leo Sowerby non se ne è ancora accorto.

sta silenzioso. Silenzioso per noi italiani, particolarmente (che un giorno o l'altro lo « scopriremo »), ma non per l'estero, ove egli gode una giusta e meritata fama. Per nostro conto lo ammiriamo come musicista e come esteta: e non da oggi. La composizione che egli ha Una irriverenza a Bach presentato al Festival è ispira-ta al mondo biblico ed ha per titolo Salmo LXXXVII; è scritta per baritono ed orchestra.

ras, lo idealizzasse al cento per rientra in quella dolorosa atmo cento. Invece no: profittando sfera che da tempo forma la di di questa traballante sentenza stinta personalità del musici Ieri sera, al rinnovato Teatro La Fenice, con un concerto or-legli maschera Bach con spunti sta nostro. Vorremmo consiglia di danza più o meno aristocra- re al Desderi di uscire da que tici, con coloriti di secondo or- sti sentimenti non tanto per to da Dimitri Mitropulos e con il concorso di ottimi artisti qua-li il nianista Giuseppe Brink. Villa Lobos è il musicista del-per quanto si riferisce ai sogli il pianista Giuseppe Brink-man e il baritono Antenore Reali, si è iniziato il « VI Fe-stival internazionale di musica contemporanea della Biennale villa Lobos e il musicista dell'per quanto si interisce al sos-l'ottimismo; crede a modo suo getti ispiratori; ma, nello stes-so tempo, temiamo che così facendo l'artista distrugga se vedrebbe volentieri spuntare il stesso. Ettore Desderi, che ha sorriso di Igor Strawinski. Ma analizzato con tanto acume le non tutti, fortunatamente, la forme sinfoniche, teatrali e fol-Un compositore "purificato,, pensano come lui, ed allora, lo-diamolo quando mostra vero rt. sempre essere prigioniero di spetto per il grande classico (è quel cerchio chiuso che ha cosati, al quale è toccato l'onore il caso dell'Aria) e disapprovia struito con la propria volonta di aprire con la sua Suonata molo quando ama fare dello di ferro? Forse si. Ma non glie-

Mario Pilati ama la sua terra tanto quanto la sua arte ed e così che questa vive in pieno della bellezza di quella. Il suo Concerto in do maggiore per orchestra è, in verità, un inno al nostro sole, al nostro entusiasmo, alle nostre bellezze na-

L'azzurro ed il sole di Napoli appaiono sovente in questi tre tempi mascherati con tre titoli comunissimi e di poco conto. Basterebbe sentire lo spunto del primo allegro per convincersi di qual natura sia la mu-sicalità di Mario Pilati il qua-le, se dimostra di amare i svoi numi - abbiamo citato così Strauss e Pizzetti - non di mentica più di essere divenuto mediterraneo e tradizionalista da quando rinunciò agli ibridi tentativi della prima giovinezza. Il festoso tema iniziale, l'Adagio, Rondò alla tirolese sono cose nostre, italianissime; il concetto, qui, uccide la for-Il canto d'un musicista ma. Il tentativo di « musica pura » fugge via con il ricordo " silenzioso,, di Riccardo Strauss.

Ettore Desderi è un musici-glio. Sente nelle vene scorrere altro sangue e il pubblico lo segue con simpatia ed applaude

Il successo della serata

Così il concerto, iniziatosi feicemente con un italiano modernissimo come Giuseppe Rosati, si è chiuso con un tradizionalista mediterraneo come Mario Pilati. Il Festival è nato, dunque, sotto buona stella.

Un personalissimo successo ha ottenuto il maestro Dimitri Mitropulos che in tutti e cinque i lavori ha dimostrato di saper cogliere in pieno lo spirito dei vari autori rappresen-

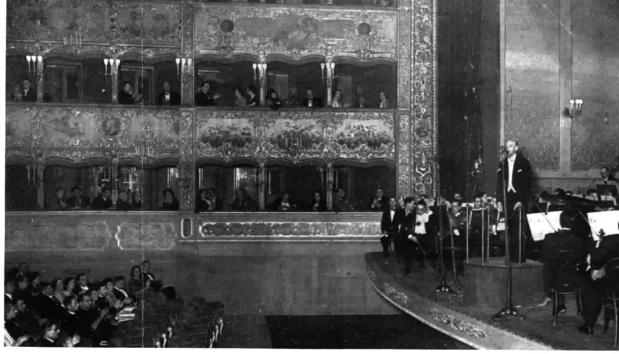
curezza. E stato chiamato numerosissime volte al podio.

Ottimo successo hanno anche ottenuto il valente pianista Brinkman e il baritono Ante-nore Reali che posiede voce cal-da e intonatissima.

Giuseppe Rosati, Ettore Desderi, Mario Pilati e Leo Sowerby si sono dovuti presenta-

re più volte alla ribalta.

Al concerto assisteva un pubblico superbo tra il quale abbiamo notato il Duca e la Duches sa di Genova, S. E. il conte Volpi di Misurata, S. E. il Prefetto, S. E. l'ammiraglio Salza, co-mandante militare marittimo dell'Alto Adriatico; il dott. De Pirro, direttore generale per il Teatro, il Federale, il Podestà e tutte le altre autorità cittadine, oltre ai critici musicali dei più importanti giornali italiani e di molti stranieri, alcuni tra i più bei nomi del mondo musicale italiano, i defegati delle nazioni aderenti all'Unione Ra-dio-scientifica internazionale, un numeroso gruppo di congressisti alla Sesta assemblea che si svolge in questi giorni al Centro Volpi, e la più eletta rappresentanza della società veneziana e della colonia stra-



sopra: il Concerto diretto dal maestro Dimitri Mitropulos al Fesstival musicale di Venezia. - In alto: la magnifica Villa Reale di Stra che fu del doge Pisani e dove si è svolto il Concerto di Musica e Danze del '600 e del '700 veneziano.

MARIO RINALDI

Symphony's First Concert Draws 4,600

Brahms and Tschaikowsky Thrill Listeners in Northrop Hall.

By James Davies.

The greatest audience that ever greeted the symphony orchestra on an opening night-more than 4,600 persons-made Northrop auditorium ring with its appreciative welcome to Muropoulos and his men fricay night. It was a gala audience overjoyed that once more they could foregather in this grand hall and enjoy such music as the orchestra provides.

'Isn't It Grand?'

I feel sure that no matter what he program might have been or how indifferently it might have been performed there would have been few to find fault. It was not a fault finding audience, rather one that had made up its composite mind to enjoy itself thoroughly. The tremendous bursts of applause proved that it did.

That is the great reason why the opening night of a symphony season is different from all that follow. There is less inclination to criticize, more determination to praise and as one wandered through the packed foyer, or tried to, at the intermission, the universal comment was: "Isn't it grand to have the orchestra back again?"

And so this commentator feels little inclination to criticize, for he felt with the audience that life was quite a bit cheerier because the symphony season had opened.

Strings Didn't Bite.

Mitropoulos was in an excellent mood and carried on with his customary enthusiasm, I would not say that the performances we heard were the best we have ever experienced of the first Brahms and the fifth Tschaikowsky symphonies; perhaps one has no right to expect orchestral perfection so early in the season.

Sometimes the playing had superlative qualities, again there were spaces in the orchestral fabric that one wished had been more nearly like our pre-conceptions expected Sometimes, for example, there was less of the electric in the attacks and the strings did not bite into the music with their usual vigor.

The Brahms symphony has probably never been performed here with greater refinement or with richer appreciation of its thousand hidden beauties, but this fact seemed to affect the vigor of the sturdier passages. Or was it a clearer conception of the music than we have previously heard? That, I think, is a matter of taste. At any rate the melodious sections possessed a suave, glowing loveliness, a greater charm and provided a deeper insight Brahms' heart.

Brahms Misunderstood.

Some, no doubt, would find greater pleasure in pondering on the quality of the Brahms mind; but in life he was unapproachable and from this fact has been deduced certain attributes of the composer that had no basis in truth.

The Tschaikowsky symphony provided a violent contrast to the foregoing. It opened with heartsearching tenderness and whenever similar sections were played throughout the symphony they were the finest examples of exquisite tone color. But the contrasts in the symphony itself are so vivid and must be, since the combination leads us into the Tschaikowsky mind and morals.

The struggle between good and evil was startling, the former the apotheosis of gentleness, the latter a torrential outpouring of the passions of a tortured soul.

Agony Ineffective.

Mitropoulos gave the latter with fremendous fervor; but the accelerated tempos served little purpose since the players, try as they might, could not play all the notes and the cries of agony as the composer opened up his heart had less effect than they would have had if the brasses had been kept under closer restraint.

THE MINNEAPOLIS JOURNAL

IE SAINT PAUL PIONEER PRES

SATURDAY, NOVEMBER 5, 1938.

By Frances Boardman

After a public silence of more

than six months, the Minneapolis

Symphony orchestra, Dimitri Mit-

ropoulos conducting, gave the sea-

son's first concert Friday evening

before an audience that all but

taxed the capacity of Northrop

auditorium, and whose members

welcomed the conductor back with

the most insistent and energetic

The general social aspect of

these opening symphony nights is

largely responsible, of course, for

the agreeable air of bustle and an-

ticipation that prevails on such

occasions, but this mild ado gives

way palpably before the real ex-

citement caused by the impact of

full, rich, orchestral tone upon

ears temporarily unaccustomed to

it. Its utterance creates a vibrat-

ing musical life beside which even

the greatest radio broadcasts seem

There are a few new musicians

believe, but neither they nor

in the ensemble, seven or eight,

their colleagues seem to have had

serious difficulty with the business

of amalgamation. The performance,

as a matter of fact, was unusually

precise, polished and elastic for a

season's opener. And again there

was every evidence of the happy

entente existing between Mr. Mit-

The program arrangements of

fered a fine opportunity for un-

hampered appraisal of orchestra's

fine resources and the conductor's

employment of them, for it con-

sisted of two symphonies so fa-

miliar as to requere a minimum of

concentration on their actual con-

tent: the Brahms No. 1 and the

Tschaikowsky No. 5, neither of

which, as it happens, had previ-

ously been conducted here by Mr.

As always, he showed his secure

working knowledge of the scores,

and the notable facility with which

he gets what he wants from the

players, and these are real funda-

mentals. When it comes to inter-

pretation I think it is permissible

to take issue with him at several

points. The great Brahms opus, for

instance, has always been deemed

great largely because of the touch-

ing simplicity of spirit in which the

composer so obviously approached

its creation. It is of the essence of

Brahms, and of that earlier-day

German character which he typi-

fies, that no degree of technical so-

phistication—and he had a world

of it-could make him less tenderly

conscious of the naive folk songs

and the grave chorales which were

part of his early life. Friday's per-formance did not seem to take

much cognizance of this aspect of

the composer's spirit, but was rath-

er from first to last, a demonstra-

tion of fine and dashing virtuosity.

late Arthur Nikisch brought

Tschaikowsky into some disrepute

by persistently over-sentimental-

izing him, certainly the present-day

concert-goer is apt to be rather

aggressively on the alert for signs

that this music is being allowed to

become either saccharine or tear-

ful. Under Mr. Mitropoulos' guid-

ance it was neither. He played it,

obviously, for the beauties of line

and color in which it is so rich,

and kept a consistently firm hold

upon its outlines, for which thanks

are due him. I felt at times that

there were exaggerated effects, es-

pecially in the manipulation of dynamic contrast, but that is a mat-

ter simply of personal taste-pos-

sibly, even, of personal prejudice.

But no matter how, if ever, these legitimately debatable points may

be settled, there is no doubt that

the symphony season is off to a

flying start,

Whether or not it is true that the

ropoulos and his men.

Mitropoulos.

a little pale and remote.

expressions of cordiality.

NOVEMBER 5, 1938 Mitropoulos Given Ovation At Premiere

Audience at Season's First Concert Enthusiastic in Applause

By Johan Storjohann Egilsrud

When Dimitri Mitropoulos steped up on the podium in Northrop Auditorium last night to conduct the first symphony concert of the season, he was met by a storm of applause that was an unmistakable tribute to the great conductor. The exceptionally large and festive audience had gathered to hear a program that one might have thought would be too severe to draw a full house, since it was made up only of two complete symphonies.

Although the social significance of an opening night might account for some of the attendance, it was mainly the magic of Mr. Mitropoulos' art which made music lovers flock to hear him conduct no matter what the program might be.

Popular Symphonies

Besides, the two symphonies on the program are the most popular in the entire literature. Brahm's C minor has the distinction of being at once profoundly intellectual, emotionally stirring, and full of inspired melodies, which makes it popular both with the purist and the layman. That Tchaikowsky's Fifth Symphony has all the emotional abandon, the color and the excitement that gives universal popularity is, of ourse, an accepted fact.

It was interesting to observe the reactions of the audience to the wo works. If my observation was not entirely at fault, I noticed the enthusiasm reached its highest pitch, not, as one should expect, after the thundering climax of Tchaikowsky's work, but after the sublime triumphant close of Brahms' great masterpiece. This vas possibly the effect of the conductor's own sense of values. That so great a musician as Mr. Mitropoulos should find more inspiration in the soul-searching and mind-satisfying music of Brahms than in the somewhat obvious and often blatant symphony by Tchaikowsky, and that, consequently, his conducting reached its highest perfection in Brahms, explains perhaps the response of the audi-

Animated Reading

And yet, no one could accuse the conductor of indifference to the Tchaikowsky music. He gave the symphony a reading that was animated by a surging passion, a dramatic vigor and an abandon which, in the climaxes, made chills run down the spine from the sheer nervous reaction to the intensity of the sound. It was an interpretation that Tchaikowsky himself, who often complained of the excesses of conductors approved of-for it gave the dignity of true passion to passages which less gifted conductors exaggerate into hysteria; it gave full sweep to the great melodies; and it rose, in the brooding opening and the pathetic first theme, above spineless pleading, indulged in by some conductors, to a profound cry for pity.

Coming after the Brahms Sysphony, it seemed, in spite of its work has as much vigor, drama and melodic splendor as the Tchaikowsky symphony, and it has in addition a profundity of emotion and an intellectual force that far surpass it.

Mitropoulos at Best

The conductor never was greater than in his performance of Brahms last night. The inttroduction, full of restrained inttensity, reached a hushed expectanccy that prepared wonderfully for thhe outburst of the first energetic theme. It took almost half of thee first movement before the connductor fused the players into that rresponsive instrument that the oorchestra has become under his s guidance; but from then on therere was

THE MINNEAPOLIS STARNOVEMBER 5, 1938

MUSIC Symphony Season Opens at Northrop

Section 1989 St. Co.

By JOHN K. SHERMAN

The usual blandishments of an opening symphony concert-over tures and other lighter bric-a-brac of the concerthall-were lacking at Northrop auditorium last night, but the audience, with only two chances to applaud, seemed to weather well the rather severe test imposed by a program consisting only of two symphonies.

For their initial concert Dimitri Mitropoulos and the Minneapolis Symphony orchestra offered the Brahms First symphony and the Ischaikowsky Fifth.

It was a veritable feast of symphonic music, revealing the orchestra in surprisingly fine form and Mitropoulos his old demonic and dynamic self.

The Brahms proved a noble and mpressive season opener, and under those expressive hands that always seem to weave a sorcerer's spell, it grew and expanded like a living organism. THERE WERE SPACIOUSNESS AND MAJESTY AT THE OPENING AND AS THE WORK PROGRESSED IT UNFOLDED IN FULL BEAUTY AND WARMTH.

Some of the pages at first seemed prosy, but by the time the third movement was reached, the fine unity of Mitropoulos' conception and the ceaseless care for detail he gave it were impressively

The finale, which is less an end than a glorious dawn, was remarkable for its eloquent and heroic affirmation, set forth with splendor of tone and a climactic force that definitely set a seal of genius on the interpretation.

The whole performance was notable for its lucidity and calm strength, its total lack of obscurity or uncertainty.

Mitropoulos set Tschaikowsky's COAT-TAILS ON FIRE in the E minor symphony. His version was doubtless farther from the norm and more individualistic than any performance of the Fifth Minneapolis has heard.

And I can't help feeling that the furious tempo at which it was taken, particularly the first and last movements, made the work more rattly and hectic than it needed to be.

Indeed, the galloping speed of the thing, which made the finale a pounding engine of tone, obliterated a great many turns of phrase which give the symphony a good deal of its charm.

I suspect Mitropoulos is rather impatient with Tschalkowsky.

Yet there was no denying the incredible vitality he gave a composition that is usually pawed and fondled.

His reading furnished a new i rather eccentric "slant" thrice-familiar piece, and because it was lit with so many unexpected accents, because its wild pace kept interest at fever pitch, it was a gripping and pulse-stirring performance. It was "spiked" Tschaikowsky, nevertheless.

many soaring melodies and its a steady increase in expressivebeauty, somewhat obvious, frantic ness culminating in the last, treand over-emphatic. For Brahms' mendous hymn of triumph that closes the symphony.
One knows not what to admire

> the most in the conductor's performance—the depth of the emotions, the keen sense of structure, the masterly power of transition, or the unfathomable quality called genius that suddenly illuminates the music until the listener feels he has looked into a world of such significance and beauty that he has become a richer soul from the experience. Combined, these qualities made the performance so superb the audience became unrestrained in its enthusiasm and called the conductor back repeatedly to acknowledge the applause.

The Muceapalix Vriberce November 12, 1938

The Symphony Orchestra.

given in Northrop auditorium Fri- timacy, tonal equilibrium and feelday evening. Instead Mitropoulos ing that should exist. introduced a Grieg quartet for strings in G minor, arranged for Bach Prelude and Fugue in D orchestra. Our conductor seems to minor had spirit and greater anihave a decided fondness for com- mation than is customary in the positions of this character set in the performance of works of this nalarger frame of the orchestra, and there are many who agree with dered may be taken for granted for him that such music gains rather Mitropoulos was again the master than loses by this transference.

one can imagine that chamber mu- spirit of the composer. sic in which there are suggestions that demand a broader expansion may win success under such treatment. This Grieg work, however, mighty impulses, lofty purposes, does not appear to be one of the depth and breadth of heart and very few. There are a large number of passages of great loveliness, none where one can detect a trace of passion and no touch of he dramatic.

original form, there are too many quence. repetitions, which in spite of the charm of the melodies grow weariome quickly.

It served one great and good purly in tune. Preparation of this performances the remainder of the tention to detail. One had better and Mitropoulos derived more pleasure from its loveliness than anybody else.

Presumably difficulties are encountered when a conductor tries to mould 60 or more players into unit with the technical perfection of four players trained in in all his songs and most of his chamber music through years of encores; although association together. That Mitro- "Zueignung" would be improved poulos succeeded so well is a matter of congratulation; at the same accelerando up to the climatic high time where there exists degrees of note. expertness, of tone and of experi-

ence, it is practically impossible There was no symphony on the to bring out of a large body of econd symphony concert program, players that finesse, delicacy, in-

The Respighi arrangement of the ture; that it was magnificently renwhose leadership leaves nothing Not all quartet music does, but unsaid or undone to re-create the

He had to re-create two spirits, one of them with the glow of the southland, the other stirred by mind. Our conductor made the performance vital, vivid and of sonorous splendor.

Tschaikowsky was represented by the Overture-Fantasia, "Romeo and Its attractions lie in the fact that Juliet," in which the episodes of it stands firmly founded on folk the drama are presented musicalmelodies. At least that assumption ly. These come to an audience was forced on me after a first clearly enough, but one never eshearing. Dances, merry tunes and capes the suspicion that it is a again dances and merry tunes oc- Russian hero and heroine about cupy most of the canvas. It is whom he is writing. However, evident, too, that Grieg was not here again the orchestra caught moved greatly in writing this each passing phase of the dramatic music. There is ample reason why development with fine precision, it never became popular in its with great unanimity and elo-

John Charles Thomas, baritone, was the soloist and to judge from his singing at this concert he still deserves the title of America's best ose in this instance for the string baritone. He was in splendid voice orchestra played with splendid and better still he interpreted the manimity, fine tone and excellent- Grief song "Eros"; "Phidyle," Duparc and "Salome! Salome!" with position will have its effects on all prodigality of tone and minute ateason. It was beautiful playing forget "O liebliche Wangen." He reached his climax with a superb rendering of Gerard's monolog, Nemico della Patria," Giordano.

Supported by orchestral accompaniments that one can describe as among the most finished we have ever heard, this singer gave richly the Strauss if the last page were sung slightly

JAMES DAVIES.

The Faired Paul Proceer Press

Minneapolis Symphony Review

Empty seats were all but non- | miniature on ivory can be reproon Friday evening, when the Minneapolis Symphony orchestra, Dimitri Mitropoulos conducting, gave the second concert of the season, with John Charles Thomas, the popular baritone, as assisting solo-

Once more the orchestra responded to the wizardy of the Mitropoulos workmanship with a brilliantly articulated performance, and once more Mr. Thomas exhibited a vocal art whose beauty and authority are matched by very few singers now on the boards, so every one, presumably, found the experience not only satisfactory but definitely exhilirating.

In place of a symphony Mr. Mitropoulos elected to play the Grieg Quartet for Strings, in G minor, Op. 27, its dimensions expanded to inclusion of the whole string section of the orchestra. Even the double basses were given a voice in the proceedings, the idea being that the 'cellos, unsupported, were scarcely strong enough to carry the weight of the tonal structure above them. Otherwise, the score was not altered.

Now, among all string quartets, this one, with its warm, romantic color and freedom from the restraint of severe classical form, is probably better suited to such expansion than any other that could be named, and yet it never seemed entirely successful. After all, the difference between chamber music and orchestral music is something more than merely a difference in volume, and a work conceived for four single voices, and designed for presentation in relatively intimate surroundings can only sound like the hybrid it becomes when subjected to a powerful amplification out of line with its character. A

The Minneap. Journal November 12

Thomas and Symphony in New Triumph

By Johan Storjohann Egilsrud The audience that filled Northrop auditorium last night for the second symphony concert of the season was even larger and more enthusiastic than the audience of the opening night.

Dimitri Mitropoulos had planned program of exceptional interest effect of the quartet was so and variety, built around the great G minor string quartet by Grieg and completed by two such complementary compositions as the classical Bach "Prelude and Fugue in D major" and the romantic "Romeo and Juliet" overture by Tschaikowsky.

And the soloist sang not only two arias but also two songs. It is to be expected that such a program, directed by a man of genius and sung by a great barytone, should bring ovations from the audience.

General Coloring Excellent

In his approach to the Bach 'Prelude and Fugue," Mitropoulos gave full reign to the inner compulsion of the thematic material and let the self-generating energy of the fugue rise to its gigantic intensity by a masterly use of rhythmic and dynamic accumulation.

Sensitive to the organ quality in Resphigi's orchestration, the conductor balanced the choirs carefully and produced the fitting organ texture. Although in a few spots where Resphigi imitates an organ mixture, the effect was rather heavy because all the instruments were equally loud, the general coloring remarkably well worked out

By Frances Boardman

existent in Northrup auditorium duced on a vastly larger scale, but it will not, thereby, become a legitimately created life-sized portrait.

But in spite of the fact that the sensitive and fastidious Grieg would perhaps have been disturbed by the transformation of his opus, he would certainly have admired the performance, which was conspicuously successful.

Opening the program was the Respighi transcription of the superb Prelude and Fugue in D major by Bach. This was enriched and ornamented by recourse to the whole orchestral gamut of color and tone, and here again, the treatment by the musicians, under the Mitropoulos guidance, was highly effective. I was unable to hear the "Romeo and Juliet" overture by Tschaikowsky closed the concert.

No matter what one might think of the appropriateness of transferring a piece of chamber music like Grieg's G minor Quartet from the intimacy of the home or a small hall for which it was conceived to a vast concert auditorium by simply increasing the tone volume, one thing is certainthe composition, as it was played last night, had enough orchestral color, dramatic power and structural force to project itself with ease into the huge hall.

Triumph for Director

That Mr. Mitropoulos loved the music was obvious from the superb interpretation he gave the quartet. There was not a phrase, not a transition that had been neglected. Everything was glowingly

And the string section surpassed itself in execution of this work. The conductor knew exactly what to underline to achieve the variety which the uniform timber required to avoid monotony. He outlined the shape of the themes sharply, emphasizing their incisive character and dynamic contrasts; he explored all possible tone textures; he gave the yearning melodies in the Romanza a sense of soaring aspiration by accentuating the background of forzandos; he brought out the folk-dance character of the Intermezzo, and he loosened the kinetic drive of the last movement by letting the sheer gusto of the rhythm sweep with unimpeded force to the impact of the cli-

Although a great deal of rubato and changes in tempo were used to heighten the romantic quality of the music, the conductor never lost sight of the development and the structure. The electrifying that the audience gave the conductor an ovation.

Thomas Acclaimed

Fervor and color gave life to the "Romeo and Juliet" overture at the close of the program. There was, perhaps, a lack of elasticity in the love theme, but the excitement in the street scenes was breath-taking; and the somber, dying cadences at the close were deeply tragic.

The tumultuous applause which forced the soloist, John Charles Thomas, to give three encores was ertainly deserved. His rich tones, his poise and his mastery of styles made it possible for him to give every type of song a vivid interpretation.

Somewhat too relaxed in Grieg's 'Eros," he failed to give the climax its full brilliance and was overwhelmed by the orchestra, but in Duparc's subtle "Phidyle" he showed superb mastery of style with infinite modulations of tone that blended perfectly with the

tonal texture of the orchestra. It was in the dramatic arias, "Salome" from "Herodiade" and Giordanos "Prologue" that the full splendor of the voice and the vivid histrionic gifts came to their full unfoldment.





Dimitri Mitropoulos-Minneapolis

MUSIC

The Minneapolis Symphony orchestra under Dimitri Mitropoulos definitely hit its stride at the second concert of the season last night in Northrop auditorium. Here was program of solid satisfactions, of variety and color and amazing, effortless skill in per-

The presence of a greater John Charles Thomas, American baritone, who sings twice as well today as he did five years ago, provided a centerpiece of superior vocalism which had the added garnish of incomparable accompani-

The orchestral portion of the program had wide range and great distinction. However one may re-Bach organ pieces, there was no resisting the rich, thick texture of Respighi's arrangement of the D major prelude and fugue, the atin warmth and drama which on to the original.

The performance was brisk and strong-sinewed, and not a stitch was dropped in the vigorous weaving of the fugue.

To Mitropoulos and his accomplished string sections must go credit for making Grieg sound as important and vital as it did inlast night's orchestral version of the G minor quartet.

This quartet contains some of the meatiest Grieg in any form, and it betrays occasionally his redundancy and banality too.

But the frequent second-rateness of Grieg's musical thought was sublimated by the vigorous. unified performance given it, a reading that had passion and grace and rhythmic impulsion that made it sing. The flexibility of the string orchestra was a marvel to behold.

The deft dovetailing of parts, the enlivening accents and sharp edges Mitropoulos injected, made this work less a case of orchestral inflation than reincarnation on a higher plane.

Worth anyone's gasp was the rapt, tender and intensely exciting presentation of Tschaikowsky's "Romeo and Juliet" overture, a performance better in my opinion than Toscanini's recent broadcast of the work and also far more convincing than last week's Fifth symphony.

Mr. Thomas' tones were in unusually good condition last night.

Singing without strain, with simplicity and sureness of production, he gave a marvelously consistent performance in songs by Grieg, Duparc, Massenet and Giordano.

He added for good measure Brahms' "O liebliche Wangen," Rossini's "Largo al factotum" and Strauss' "Zueignung," the latter a rather flaccid effort coming after a long and nobly voiced list of Mitropoulos' accompanisongs. ments, minus score, were works of art in themselves.

MITROPOULOS OPENS MINNEAPOLIS YEAR

Begins First Full Term as Conductor, with Tchaikovsky and Brahms Works

Minneapolis, Nov. 20.—For the opening concert of his first full term as conductor of the Minneapolis Symphony, Dimitri Mitropoulos offered the the Tchaikovsky Fifth.

tropoulos achieved roundness and mastations, in an effort to build up support jesty of conception, clarity of statement,

firm yet tender exposition that gave lift to the work and showed imagination and insight in every measure. The Tchaikovsky performance was an odd one, made so chiefly by a breakneck

pace that gave almost hysterical vehemence to the first and last movements While this version was almost dizzy in the speed with which familiar landmarks flashed by, it nevertheless had an impulsion, a cutting edge, which threw he old staple into an entirely new light.

The symphony, at its second concert, evealed a smoother ensemble and closer tonal texture. The major offering of the evening was Grieg's G Minor string quartet and in it the orchestra, under Mr. Mitropoulos's scrupulous direction, displayed marvelous flexibility and conovel if rather severe combination of ordination. It was glorified Grieg, surtwo symphonies—the Brahms First and prisingly listenable. Other orchestral items were the Respighi arrangement The largest opening night audience in of the Bach Prelude and Fugue in D. the annals of the orchestra assembled at Northrop Auditorium to hear an ensemble that revealed a smoothness of a sensitive and vibrant reading. John tone remarkable at this stage of the season. There are a number of changes
in the personnel, and in the sections of songs with faultless poise and delivations affected there is notable improvement.
The Brahms C Minor was by far the more convincing performance of the ing broadcasts over all Twin Cities statwo symphonies played. In it Mr. Mittenselles achieved reproducts and several outlying Minnesota stations, in an effort to build up support

JOHN K. SHERMAN

11-19-38 MUSIC

The Symphony Orchestra.

Northrop auditorium, when he appeared as conductor, of ways and it is this habit that soloist and arranger. He has given militated against a wholehearted previous demonstrations of his acceptance of his musical mesability in these three fields and on sage. It is eloquent music, full of this occasion he enhanced the reputation established for versatility and a genius for making the utmost of any musical situation that

There were also three "first times" on the program, that is, three of the four compositions were heard in the forms presented by no matter how lovely they appear. the orchestra. First the overture, adds a certain degree of prolixity "The Corsair," by Berlioz, with that fails of its purpose. We may which Mitropoulos opened the pro- add that the work was performed gram. This is dazzling music, rich magnificently, even if we insist gard the propriety of transcribing in orchestral color and with plenty that the transference of a compoof dramatic feeling to add zest to sition for four stringed instruments the performance.

of the Franck string quartet for creases the danger of exaggeration orchestra that was singularly in- both of tone and varieties of tone the Italian composer has grafted triguing, particularly for the reamotives in development.

As in the symphony Franck per-

mits himself to dwell extensively It was Mitropoulos night at on certain phases; if a certain ex-Friday, pression pleased him he did not hesitate to utilize it in a number dignity, nor was this dignity discarded in the Scherzo, for instead of the customary light, bright and cheerful treatment he gives a series of charming musical pictures with no trace of humor.

But to draw out his ideas until they become somewhat attentuated, to the larger frame of the whole Then followed an arrangement string orchestra unquestionably in-

It was a glorious performance, son we were flar more convinced for Mitropoulos minimized the the Belgian composer was moved mentioned danger and gave undissymphonically when he wrote the puted evidence that the string seccomposition tham was the case with tion of the orchestra possesses a Grieg. Indeed iit might be an ex- glory all its own. It is for this tension of the Franck symphony, reason that we are grateful our so closely does it follow the same conductor included this work on the program; it added conviction to our suspicion that we have a string choir the equal of any in the

> After the intermission Mitropouos played and conducted the Malipiero concerto for piano and orchestra and again we must emphasize what we have written previously concerning his art as a pianist. His soul is in the music and he wrought out of this composition an entity that struck fire in our imagination. He is a brilliant technician, but he makes his technical ability simply a means to an end and that is, to convey what he conceives to be the composer's intentions.

> There are fine melodic passages work and there are some where one can find no trace of melody and that is right and just if the creator felt what he wrote. It is a composition of moods, and from what we know about Malipiero he experienced many and varied moods. It is music that to be correctly estimated must be heard again and again.

The finale on the program made a fitting climax. It was Mitropoulos' own arrangement of the Fantasia and Fugue in G minor by Bach. Let this be said at the outset: Mitropoulos treats the original with the utmost respect, for he has retained its essence while making one feel the impact of a great orchestra, used to intensify what the composer had to say.

We have never heard any of the many transcriptions to which we have been subjected that approached this in sheer power and majesty. No other word completely expresses the singular force and dramatic intensity that grew into a flaming volcano of tone. We may, I think, justly object to the French horns assuming so large a part of certain sections of the canvas, but even admitting their uncommon vigor the rendering of the whole work was more than exhilarating-it was an inspiration.

JAMES DAVIES.

By JOHN K. SHERMAN One of the seven wonders

modern Minneapolis is Dimitri Mitropoulos playing the piano while accompanying himself with his own orchestra, which he leads in his spare moments. The feat is done without mirrors, confederates in the wings or other paraphernalia.

If he were one of those East Indian gods with three pairs of arms, one wouldn't be so impressed with his achievement.

But possessing only the normal physical equipment, he must take rank among the major magicians of our time for his uncanny ability to take full and simultaneous charge of a piano and a 90-piece orchestra, and make them both (figuratively speaking) jump through hoops.

The double role was taken last night in the Malipiero piano concerto, a knotty and buoyant affair which demanded the deftest collaboration between piano and ensemble. The work is short and highly concentrated, somewhat to the left in musical idiom, a provocative combination of sophisticated writing and warm, earthy

Accompaniment Effective

Mitropoulos' brilliance and preat the keyboard were cision matched by unerring accompaniment that had bite and rhythmic bounce.

The composition has some odangles and corners whose full appreciation would depend on a sec ond hearing. But one hearing was enough to establish its rather wry originality, its hard-knuckled ideas and noval instrumental liaisons.

* * *
Central position on the third symphony program was taken, however, by the Cesar Franck quartet, played by the string orchestra. In recognizing the beauty and plasticity of this performance one must also suggest that the audience's saturation point, for the time being, has been reached in quartet interpretations.

Even the finest string tone and greatest variety of string color pall eventually.

The Franck quartet has noble

and even unearthly beauty, and this beauty was tenderly and pas sionately evoked. Yet, after a hour or so one is tempted to make the irreverent statement tha Franck did a lot of sighing and puffing in finding the right door to heaven.

Tone Lustrous

His ingrown mysticism, his turgidity, his excessive chromaticism, are taxing to an impious listener like myself. But I have never heard more lustrous tone and finer co-ordination from the string

The program-opener, Berlioz' overture, "The Corsair," proved a fine bracer, lividly colored and with just a dash of theatricalism.

The finale, Mitropoulos' own arrangement of the Bach G minor fantasia and fugue, offered some earth-shaking climaxes and as exciting and infectious a fugue as these frayed ears have ever heard.

Mitropoulos 🕏 Thrilling in Piano Solo

Symphony Conductor Leads Orchestra Powerful Program

By Johan Storjohann Egilsrud

As conductor, soloist and orchestrator, Dimitri Mitropoulos completely dominated the third Symphony concert of the season in Northrop auditorium last night. He mastered the music, the players and the audience through his indomitable creative will and through the vitality of his emo-

A rush of violins like a blinding flash, followed by a crash of full orchestra, opened the overture "The Corsair," by Berlioz. After some quiet and tuneful passages, the overture developed into a glorified band march of exhilarating power-a power which Mr. Mitropoulos emphasized with wholehearted zest.

Strings Provide Contrast

No contrast could be more striking than the contrast between the shout and clangor of the "Corsair" and the soft, subdued tone texture of the String Quartet in D Major by Franck, which followed. Compared with the Grieg quartet of last week, Franck's work was more sustained in quality than Grieg's, never descending to triviality; but it also was less orchestral and less dramatic, and it had less originality of development and color. Both weaknesses and virtues were enlarged by the increase in tone volume given by the orchestra.

A certain poverty of invention in the development, using too much repetition, and a sameness in the melodic structure in spite of the eloquence of the tunes, were obvious weaknesses. Since these shortcomings were noticeable mainly in the first and third movements, the Shcerzo and the Finale exhibited most clearly the many virtues. The Scherzo, played at an exciting speed, was alive with unexpected and vivacious movement, full of twists and turns ever-changing, capricious The Finale was vibrant tunes. with force and power.

Stirring Power in Strings

The long, sinuous melodies moved with passionate elan, and the dramatic contrasts of sudden, violent outbursts in the cellos, answered by the violins in a white heat of excitement, gave power and vividness to the movement. The quartet was played with a surging emotion that inspired even the slow movement with life and

The evening's great event was Mr. Mitropoulos' performance as soloist in Malipiero's "Concerto for Piano and Orchestra." The rugged, azz-like idiom of this concerto. full of imagination and invention. found in the pianist-conductor an interpreter who was able to give the fragmentary material the subtle continuity that comes from the rhythmic impulses, rather than from any obvious melodic succession. Like an improvisation, the music moved rapidly from one idea to the next, following a spontaneous creative impulse which gave a sharp, abrupt impact that was highly exciting.

Called Back Repeatedly

The percussion quality of the piano was emphasized and its most metallic sonorities exploited. With fast flying fingers, Mr. Mitropoulos quickened the music, always illuminating it with intelligence and feeling. The oboe solo against the liquid, rippling piano part and the violin solo in the slow movement were specially effective. The power of the hard, closed harnonies and the reiterated rhythmic blows brought the concerto to such a climax in the last movement that the audience responded enthusiastically and called the pianist back repeatedly.

The concert closed with Bach's "Fantasia and Fugue in G Minor," orchestrated by Mitropoulos. The conductor used all the effects of full orchestra and the brassesmaking the Fantasia increase in intensity until it was almost frantic with power. He also used the brasses heavily in the Fugue. Slightly too heavily orchestrated, the Fugue moved, however, with a compelling, springy motion that never became bouncing-a motion that was calculated to fit the horns and the tutti at the close and to bring the energetic joy of the themes to an enormous exaltation in the final climax.

Symphony Review

By Frances Boardman 11-19-38

of Dimitri Mitropoulos' conducting music into something else, I think manifested itself again on Friday Mr. Mitropoulos would be well adevening, when he led the Minneapo- vised to provide them with full orlis Symphony orchestra through the chestrations, for, although they third concert of its current series would be perhaps that much farin Northrop auditorium, where a ther from the composers' intenvery large audience attended

This faculty of his for turning out performances of finish and precisure control, does especially good service where such music as that of Berlioz' overture to "The Corsair" is concerned. An opus new to these concerts, it is effective and interesting as music, and the orchestration has the warm, almost glistening, color values so charac-teristic of the composer's skill.

I liked very much the Malipiero Concerto for Piano and Orchestra, in the exposition of which Mr. Mitropopulos acted as both soloist and conductor. This is music written without self-conscious recourse to any school or period. It is agreeably melodious in many passages, the tunefulness being generally enhanced by the use of pungent modern harmonies and a freely audacious manner of arriving at recognizable musical ends. The general effect is attractive and satisfying, and the performance, on every body's part, was admirable.

For the third time since he assumed charge of the orchestra, Mr. Mitropoulos presented a string quartet in heavily augmented form, utilizing all the string choirs-even the double basses-for the demonstration. This time it was Cesar Franck's single essay in its class, he quartet in D major. While there could be no quarrel over the excellence of the performance, as such, the effect of the music was strangely inept, and not a little te-

Expanding chamber music to such proportions, and playing it in a dynamic scale which reaches actual thunders of loud emphasis, seems much like taking a lovely etching, enlarging it to fifteen times its original size, reinforcing its outlines with heavy brushstrokes-and then offering it under the original label.

There were undeniably lovely moments in the unfolding of the music, but for all that, it remained what it was-an anomalous thing. Its themes are quartet themes, not orchestral motifs; its voicing is all in the line of reflection and straint, not melodrama.

If he feels it necessary to go on

The consistently high virtuosity with these translations of chamber tions, they would be more interesting to listen to. Or how would it be to try a reversal of the pocess sion, all under his meticulously and present, say, the Brahms symphonies in string-quartet form? A flippant idea, maybe, but no more so, to some of us, than what might be called the expansion program.

The closing number of the concert was Mr. Mitropoulos' transcription of the Bach Fantasia and Fugue in G minor.

MUSIC By JOHN K. SHERMAN

It's good to get your teeth in a Beethoven symphony again, for Beethoven says more, means more, goes more places and covers a wider field of experience in a given time than almost any other composer you could mention. He is the Shakespeare of music.

His Fourth symphony was the bright jewel of last night's concert by the Minneapolis Symphony orchestra, conducted by Dimitri Mitropoulos. To say that it was the finest Fourth Minneapolis has heard is to give only due credit to Mitropoulos' lithe, sensitive version of the work.

And it is a work that demands more than the usual square-cut, head-on treatment that Beethoven receives at most interpreters' hands. It is a quirky composition, full of conceits and asides. It has many mysterious, shadowy corners. If the Fifth symphony comes straight at you, the Fourth has an oblique attack. In it fact and fancy strangely mingle.

These things Mitropoulos understood, and made us understand When driving, forward motion was needed, the music wheeled along in way to make you catch your breath. When it paused to explore a lyric or quiet thought, you felt yourself led into music's innermost secrets. The unity of the whole was splendidly achieved—a unity which had no soft spots or protuberances, no pretense and no blatant over-emphasis.

Nicolas Nabokoff's arrangement of 16 of the Goldberg variations of Bach struck me as a remarkably loyal adherence to Bachian style of orchestration, such as we hear in the Brandenburg concertos. Without attempting to spice it up in modern style, Nabokoff, using a chamber orchestra, gives variety and fascination to Bach's mathematics, using varied instrumental combinations and solos with taste

* * *

The solos were exceptional. Encountering the lone viola so rarely, it was a joy to hear David Dawson's long and skilful contribution. There was good work also

from Rhadames Angelucci, oboist; Harold Ayres, concertmaster; Emil Opava, flutist, and Ramona Gerhard, pianist. The variations were smoothly and stoutly woven, with only occasionally that sewing machine effect Bach lapses into in his secular works.

Arbos' rather eccentric transcription of Albeniz' "Navarra" made a heady finals to the concert. * * *

The art of Albert Spalding, soloist of the evening, is one of distinction and integrity. Slinging tone, a dextrous technique: and phrasing finesse made the rrather facile romanticism of the Bruich G minor violin concerto come alive, though there were times whern the glow and passion of the orchhestra almost overrode the more reserved style of the soloist. The conncerto seemed rather Victorian, though its melodies were tasty.

Symphony Orchestra Review

By Frances Boardman

Beethoven's Fourth symphony doesn't seem to get itself played nearly so often as some others of the great Nine. That is one of the reasons why its presentation on Friday night's concert, in Northrop auditorium, by the Minneapolis Symphony orchestra was so welcome.

Dimitri Mitropoulos conducted with his customary fluency and meticulous skill, and the lovely themes on which the opus is built

Spalding and 3

Win Ovations

Many Encores - Bach

Theme Given Premiere

By Johan Storjohann Egilsrud

orchestration of Bach's "Goldberg

Variations"; Beethoven's Fourth

Symphony, interpreted by the wiz-

ard Dimitri Mitropoulos; Bruch's

Violin Concerto in G minor, bril-

liantly played by the great Amer-

ican violinist Albert Spalding, and

Albeniz' Spanish uproar "Navarro"

for a finale—all this made up a

program of exceptional interest

and brought ovations both for

the conductor and the soloist at

the Minneapolis Symphony Orches-

tra concert last night in Northrop

Kept in a style that suggested

Bach's own treatment of the or-

chestra, the "Goldberg Varia-

tions" had a wealth of tone color

and texture. Even if, occasion-

ally, a variation seemed a little

scattered and incoherent from the

instrumentation, the effect of the

entire work was profoundly mov-

ing. The contrast of movements

Shadings Are Subtle

A brisk, sturdy "tutti" was fol-

lowed by a sinuous, interwoven

variation; an active, eager move-

ment of woodwinds and pizzicato

violins dwindled down to a charm-

ing dialog between violin and cel-

o; and a haunting, romantic tune

in the viola solo, rising from an

intimate pleading to an urgently

passionate accent, was given relief

in a structurally stern and aggres-

sive variation dominated by a dra-

matic agitation of the piano part.

The conductor's versatility and

emotional promptness rose to ev-

ery exigency of the complicated

composition and infused it with

magnetic vitality. The soloists-

Harold Ayres, first violin; David

Dawson, viola; Frank Miller, cel-

lo; Rhadames Angelucci, oboe, and

Ramona Gerhardt, piano-were ac-

claimed for their excellent per-

To have heard Mitropoulos con-

duct Beethoven's Fourth Sympho-

ny is to have come as close to

a perfect realization of the great

composer's innermost meaning as,

in my opinion, is possible today.

There was in the conductor's in-

terpretation that fusion of intense

highest form of art. As he erect-

ed the great tone-structure from

its mysterious, brooding opening

through the high-spirited Allegro

vivace and the melodious, infi-

nitely tender and loving slow movement into the last sweep of

the splendid close, he revealed,

during this process, an unbeliev-

Spalding Stirs Audience

of the soloist, Albert Spalding,

which made the audience demon-

strative in its enthusiasm, gave

one the deep satisfaction that

comes from hearing a perform-

ance that is at once technically

brilliant and emotionally sincere.

The Bruch concerto, old and tried,

became alive under the soloist's

masterly bow. The tones he drew

from his fine instrument had a

sonority and a ring that gave one

a rich pleasure aside from their

interesting expressiveness. After innumerable recalls the artist

played his own "Study in Arpeg-

The concert closed on a high

note of excitement in the tumult

of Spanish rhythms and color of

gios" as an encore.

Albeniz' "Navarro."

The noble and full-toned playing

able variety of detail.

and intellect which is the

formances.

kept the interest alive.

auditorium.

A world premiere of Nabokoff's

Mitropoulos

Violinist Recalled

were handled with clarity and symtheir exposition was entrusted.

consoling in Beethoven's music, some of us find, when the alarms and problems of the world threaten too heavily. In common with all very great creative artists, although in a higher degree than obtains with many of them he discloses that quality of spiritual patience that sees the end from the beginning, and can wait with dignity and compassion for final so-

Albert Spalding and his violin

were featured guests, and had chosen the Concerto No. 1 in G minor, Op. 26, by Max Bruch, for their display number. This not so often played of late, still seems beautiful in its plan and structure, in its romantic grace and poetic feeling. Mr. Spalding, as usual, played with real distinction. He combines elegance of form with impeccable taste, and there is a restraint in his interpretation which is thoroughly beneficial to

When you stop to consider that Nicolas Nabokoff once composed a ballet oratorio under the title of 'Ode or Meditation at Night on the Majesty of God as Revealed by the Aurora Borealis", you can readily understand with what eagerness he must have undertaken to orchestrate the thirty "Goldberg" Variations of Bach; probably nothing shorter would have satisfied his zeal for large enterprise.

musical effect.

These Variations, as you remempathy by the musicians to whom ber, were composed by Bach for

26-11-38

a two-manual harpsichord, their There is something particularly immediate function being to serve as a sedative for a one-time Russian emissary to Vienna, for it was as such that the gifted Theophilus Goldberg, pupil of Bach, used to play them.

> Mr. Nabokoff, born in Poland, but now, I believe, resident in the United States, has given the series a cleverly diversified orchestral transcription in some of whose sections there is a display of quite beguiling tonal ingenuity. It has all been undertaken so seriously, and with so recognizable a measure of ability that it seems ungrateful not to break into cheers over the result. But it somehow never seemed anything but a series of graceful, carefully patterned, dovetailed opus for the harpsichord subjected, for some reason, to a clamor of alien voices, and an overlay of alien coloring.

There is always, to be sure, a debate going on somewhre about the legitimacy, or advisability, or whatever it may be called, of setting forth Bach in full modern musical regalia. Choose your own side, and whichever it is you will find plenty of company. But it seems to me it should be possible to discriminate: to say that some transscribed Bach is ravishingly beautiful, some of it pretty terrible, and some of neither here nor there I should like to hear this Nabokoff achievement again before being too positive about its rating, but I do feel pretty sure that it ought not to go under the first head. For all that, it was extraordinarily well played. Ramona Gerhard was at the piano required throughout the performance.

The program closed with the Arbos orchestration of Albeniz' 'Navarra", originally for plano.

The Symphony Orchestra. auditorium Friday night by the orchestration of the "Goldberg" Symphony orchestra consisted of Variations by Johann Sebastian four numbers with Albert Spalding Bach. Mr. Nabokoff has succeeded as soloist. It was one of those pro- in his attempt to make these vagrams that incite one to superla- riations available for the orchestra. tives for the orchestra played with There are evidences of temptation great splendor and with that elu- to deviate from the Bachian mancidative style which shows the driving force behind. Mitropoulos too apparent, except in the harmowas that force and he, out of the nization that came strangely to

richly to the audience. Beethoven's fourth symphony occupied the place of honor, a work tremely felicitous. Mr. Ayres, viothat has been decried by some of lin; Mr. Miller, cello; Mr. Angeluc-Beethoven's admirers as inferior to ci, oboe, and Mr. Dawson, viola, any of his later compositions in deserve praise for their admirable this style. It all depends on the playing. Mr. Dawson's tone and manner of performance. was nothing of the "Grecian maid" Ramona Gerhard, pianist, played in the interpretation we heard for with exceptional ability. it developed into stalwart proportions profounder than the earliest Bruch concerto in G minor for vio-Beethoven symphonies and not so lin and orchestra. It is no reflecmuch inferior in content to the two tion on Mr. Spalding's playing to "Nordic giants" that preceded and say that the orchestra was

followed it. ed by Donald Ferguson are more with remarkable judgment, with apparent in the slow movement plasticity and dynamic force; never, than in the other three and far be however, intruding the full force it from me to attempt to diagnose of the orchestra to the detriment what Beethoven's emotions were of the soloist. when he wrote it. The complete ance is sufficient indication of its significance.

resentation, one that envisaged to the forefront every particle of every niche and cranny of its strength it possesses while never structure and built it up, surround- neglecting the emotional value, pared with a splendor that bespoke a ticularly of the Adagio, which Mr. multitude of emotions all fused Spalding made too inocuous with into a unity as fine, as eloquent a persistently exaggerated vibrato, and as imperial in its beauty as we have ever heard.

Nicolas Nabokoff's name appear-

ed again on a symphony program, The program given in Northrop | this time in connection with his ner, but these evidences are not richness of his inspiration, gave one's ear occasionally. He has given some solo passages to orchestral instruments that were ex-There style being especially noteworthy. Spalding's contribution was the

supreme instrument in this inter-The romantic elements mention- pretation. Mitropoulos conducted

Mr. Spalding was not at his best satisfaction that filled one's being for his tone did not have the masat the conclusion of the perform- terfulness we have heard from him on previous visits. True, there is immortality; for alter all it is what little in this particular work that music says to the individual that seems to need much more than the really matters, not what interpre- amiable treatment accorded to any tation one places on its personal romantic composition. On the other hand Mitropoulos in the Anyhow it was a magnificent purely orchestral passages brought The program closed with Albeniz

"Navarra," arranged by Arbos. JAMES DAVIES.

MUSIC

Mitropoulos **And Soloist** Win Audience

Personality of Conductor Again Flavors Brilliant Symphony Concert

By Johan Storjohann Egilsrud The program Dimitri Metropoulos presented at the Minneapolis Symphony Orchestra concert last night in Northrop auditorium was distinguished by a variety

and a fullness that kept the listeners alert and fascinated. The great conductor has the initiative and the imagination necessary to perform stimulating modern music as well as great

music of the past which has been neglected, and to get away from the kind of boring repetition of old standard programs which more lazy conductors indulge in. Not that he neglects the great works of the classical repertoire. Last night, for instance, he began with solid reading of Beethoven's "Lenora" overture No. 2, and closed with the weighty "Second Symphony" by Sibelius, But in between these came a group of eighteenth century concerto for flute, heard for the first time, and his own exciting performance of the utlra modern, "Piano Concerto," by Millhaud Inflections Fascinating

The virtues we are accustomed now to find in Mitropoulos' interpretation of Beethoven were again conspicuously present in the "Leonore" overture. Again the music fascinated with its sustained, whispered pianissimos scaling in steep crescendos to powerful assertions and with the expressive interest of an endless variety of dynamic gradations and accents. / There was so much variety and contrast that at moments one felt as if the effects drew attention to themselves. away from the musical ideas, but this was very seldom.

The two flute concertos by Vivaldi, No. 4 and 5, and the "Andante" in C major by Mozart, played by the soloist, Lambros Callimahos, were particularly happy mediums for the flute. With the charm of sophisticated eighteenth century pastorals, full of rococo turns and grace, they were well suited to the flute and its hollow clarity of tone and its bucolic quality.

They suggested dainty miniatures where the emotions never became too insistent and the the nostalgic melancholy never rose to any poignancy of real grief. Mr. Callimahos had a sensitive feeling for these stylistic qualities and played with an informed grace that avoided any forcing of the tone and achieved expresive variety within a limited compass. There were, in the encore, "Greek Shepherdsongs," uatural simplicity and profoundly primitive emo-

Piano Concerto Vibrant

A more bracing performance than Mr. Mitropoulos' playing of the keenly tranchant Millhaud piano concerto is difficult to imagine. It was scintillating, eruptive, exhilarating. The music rushed by in a whirlwind of flashing sounds-it was brittle, syncopated and breahtaking. The slow Barcarolle movement was tremulant with interweaving woodwinds and punctuated with the bell-like plano tones. In the finale the instruments created the kind of controlled confusion in which they all seem to go their own way, although they are held together by a strong rhythmic pattern and by the pattern of the solo instrument. When the concerto closed in a furore of almost strident sound and rhythmic emphasis, the audience gave the pianist-conductor a rousing ovation and made him repeat one movement.

With inexhaustible vitality, the conductor gave the Sibelius symphony a reading that went from the most mysterious suggestion of strange, approaching footsteps of some dreaded being in the pizzicato passages of the Andante, through untrammeted tunes that sang in ecstatic abandon, to vast tonal summits in the finale.

THE MINNEAPOLIS STAR

SATURDAY, DECEMBER 3, 1938

Callimahos, Flutist, Symphony Soloist

By JOHN K. SHERMAN

If I sound monotonous in continually bleating fervent hosannahs in the direction of the Minenapolis Symphony orchestra, the blame must be laid on Dimitri Mitropoulos, who has the exasperating faculty of making music more exciting, more significant and eloquent as each week goes by.

Last night's concert was again one of the season's high peaks, and it's getting to be an old story. The fellow allows us no letdowns, certainly no opportunities to doze or to think of anything but the magic that emanates from his fingertips and his inspired orchestra.

The Leonore overture No. 2 of Beethoven, which opened the program, was a complete lesson in Mitropoulos' dynamics; its range in volume and color, its marvelous plasticity and dramatic quality vivified a work that is interesting for its close "family resemblance" to the more familiar No. 3.

The next three numbers, all short, introduced Lambros Callimahos, young Greek flutist who displayed a cool, straight tone, fastidious phrasing and the style of a born artist.

Two concertos by Vivaldi and the andante for flute by Mozart were played to the accompaniment of a small string orchestra—three musical cameos most artfully and delicately chiseled. The monotony inherent in these rather dainty paror works was defeated by Callimahos' supple technique and the brightly accented support. The only change I hankered for was a harpsichord in place of the piano.

Mitropoulos then took what has now become his familiar position at the piano for an exuberant performance of a concerto by Mil-

This was a keenly enjoyable riot in the modern Parisian manner, a saucy and capricious affair in which the piano chatters against a romping orchestral background.

It's a wonder to me that Mitrop oulos, with his ascetic leanings, can evoke so brilliantly the sophisticated and emotionless idiom of modern French composers. The music is glib, vinegarish and buoyant, and the finale (which was repeated at the audience's insistence) was tour de force in its brittle yet infectious gayety.

It's a wonder to me, too, that completel identify himself with music at the opposite pole from French symphonic "swing"-the Sibelius Second symphony, which comes from way up north and returned us to nature and the raw elements.

This was unique and memorable Sibelius, by any definition. Mitropoulos found in the work a wealth of color, warmth and humanity which we scarce knew were there before.

The unusually slow beginning was part of a calculated 'tempo plan whose significance was realized as the strange, bitter and ejaculatory music unfolded itself and gained momentum. This was in all ways a masterful reading, virile yet tender, intense, poetic and grandly designed.

THE MINNEAPOLIS TRIBUNE: DECEMBER 8

MUSIC

the evening, Lambros Callimahos,

heard far more as a solo instrument.

orchestra that functioned deftly un-

It was evident the audience liked

the young player and gave him an

ovation, a tribute for his excel-

lent interpretation of two concertos

by Vivaldi and an Andante by

Just the same this artist deserves

keyboard with abnormal dexterity,

Naturally it was well played and

in the performance the orchestra

deserves just as much recognition

as the soloist, for the greater part

of the time the men went along

without a leader and were splendid.

I heard one person say, "Well

the jitterbugs ought to choose this

man Milhaud as their patron saint."

That is a slander for Milhaud has

at least a little wit, plenty of

sparkle, a happy-go-lucky attitude,

dash and brayura and a sound har-

monic scheme. That is all, however.

It is not music that exalts the least

trifle; it does stir the pulses more

than it appeals to our sense of

JAMES DAVIES.

musical righteousness.

technic and beautiful tone.

der Mitropoulos' direction.

The Symphony Orchestra.

There are many compensations flutist, who took us back into that ven on a program that contains compositions as wide apart in their content as Beethoven, Mozart, Vivaldi and Sibelius on the one hand and Milhaud on the other. These were the men whose work was represented on the symphony program in Northrop auditorium, Friday night, and since the Finnish composer has been more or less emphasized during the past few days we might discuss what we heard from his pen at this concert.

It was his second symphony, the best known of all and the one that has led musicians all over the world to consider whether this man is as great as this work suggests. It is easier to understand than any of the others and when played with the dynamic force Mitropoulos imparted to it becomes tremendously impressive. It is a giant, a bit unwieldy at time but with all a giant's strength physically; it is also a giant intellectually rough hewn, imperious, primitive, with never a tender moment or a beautiful tune that stays in one's

Unless we have been misinformed this symphony represents the very heart of Finland; its aspirations, its hopes, the sturdy character of its sons and daughters and the untamed terrain that holds a magic indescribable for these same sons and daughters. Sibelius has incorporated much of the character of the people and the land in this work; he has built into it his own unswerving belief in freedom and his passion for the land of his

As I have said there is not a single moment where one can say omposer is in a romantic mood; there are plenty of moments when for sheer savagery of expression no other musical composition approaches it. It is this quality that strikes like a bolt of lightening and like most savage moods it is easily replaced by melancholy as trenchant in its significance as the most violent of the fiercely savage outbursts that roll through the orchestra with irresistible power.

Mitropoulos caught up the innermost meaning of these outbursts, he dwelt with bitter poignancy on the melancholy passages; he united them with superlative skill building up the most forceful, the most authoritative. It was the most splendid performance of the work it has been my lot to hear. Whether one likes Sibelius or not, whether or not he is the great genius some call him, there is no doubt that here he has given the world a masterpiece that will last through the ages, for it holds the heart of

After a fine rendering of the overture we heard the soloist of

In My Opinion By Sidney Baldwin

DIMITRI MITROPOULOS They take their places-all those

Whose lives are spent in music. One single A sounds from a far off

tuxedo-tails-

assemblage waits That master of them all. period when his instrument was Master of those who make the Strings, in G He was accompanied by a string

music real, Master of those who listen avidly.

From the side wings he comes-a slender man. walk so hurried that he seems to be

clockwork puppet-timed to reach the stand And stop there.

Mozart. The flute has limitations No baton is in his hand. that are never more apparent than No score before him. For a moment when played with an orchestra and in a large hall. It was designed for He holds his orchestra in quiet solo use in chamber music and is tune

happier within that smaller frame. Like hush before a storm. Then, with a lift high praise for his impeccable Of both his arms, he strikes the strong first beat-

Only the paano concerto by Milhaud remains to be mentioned. This As much magician as a story old was played by Mitropoulos with Might tell of one who from an could have counted the women in virtuoistic skill and all it asks is empty space pianist who can range over the

The symphony begins.

With siender fingers and a brain's

strong will ourselves.

for each himself Work aut his problem, or restore

Like giant struggling with imprisoned force He masters it to harmony con-

trolled, strong

banks, wart branches high,

And feel the force of all the winds

The potter shapes his lovely vase first offering was over my eyes were of clay

Until perfection finishes the he was linked with his players-one

As sculptor with his chisel sets to conduct that orchestra.

His stroke "For him, we play better than phrase. Into the side of one great rock we can!"

becomes grandeur there.

which yields

From slender fingers one can alleft hand has the fingers spread most see

to man That fuse and joining fill the room -the world-So soft, so delicate, so powerful.

And by some strange and magic alchemy

hands but mine, rhythmic beat,

And with my heart-strings follow where he wills.

November 11, 1938.

body could have

moved, during

t h a t, anyway;

the house was so

quiet. it was

breathless. A n d

words;

DEORIA, ILL.—I wrote this poem string
Muted behind the scenes.
The audience in fur and velvet,

the audience in fur and velvet, lines that I was afraid I couldn't Have found their seats. The whole remember if I didn't get them down. There was no time between the four parts of the "Quartet for Strings, in G minor," of Grieg. to reach for my



Miss Baldwin

out, and here it is, for you. Dimitri Mitropoulos is the conductor of the Minneapolis Symphony Orchestra, playing on a Friday night in the Cyrus Northrop Memorial Auditorium, in St. Paul. The audience was amazing,. You the house who were not in evening empty space Created form and substances, this much smarter than that for any symphony in New York or Chicago. Also, they had perfect musical man-That music that can lift us from ners. When a beautiful composition was finished, there was Dream dreams-see visions. . And pause of seconds before the ap-

plause began; a silent tribute that must be most gratifying to conductor. But that conductor! He conducts without a score, or a baton, so that he, himself is the

only figure on the rostrum. Even for the three encores of As gentle as a lover's touch, as Charles Thomas, the featured soloist, he used no score, and the back-As rushing torrent that is held by ground accompaniment of that orchestra against the voice was so Wide banks where trees lift stal- beautifully done that you were aware of the single voice, standing out against the harmony in perfect balance.

I'm not fond of conductors, as a He molds the music as on potter's rule. I don't like their gymnastics. and so I don't look; but before the attracted to this man, and they Repeating, as it turns, the single never left him. He was more than a conductor. In some magical way, of whom said, when he first came

I was especially interested in his To him its natural beauty, and hands. His right one is strong. The fingers are usually together, almost His own design-with all the as though they held a baton, though they are flexible, but they carry the power of the direction. His wide, and the movement is flow-The rays of tone from instrument ing . The left hand is feminine, and the right masculine, and together they make a complete whole, for the orchestra answers with an absorbtion that makes them one man, a greater man.

Mr. Mitropoulos has only been in alchemy
The music pours, not from his eminent European conductor, a Greek by birth. He followed Eu-Who move with him, one in his gene Ormondy as conductor of this symphony orchestra. I wish Peoria

> might have a performance. It would be one of the historical things we could boast about later, in our musical records.

Rachmaninoff Captivating In Concert

By Johan Storjohann Egilsrud

To go from the gay clarity of an Eighteenth century ballet suite to the complicated and orchestral-ly tricky musical joke, "Till Eu-lenspiegel's Merry Pranks," by Strauss, and to include in this musical journey through two centuries a mature work by Beethoven and an early half-romantic concerto by Rachmaninoff, and yet be thoroughly at home in all the idioms and styles—to do all this with ease and with unfailing memory as Dimitri Mitropoulos did last night at the sixth Minneapolis Symphony Orchestra concert in Northrop auditorium, is the kind of feat the great conductor does so often we are beginning to expect it from him.

But such versatility and such inspired insight never will cease to astonish me.

Study in Contrasts The contrast between the brittle piquancy of Gretry's ballet suite from "Cephalus and Procris," with its lucid and bright "Tambourine," its ingratiatingly tender "Minuet" and its aggressive but formally correct "Gigue"-the contrast between this almost impersonal Eighteenth century music and the violently individualistic "Till Eu-lenspiegel" with its surprising twists and turns, its capricious rhythms, its glaring orchestral colors, its frantic outcries and witty little tunes—the enormous contrast of style and psychological content in the two works was completely mastered by Mitropoulos. Every composition was given its individual quality, and every detail was alive and full of mean-

Although I have heard many protests lately against having tonally magnified string quartets on a symphony program, I am personally so fascinated by whatever Mitropoulos conducts that I thoroughly enjoy the performances.
Strings Are Thrilling

Besides, the greatest composers have poured some of their best thoughts and feelings into these forms; and since only very few people hear chamber music, these works have been sadly neglected until Mr. Mitropoulos enlarged their volume and projected them to the thousands who crowd Northrop auditorium.

And when the music is intrinsically so significant as Beethoven's F minor quartet, op. 95, which was played last night, the difficulty of accepting the music is reduced to nothing. If the quartet had been labeled a "Suite for Strings" and had not been known, I feel certain no one would have thought of questioning the justification of performing it.

Mr. Mitropoulos made the music speak with a high eloquence that carried all the conviction of great emotional and formal authority as well as the excitement of a virtuoso performance.

Ovation For Rachmaninoff pianist, Sergei Rachmaninoff, played his first piano concerto as soloist. The work has all the earmarks of immaturity, in spite of its revision. It opens with the conventional and superficial effects of obvious chord and arpeggio passages, and it progresses through many stages of equtlly obvious development of rather facile, but preasing tunes that sentimentalize unimportant musical ideas.

The last movement had, however, a splendid brusque defiance and a drama that resembled the composer's later works. The sharp angularity and the fury of this movement stood in effective contrast to the simplicity and singing quality of the second movement. But no matter what the content may be, the great composer lifts whatever he plays to level of strange significance by the magic of a personality that cannot be banal because it is so

Even when there was much ado about little in the music, Rachmaninoff made it dramatically effective. The lingering, somewhat sentimental touch in the slower passages was used with discretion and was relieved by the cool, rippling thirds and the brilliant chords in more agitated parts. Although he received an ovation, he refused to plty an encore.

THE CLEVELAND PLAIN DEALER, FRIDAY, DECEMBER 16, 1938

Mitropoulos Scores in Bloch Concerto

the Cleveland Orchestra, together with the world premiere of Ernest "Schelomo" and "Israel."

Szigeti's interpretation seemed all conductors today, he conducts with-Bloch's Violin Concerto, played by that could have been desired, one out score and without baton. Joseph Szigeti, made last nights, which the composer himself would score and without baton. The sharpness of his dynamic symphony concert a special event, related to the contrast was a striking feature of the Severance Hall audience.

The new concerto shows all those evidences of mastery which have made Bloch one of the most outstanding composers of our time. It may not add enormously to his already high stature as a musical craftsman, but it will certainly not detract from it, for it is adroitly constructed and contains much genuine beauty. Not as compact nor as trenchant as his Violin Sonata, it is lucid and has a predominant lyric vein that almost re-captures some of the freshness of is earliest orchestral sketches, "Hiver-Printemps," though it is tinged with bitter-sweet and dotted with mordant highlights.

There is maturity and deep intimacy of expression in this music. The serenity of the Andante is a ong step from the days when he was accused of constantly preluding and postluding. And there is more integrity of style than in some of the work he wrote in the last years of his sojourn in America. If

there are faded colorings and eyes

hailed with much enthusiasm by soloist sensitively and authorita- his opening "Leonore" Overture No.

ing it closely to the web of orchestral patterns. Credit for the trisilences I have ever heard. His dexumph, however, must be shared equally with Mitropoulos, whose insight was also exceptionally clear cresendos and all manner of shadand sympathetic.

Make no mistake. Here is a comer among conductors now in this country. He demanded much this country. He demanded much vealed organization of color and of the orchestra and got it by amaz-nuance and interesting juxtaposi-The first appearance of Dimitri turned toward the past, there are ingly energetic work and meaning tion of tonalities that one wonders Mitropoulos as guest conductor with also stirrings and reawakenings of made unmistakable by broad, clear,

ings was altogether extraordinary And the symphony, Beethoven's why it should be the least often performed of the nine.

Mitropolous, who is also a composer, closed with his own orches-tration of the Bach Fantasia and Fugue in G minor, heavily but brilliantly scored and admirably exetively drew the maximum of inter-est from the solo part while relat-rests, which, because of their un-was loathe to acknowledge without

sharing honors with the orchestra The Minneapolis Orchestra is in-deed fortunate in having so talented an artist at its head.

MINNEAPOLIS STAR. SATURDAY, DECEMBER 10, 1938

Dour, towering Sergei Rachmaninoff shambled out to the piano on Northrop's stage last night and played his First piano concerto with the Minneapolis Symphony orchestra, conducted by Dimitri Mitropoulos.

Rachmaninoff is always an Event in any concert season. Last night he was his old self. and it might also be said that his concerto, though a work of his youth, was his old self, too.

Never before performed here, it contained the familiar Rachmaninoff language, which in his long works takes the form of winding. moody orations couched in rich and sombre phraseology.

And Rachmaninoff, unlike most other composers with their own works, is the man to play his own music. He makes the most of the long-phrased melodies which remind one of Coleridge's sacred river that ran "through caverns measureless to man, down to a sunless sea." There isn't much sun in Rachmaninoff's music; its beauty in the main is dark and shadowed.

But the melancholy is a fulldress melancholy, rather elegant and luscious at the same time.

And there were ideas in the First concerto, particularly in the finale, which had energy and high spirits.

The work doesn't cut as deep a furrow, perhaps, as the Second or Third concertos, but it abounded in fascinating material, much interesting filigree for the piano and some pensive tunes.

This and the three other works on the program were brilliantly conducted and played, the orchestra being in top form. Of outstanding musical merit was the opus 95 quartet of Beethoven, played by the string orchestrathe best quartet the season has so far brought us. The performance was a marvel of plasticity and sureness of stroke, of sharp contour and luminous tone.

The music itself represents Beethoven in the full flood of his creative powers, who had found, in 1810, the shortcuts to saying what he had to say with greatest point and expressiveness.

Mitropoulos' sensitive shaping of every phrase, and the design of the whole, transformed the quartet into an eloquent symphony.

The program-opener, Gretry's ballet suite from "Cephalus and Procris," was suavely done, its charming and baroque artificiality presented with polish, with Rhadames Angelucci and Emil Opava lending a hand most skilfully.

In conclusion came the most incandescent version of Strauss' "Till Eulenspiegel" we have heard-an interpretation which brought out more subtle drolleries, more exciting drama and a keener registering of the pulse of the music than has ever been revealed here. Its speed and tension, its poetry and pathos contributed to a tremendous tour de force.

THE MINNEAPOLIS TRIBUNE DECEMBER 10

MUSIC

composer, pianist and conductor, ber music addicts are concerned. appeared once more in Northrop The trouble is, a large proporauditorium Friday night, where he tion of symphony patrons do not was guest soloist with the sym- care for chamber music. This is not phony orchestra. Rachmaninoff, any more peculiar to Minneapolis the magnificent, he might be call- than it is to any other city in ed when he seats himself at the any part of the world. It is piano, not because of unusual physi-usually played in small halls and cal proportions but because he be-if the attendance reaches half a comes transformed from the seem- thousand it is exceptional and I ingly casual and indifferent per- am speaking now of cities where I sonality that moves slowly across have heard 30 or 40 string quartet the stage, into a dynamo of ener-concerts in a single season.

of our conductor and we have would have said as much. One something tremendous. Rachmanin- misses the delicate intimacies, the off served as an object lesson to finished phrasing, the visiting artists when he insisted that moulding of instrument into in-Mitropoulos share the tornado of strument. This is no criticism of applause that poured from the authe performance heard in Northrop dience. This recognition was de-auditorium for Mitropoulos gives served, Rachmaninoff could do no his entire being, his heart, his mind

I would like to hear the great Russian artist in some work not his own, but better his own choice than his absence from our concert stage. He is a fine pianist viewed from any angle; his musicianship s recognized the world over; he belongs, too, in the front rank of performers, endowed with splendid gifts of interpretation, with a surprisingly agile technic and with a mastery of the keyboard one delights to witness.

The concert opened with a ballet suite by Gretry that we welcome to the orchestra's repertory, not because it possesses high qualities as a piece of music but because it runs riot with Gallic wit; and sparkle. There is a brief imterregnum in this flow of French brilliance while the Menuet is pllayed; but by and large it is the kind of music that make one's pullses tingle him and so the program closed with pleasure. Gretry must have borrowed an Irish jig ass the basis of the final movement. IIt was, of course, played beautifullyy.

It may be that the peerformance of Beethoven's string quaartet in F minor, op. 95, marks thhe end of the string quartet era. I ddon't know about that. But speaking as a lover of chamber music I am less convinced than ever before that this kind of music is suitablile for orchestral arrangement. It his all very well to say that we showuld know these quartets, they belowing among

Rachmaninoff and the Symphony, the immortals. Which is all very Sergei Raclamaninoff, famous as true so far as those who are cham-

Had Beethoven written his quar-Combine this energy with that tets with the orchestra in mind he less after the magnificent support and a fervid imagination to make such a performance all it should

> It was a great success from many points of view and causes one to wonder that 60 players could so nearly approximate the chamber music ideal. The men have been tarined to appreciate the splendor of the music as well as to play it with beautiful precision, and yet the precision was not perfect, for as I have said previously it is impossible to obtain the same tone quality or the same response to attacks as may be found in four expert players.

"Till Eulenspiegel's Merry Pranks" brought the program to a scintillating close. Mitropoulos caught the spirit of the music that tells episodes from the life of a great and lovable rascal. The orchestra was one in purpose with with an air of jollity, even if we were supplied with the foreknowledge that poor Till ended his career on the scaffold; there is some question whether or not the original did suffer that fate.

JAMES DAVIES

Szigeti, Mitropoulos and Bloch Share Triumph in Concerto

BY ELMORE BACON

THE CLEVELAND NEWS

violin virtuoso, won a triformance of the Ernest Bloch musician. Violin Concerto with the Cleveand Orchestra.

now living in Switzerland, de-

served a share of the huzzahs. The guest director also received to a mere whisper. en ovation on his own account for his remarkable reading of the apt to lose touch with the music. Beethoven Fourth Symphony. And But with all his gesticulating, he for his performance of his own ar- gets results from the orchestra. He and Fugue in G Minor.

to expectations. It reveals the com- was refined down to the point of Rhapsody for Cello, the Three Jewish Poems and the Israel Symphony

And while Equation was refined down to the point of being subdued.

And this was true also of his performance of parts of the Beethoven as a master modern. And while this notable contribution to violin literature is modern in style, it sweeps along with clearly defined motives, beautiful melodies, fine dramatic power, flashing cadenzas and a variety of emotional coloring that holds the interest from begin-

ning to end.

It is essentially Bloch music. It has in it many of those crashing chords in the brass and the plaintive strains heard in some of his Hebrew music. However, there is the program closed with a fine strains of a Hebraic character in the concerto, even though the first novement has bits that might be tasia and Fugue in G Minor, reminiscent of the Shofar calls and arranged for orchestra by Mitropthe "Wailing Wall."

. . . ZIGETI, who in the last few been composed by Bach as a show seasons won a fine welcome in piece to win himself a place as orrecital playing, was nothing short of virtuosic in his performance of this concerto. Bloch, who started ance last night for the first time out as a violinist himself, has given in these concerts still further rethe soloist in this work a tre- veals the Minneapolis conductor as mendous task. Szigeti's enjoyment a musician of the top rank as well in its performance was apparent, as a notable director. Possessing a well rounded and ro-bust tone, a fine musical under-last night were in perfect accord as standing and temperament plus, he to tempo, mood and virtuosity in dazzled with his brilliant playing, their music making, they had other

artist caught in full the spirit of the dreamy lovely music. And in the dramatic brilliance of the last The program will be repeated movement, as well as in the broad splashes of color in the first he maintained a clarity and an elo-quence that marked him as a master of the violin.

Mitropoulos directed the orches-tra in a finely balanced background of Bloch tone painting. From the Indian motives in the first, through the folk song lilts of the second and the effervescence of the finale the orchestra gave support that was clearly etched and cleverly shaded. The Bloch concerto is modern music that sings a song, and says what it has to say with beautiful tonal colorings.

IN this program, with its Cleve-OSEPH SZIGETI, Hungarian I land version of the "Three B's." Mitropoulos loomed large, His umph at Severance Hall last opening presentation of the Becthoven Lenore Overture No. 2 conevening giving the premiere per- vinced his hearers that he is a fine

Conducting without baton, he waves most expressive hands and arms. He fairly conjures pianissimos Sharing in the ovation was and crescendos from the orchestra. Dmitri Mitropoulos, guest conduc-tor from Minneapolis. And Bloch, and fist-punching motions bring him the composer, former Clevelander the sudden climactic surges he demands. Raising hands high as if in benediction, he gains the diminuendos-hushes the orchestra down

Watching the gymnastics of this rangement of the Bach Fantasia gave a performance of the overture that was highly interesting. One might disagree with his read-The Bloch concerto fully lived up ing. It was a sort of Beethoven that

that holds the interest from begin-ning to end. The last two movements were

tasia and Fugue in G Minor, oulos. This familiar organ workbelieved by some writers to have Cleveland with his exceptional ganist in a Hamburg church-has

In the beautiful andante, played things in common. Both are tall part of the time with a mute, the slim and completely bald, with

The program will be repeated

MITROPOULOS GIVES

UNUSUAL PROGRAMS

Concertos

limensions, adding only the double-

Those so far played have been the

Franck in D, the Grieg in G Minor and the Beethoven Op. 95, in F Minor.

All have been characterized by the most

subtle and plastic interpretation, with

hat has served to enlarge and vivify

ather than distort the chamber music

diom. These performances, which re-

ain the spirit of the music while put-

ing it in a larger frame, have been re-

ceived with mixed emotions by concert-

goers, some of whom have objected to

so much chamber music on orchestral

Conductor Heard as Soloist

The programs have been notable also

for the increasing skill, cohesion and

brilliance of the orchestra. Outstanding

at recent concerts have been Mr.

Mitropoulos's conducting and playing of

the Malipiero Piano Concerto, the Bee-

thoven Fourth in a superb performance, the Milhaud Piano Concerto, in

which the conductor again took the solo

role, the Sibelius Second and the Strauss "Till Eulenspiegel."

Aside from Mitropoulos, symphony

oloists so far have included Albert

Spalding, who played a Bruch Con-

certo, Lambros Callimahos, flutist, and

Sergei Rachmaninoff, who gave his

First Piano Concerto in F Sharp Minor

wide range of color and dynamics

passes to the quartet family.

MHTPONOYAOS ===

Η ΟΡΧΗΣΤΡΑ ΤΗΣ MINNEAHONEQ $\Sigma =$

γνωστόν 'Αθηναΐον φιλόμου-Από γνωστόν 'Αθηναΐον φιλόμουσον, τον κ., Λεωνίδαν Πουλοτοιλον, εύρισκόμενον δι' ὑποθέσεις του είς 'Αμερικήν και παρακαλουθήσαντα μιαν συναυλίαν τοῦ κ. Μητροπούλου είς Μεινεάπολιν, ελάβομεν τὴν κατωτέρω ἀνταπόκριστιν ἡ ὁποία δίδει μίαν είκόνα τῆς έκτιμήσεως καί τῆς άγάπης τοῦ ἀμερικανικοῦ κοινοῦπρός τὸν 'Ελληνα ἀρχιμουσικόν.

ΜΙΝΝΕΑΠΟΛΙΣ, Νοέμβριος. - Χθές ΜΙΝΝΕΑΠΟΛΙΣ, Νοέμβριος. — Χθές βράδυ έδόθη ή συνήθης συναυλία της Παρασκευής ύπο την διεύθυνσην τοῦ Μητροπούλου. Η συναυλία δίδεται εἰς τὴν ατθουσαν τοῦ Πανεπιστημίου. Θθάισας —διά ν'ἀκούσω τὸν Μητρόπουλο στὸ κοναέρτο τοῦ Μαλιπιέρο. ὁπου θὰ ἐπαιζε ὁ Ιδιος πιάνο, διευθύνων συγχρόνως και τὴν ὀρχήστραν — μιαν ἡμέραν ἐνωρίτερον τοῦ κονσέρτου, κατώρθωσα κὰ παρευρεθῶ εἰς τὴν τελευταίαν δοκι



lists the full confidence and cooperation of the orchestra players. A breathless suspense marked the introduction of Beethoven's rarely heard Overture to Leonore, No. 2 the sustained pianissimos punctif-ated by crashing chords proving very effective, indeed. **Brings Out Gaiety** In his reading of Beethoven's Fourth Symphony, Mr. Mitropoulos brought out the essential gaiety of the work; paying great attention to

THE CLEVELAND PRESS FRIDAY, DECLABER 16.

Concerto

Premiere

Szigeti Plays New

Bloch Work, Guest

Conductor Pleases

By ARTHUR LOESSER Press Music Editor

Two unusually interesting

features marked last night's

Cleveland Orchestra concert

at Severance Hall: The first

appearance here as guest con-

ductor of the distinguished

orchestra leader, Dimitri

Mitropoulos, and also the first

performance, anywhere, of the

new violin concerto of Ernest

Bloch, with Joseph Szigeti

playing the solo part.

It did not take Mr. Mitropoulos long to reveal to us that he is pos-

sessed of an authentic capacity for

leadership, that his musicianship en-

Praised

does not possess. Bloch, one of the greatest of living composers, continues in his new violin concerto to speak the same highly individual language that has characterized his utterances during the last 25 years. Yet in this work his accents seem less frenzied; his feelings seem more mature and more contemplative than formerly. Out-standingly beautiful was the second movement: a poignant, dreamy, haunting nocturne.

small details and refraining from attempting to impart to the com-position a titanic quality which it

Szigeti Praised

Of Szigeti's playing one must speak in terms of the warmest praise. He is one of the foremost of reproducing artists who uses the violin as their medium. It would be trifling to call him a virtuoso. He placed the resources of his fineness of purpose, his musicianly good judgment, and his sympathetic unierstanding of the composition at the disposal of the Bloch concerto.

The program ended with Mr. Mitropoulos' orchestra arrangement of Bach's great G minor fantasy and

The arrangement, like most modern Bach transcriptions, aims at a specious obvious external dramatic effect. The drum rolls and the leapng trombones are certainly exc ing, but it is a question whether these screaming colors do not displace the hearer's attention from the chaste lines of Bach's monumental architecture. However, audiences greatly enjoy these orchestrations, and they are undoubtedly valuable in that they give large numbers of people an inkling of the intrinsic grandeur of Bach's music.

Last night's audience was large and warmly enthusiastic.

Ο κ. Μητρόπουλος μήν του. Έπτελῶς μόνος, έντὸς τῆς τεραστίας σάλας, ητις ἔχει θέμεις γιὰ 5.000 ἀκροατας, τον παρηκολουθησα στὴν δοκιμή του. Ἡ όρχηστρα ἀποτελειται ἀπο 90 ἀκλεκτους ἐκτελεστάς, οι ὁποίοι ὑπακούουν εἰς τὸ παραμικρὸν νεῦμα τῶν χειρῶν τω. Ἡ ἐπιβολή του εἰνε ἀφάνταστη. Ἡ πρόβα γιὰεται εἰς Ιταλοαγγλικήν γλῶσσαν. Ἡ όρχήστρα ἀποτελείται ἀπὸ μουσικούς, τῶν ὁποίων ἡ καταγωγή ὡς ἐπὶ τὸ πλεῖτοτν εἰνε εξ Εὐρώπης, Τὰ τοὲλλα εἰνε 'Ολλανδοί, τὰ ξύλαα πιευστά Γάλλοι καὶ Βέλγοι, τὰ βιολιά καὶ χάλκινα Γερμανοί και Βοημοί. Τὸ πρόγραμμα της χθεσινής βρασυάς ἀπετελείτο από τὸν «Κορααίρ» εἰσαγωγή τοῦ Μπερλιός, ἀπὸ τὸ κουαρτέττο τοῦ Φράνικ, τὸ κονταέρτο τοῦ πιάνου τοῦ Μαλιπιέρο καὶ τὴν γνωστήν εἰς τους 'Αθηκαίους φαντασία φουγκα τοῦ Μπάχ, ἐνορχηστρωμένην ἀπὸ τὸν Μητρόπουλο. Εἰνε ἀβύνατον νὰ περιγράψω τὴν συγκίνησίν μου όταν εἰδα τὸν Μητρόπουλο. Εἰνε ἀβύνατον νὰ περιγράψω τῆν συγκίνησίν μου όταν εἰδα τὸν Μητρόπουλο εἰσερχοίξενον εἰς τὴν αϊθουσαν διὰ νὰ διευθύνη. Ὁ κόσμος, ἐπὶ τῆ ἐμφανίσει τον ἐξεσπασεν είς χειροκροτήματα, εἰς τὰ ὁποία ὁ τδίος δι' ὁποκλισεως καὶ μ' ἔνα χαμόγελο ποὺ ἐπρόδιδε τὴν εὐχαρίστησιν καὶ τὴν αὐτοπεποίθησίν του, ἀνταπήντησε. 'Ομολογω ὅτι ἐξεπλάγην ὅταν παρατήρησα ὅτι μετὰ τὴν ἐκτέλεσιν τῆς εἰσαγωγῆς ἐλάχιστοι καθυστερημένοι εἰσῆλθον εἰς τὴν αἰθουσαν. Εἰς μίαν αἰθουσαν ποῦ χωρεί 5.000 ἀκροστάς, θὰ ἢτο φυσικόν νὰ καθυστερήσουν ἀρκετοί, ἐν τούτοις ἐγκαίρως ὅλοι καταλαμβάνουν τὰς θὲσεις των πρὸς μεγάλην ἱκονοποίησιν τοῦ μαἐστρου, Λύτο μοῦ θόμίζει τον Χάνιδιν Α Αποίος ἀπλ τὸ Λοιδίνου. μήν του. Έντελώς μόνος, έντὸς τῆς τεεγκαιρως όλοι καταλαμβάνουν τάς θέσεις των πρός μεγάλην Ικανοποίησων
τοῦ μαέστρου, Αὐτό μοῦ θόμίζει τον
Χάὐδν, ὁ ὁποῖος ἀπὸ τὸ Λονδίνον ἔγραφε πρός τὸν φίλον του Frau νου
Genzinger, παραποναύμενος διότι δὲν ἤξευρε σὲ ποῖον μέρος τοῦ προγράμματος νὰ τοποθετήση τὰ ἐκάστοτε νέα ἔργα του. Στὸ πρώτο ὑπῆρχε φόβος ιὰ
μὴ τὰ ἀκούσουν οἱ πολλοὶ, οἴτινες διά
λόγους συγκοινωνίας ἀργοποροῦσαν καὶ
ἔτσι δὲν τὰ ἄκουγαν. Στὸ δεύτερο; καὶ
αὐτὸ ἦταν πρόβλημα, γιατὶ πολλοὶ ἐκ ατοί δεν τα ακουγαν. Στο δευτερο; και αὐτό ἤταν πρόβλημα, γιατί πολλοί ἐκ τῶν ἀκροατῶν ἔπαιρναν ἔναν ἐλαφρὸ ὑπνᾶκο στὸ β΄ μέρος, καὶ ἔτσι τὸ ἔργον του ἐπαίζετο γιὰ τοὺς «κοθυστερημένους». Έν τέλει ἀπεφάσισε νὰ τὰ παίζη στὴν ἀρχὴν τοῦ β΄ μέρους. Έν οεῖται ὅτι αὐτὰ δὲν ἰσχύρυν διὰ τοὺς ᾿Αμερικανούς, διάτι τὸ κοινὸν ποὺ περακολυμές ενναμίας κοινανικώς στος παρακολυμές ενναμίας κοινανικώς ποὺ περακολυμές ενναμίας κοινανικώς ενναμές ενναμίας κοινανικώς κοινανικώς ενναμές κοινανικώς και ἔτον κοινανικώς και ἔτον κοινανικώς και διανανικώς κοινανικώς Αμερικανούς, διότι τό κοινόν πού περακολουθεί συναυλίας εύρισκεται είς δ επίπεδον έκεινο, τό όποίον πολλαί έρωπαϊκαι πόλεις θὰ έξήλευαν. Μετὰ τὴ έκτέλεσιν τοῦ κουαρτέττου τοῦ Φράνκ έργου ἐπέχοιντος θέσιν συμφωνίας λόγο τής άρτιότητός του και τής φόρμας του δ Μητρόπουλος ένεφανίαθη ως σολίστας στό κονταέρτο του Μαλιπιέρο. Είνε ά δύνατον να περιγιράψω τι έπηκολούθησε

Καὶ τώρα δυὸ λόγια γιὰ τὴν εὐγέ-ια τοῦ ἀμερικανικοῦ κοινοῦ. Μετὰ τὸ νεια τοῦ ἀμερικανικοῦ κοινοῦ. Μετὰ τὸ τέλος τῆς αυνατυλίας, ἐπὶ 10 λεπτὰ, ὅρθιοι ὅλοι, ἐχειροκρότουν τὸν Μηπρώπουλο καὶ τὴν θαυμασίαν ὁρχήστραν του ούδεις έκινήθη πρός τὴν ἔξοδον. ήθε-λα τὰ γνωρίζω τι ἔγινε ἄραγε μὲ τὸν Μπρούνο Βάλτερ. Τὸν ἐσεβάσθησαν αὐτὸν οἱ 'Αθηναῖοι, οἱ πάντοτε βιαστικοὶ, τον οι 'Αθηνατίοι, οι πάντοτε βιαστικοί, η μήπως του έγύρισαν τὰ νῶτα, ὡς συνηθίζεται ἐν 'Αθήγαις; Διὰ τὸν Μητρόπουλον, οι κάτοικοι τῆς ὡραιστάτης αὐτής πάλεως — ἀριθμούσης μετὰ τῆς χωριζομένης διὰ τοῦ Μισσιαπή παταμοῦ διούμου πόλεως Σὰν Πῶλ, περὶ τὸ ἐκατομμύριον — ἐκφράζονται μὲ τὸν μεγαλείτερον ἐνθουσιασμόν. 'Ολοι ἀναγνωρίζουν ὅτι στὰ χέρια του ἡ ὁρχήσταρα ἔγινε ἀπὸ τὰς καλλιτέρας τῆς Αμερικής καὶ προβλέπω ὅτι θὰ είνε πολύ δύσκολον διὰ τὸν Μητρόπουλον νὰ φύγη, ἄν ποτε τὸ θελήση. Δὲν θὰ τὸν ἀφλαουν, μιλοόν μὲ τέτοιον ἐνθουσιασιὸν καὶ ἀγάπην γι' αὐτὸν, ποὺ ἀσφαλική κυβέρνησια πρό μηνὸς ἡρνήθη εἰς τὸν Τοσκανίνι τὸ διαβατήριόν του ὁ Μητρόπουλος ἐκλήθη νὰ τὸν ἀντικαταστήση ἐν Κέα 'Υόρκη. 'Ανεχώρησεν ἐσπευσιμένως διὰ Νέαν 'Υόρκην, μόλις δίμος ἔφθασεν ἐπληρρφορήθη τὴν τακτοποίησιν τοῦ ἔ,πτήματος καὶ ἐπέστρεμε στὴν Μιννεάπελιν. Αὐτὸς είνε ὁ μεγάλος μας Μητοόπουλος, ποὺ ἀνεβιβασε τὸ ἐλληνικὸν ἀνομας ὅστο νόξεις πρέσβες θὰ ἡδύνατο ἐν 'Αμερική. Μὲ εὐχαρίστησιν είδα ἐπίσης ὅτι θὰ παιχθή ἡ ρωμαίκη «σουίτα» τοῦ Μον. Κολομοίρη εὐθίς μετὰ τὰς ἐρρτὰς τοῦ νέου ἔτους. Είνε τὸ πρώτον ἐλληνικὸν ἐργον ποὺ θὰ παιχθή καὶ ἐλιτίω γὰ παρευρεθῶ εἰς τὴν συναυλίαν αὐτήν. η μήπως του έγύρισαν τὰ νῶτα, ὡς

ΛΕΩΝ. ΠΟΥΛΟΠΟΥΛΟΣ

Υπόσπασμα Βρασυνή Χρονολογία 26-12-538 Al ΘΡΙΑΜΒΕΥΤΙΚΑΙ ΕΠΙΤΥΧΙΑΙ ΤΟΥ ΜΗΤΡΟΠΟΥΛΟΥ ΣΤΗΝ

διαιτέρα Υπηρεσία). Θριαμβευ- θά περίμενε κανείς, είς το θυελ-τική ύπηρξεν ή πρώτη συναυλία λώδες κορύφωμα της συμφωνίας τής συμφωνικής όρχηστρας Μιννεαπόλεως ύπο την διεύθυνσιν τοῦ με-γάλου Ελληνος μαέστρου Δημ. μεγάλου ἀριστουργήματος τοῦ Μητροπούλου, Οὐδέποτε ή αίθουσα Νόθοσα είδε περισσότερον και έκλεκτότεφον κόσμον, οὐδέποτε έσημειώθη παρόμοιος ένθουσιασμός είς τὸ χοινόν' αὐδέποτε έφημερίδες έδωσαν μεγαλειτέραν δημοσιότητα είς συναυλίαν Από τὰ μακρά ἄρθρα τὰ ἀφιερωμένα εἰς τὸ έξαιρετικόν τούτο μουσικόν γεγονός άποθιελλώδη συμφωνίαν του σπώμεν μερικάς έλαχίστας περικοπάς, διότι θὰ έχρειάζοντο στήλαι πολλαί διά να περιλάδουν ταύτας. Ο μουσικός κριτικός κ. Τζέϊμς Ντέϊδις είς τὸ «Βῆμα τῆς Μινκαχόμη ενθουσιωδέστερον. «Τὸ πρόπόλεως» γράφει τὰ έξῆς : «Τὸ μεγραμμα ήρχισε μέ κουαρτέτο δι' γαλείτερον ἀκροατήριον, τὸ ὁποίον γχοφόα 1ου Γκούγκ, ήκολούθησαν έτιμησε ποτέ την συμφωνικήν όρτὸ «Πφελούντιο καὶ Φοῦγκα» χήστρα κατά την έναρκτήριον αθτοῦ Μπάχ κατά διασκευήν τοῦ Ρετής συμφωνίαν - πλέον των 4.600 σπίγκι καί δ φωμαντικός «Ρωμαίος 'Ιουλιέττα» τοῦ Τσαϊκόβοκυ. προσώπων παρευρέθησαν — Εκαμε την αίθουσαν Νόθοοπ νὰ ήχη ἀπὸ Είς τὸ ἔργον τοῦ Μπάχ ὁ Μητρό-πουλος ἀνέπτυξε μὲ ἐξαιρετικήν τά χειφοκροτήματα καὶ τὰς έπευ-φημίας ὑπέφ τοῦ Μητροποίθου καὶ τῆς ὀφχήστφας του. ΤΗτο άληθινά δύναμιν το ύλικον του θέματος καί διά της άριστουργηματικής χρησιμια έξαισία καλλιτεχνική έσστή διά μοποιήσεως ουθμικής και δυναμικής τὸ ἀκροατήριον έχείνο, ποὺ ἐδοχί-μαζε τὴν βαθειὰ χαράν, ὅτι συνηνάποδόσεως άνύψωσε την φοθγκαν είς γιγαντιαίαν Έντασιν. 'Αδιάφοτάτο είς την μεγάλην αίθουσαν, ρον τί Ιδέαν έχει κανείς διά τὸ σκόόπου του προσεφέρετο ή σπουδαιοπιμον της μεταφοράς ένδς τεμαχίου μουσικής διαματίου όπως το κουαφτέτο του Ρωρίγα είς εύφείαν αίθουτέρα μουσική απόλαυσις. Είμαι βέδαιος, ότι οδονδήποτε και αν ήτο τὸ πρόγραμμα, έλάχιστοι θὰ εδρισαν συναυλίας άπλος διά της αθ-ξήσεως του δγκου του τόνου, είνε σκαν έστω καί τὸ παραμικρότερον ιάθος. Δὲν ἦτο ἀκροατήριον ποὺ βέδαιον, ότι ή σύνθεσις άπως ήσυηηλθε να κρίνη και να έπικρίνη άλλα μαλλον κόσμος, δ όποιος γενεύθη είχεν ένορχήστρωσιν πλουσίαν είς χρώμα καὶ δυαματικήν δύναμιν τόσην ώστε ποοεδάλλετο ά-νέτως και έγέμιζε την τεραστίαν μάτος πίστιν καὶ άγάπην ήλθε νὰ μάτος πίστιν και άγαπην ηλθε να ἀπολαύση. ΑΙ πρωτοφανείς ἐκδη-λώσεις ἐνθουσιασμοῦ ἀπεδείκνυον τοῦτο. Έτσι ὁ γράφων τὰς γραμ-μὰς ταύτας δὲν ἔχει καμμίαν πρό-θεσιν νὰ κρίνη, διότι αἰσθάνεται μαζί μὲ τὸ ἀκροατήριον, ὅτι ἡ ζωή γίνεται πὸ χαρούμενη, πὸ ὁραία με τὸν ἔναρῖς τῶν συνανλίων τῶς αίθουσαν. Ἡ ὑπέροχος έρμηνεία, πού ὁ Μητρόπουλος ἔδωσεν είς τὸ κουαφτέτο μαφτυρεί την αγάπην του διά την μουσικήν αὐτήν. Οῦτε ή παραμικρά φράσις δέν παρημελή-δη. "Ολα έξαντάνεψαν κατά τρό-πον θαυμαστόν». με την έναρξιν τῶν συναυλιῶν τῆς δοχήστρας. Ο Μητοόπουλος ευρίσκετο είς έξαιρετικήν διάθεσιν καί O Treius Nreibig els to eBiμα της Μιννεαπόλεως» γράφων διά διηύθυνε με τον συνήθη του ένθουτην δευτέραν συναινίαν έξαίρει την μεγάλην δύναμιν του άπαρασιασμόν. Η συμφωνία του Μπράμς ούδέποτε πιθανώς έξετελέσθη μέ μίλλου μαέστρου και λέγει διά την μεγαλειτέραν λεπτότητα ή μέ πλου-σιατέραν άποχάλυψην τῶν χουμμέδιασκευήν του κουαρτέτου του Γκρίγκ : «Ο μαέστρος μας φαίνενων ωραιοτήτων της. Τά μελφόιται, ότι έχει ίδιαιτέραν άγάπην διά τοιούτου είδους συνθέσεις άνεπτυγκά Ιδία μέρη είχαν μιά γλυκύτητα, μιά γοητεία τόσο μεγάλη δίστε θά ήμπορούσε κανείς νά πή, ότι ποτέ πρωτήτερα δέν άπεκαλύ φθη είς τὸν ἀκροατὴν κατά τρόπον πληφέστεφον ο ψυχικός κόσμος τοῦ Ή συμφωνία τοῦ μουσουργού. Τσαϊκόδσκυ άπετέλει ζωηφάν άντίθεσιν μὲ τὴν προηγουμένην ἐκτέλεσιν. "Ηρχισε με μια τρυφερότητα, πού έφθασε στην καρδιά κάθε άν-

ορμητικώτατος χείμαρρος παθών που έξεχύνετο από μια «βασανιζομένην ψυχήν». Είς την «Έφημερίδα της Μιννεαπόλεως» ὁ κριτικός κ. Γιόχαν Ετζιλρουντ γράφει έ-Στοργιόχαν πίσης μακρόν ἄρθρον, έκ τοῦ ὁποίου άποσπώμεν μερικά μόνον μέρη: «"Όταν ὁ Δημήτριος Μητρόπουλος ένεφανίσθη χθές είς την σχηνήν της αίθούσης Νόρθροπ όπως διευθύνη την πρώτην συμφωνικήν συναυλίαν τῆς περιάδου, έχαιρετίσθη από θύελλαν χειφοχροτημάτων καί έπευφημιών, πού ήσαν άναμφισδητήτως ὁ ὀφειλόμενος φόρος τιμής πρός τον μεγάλον μαέστρον. έξαιρετικώς πολυπληθές και έκλεκτὸν ἀκροατήριον συνεκεντρώθη διά ν' ἀκούση ἔνα πρόγραμμα, ποὺ θὰ ἔλεγε κανεὶς πὰς ἦτο τόσο σοβα-ρόν, ἄστε δὲν θὰ ῆτο δυνατὸν νὰ συγκεντοώση πολύ κόσμον, 'Εν τούτοις ή αίθουσα ήτο άσφυκτικώς γεμάτη. Τοῦτο ἀφείλετο εἰς τὴν μαγικήν δύναμιν τοῦ κ. Μητροπού-λου, ποὺ προσείλκυσε πλήθη κόσμου όπως ίδουν αὐτὸν νὰ διευθύνη, οἱονδήποτε καὶ ἄν ἥτο τὸ πρόγραμμα. Έπτὸς τούτου, αὶ δύο συμφω-νίαι, ποὺ έξετελέσθησαν είνε αὶ δημοφιλέστεραι είς δίην την μουσι-καν φιλολογίαν. Ήτο ένδιαφέρον να παρακολουθήση κανείς την έπί-δρασιν τῶν δύο ἔργων ἐπὶ τοῦ ἀ-κροατηρίου. 'Ο μεγαλείτερος έν-

θρώπου, κάθε δὲ μέρος ήτο τὸ ὡ-

ραιότερον ὑπόδειγμα έξαισίου χρώ-

ματος τόνου, 'Αλλ' αἱ ἀντιθέσεις

είς αὐτήν τήν συμφωνίαν είνε τόσον πολλαί και άπεδόθησαν με τό-

σον μεγάλην τέχνην. ή πάλη με-

ταξύ καλού καὶ κακού ήτο κατα-

πλημτική. Είς τὸ ποῶτον παρίστα-

το κανείς πρό της αποθεώσεως της

άδρότητος, τὸ δεύτερον ήτο ένας

ΝΕΑ ΥΟΡΚΗ, Δεκέμβοιος. ('Ι- | θουσιασμός δέν έξεδηλώθη, άτως | μένας είς το ευρύτερον πλαίσιον του Τσαιχόδσκυ, άλλα μετά τὸ υμεγάλου ἀριστουργήματος τοῦ Μπράμς. Τοῦτο βέβαια ἡτο ἀποτέλεσμα της έχτιμήσεως των άξιων ύπὸ τοῦ μαέστρου. "Ένας τόσο μεγάλος μουσικός όπως ὁ Μητρόπουλος ήντλησε περισσοτέραν έμπνευσιν είς την μουσικήν του Μπράμς, μα τοῦ συνθέτου». πού έρευνα την ψυχήν και Ικανοποιεί την διάνοιαν παρά είς την νίστας. κόδσκυ». 'Ο ίδιος κριτικός γρά φων διὰ τὴν δευτέραν συναυ-λίαν λέγει ὅτι κατ' αὐτὴν τὸ ἀκφοατήριον ήτο πολυπληθέστερον καὶ ά-

Είς την τρίτην συναυλίαν δ Μητρόπουλος ένεφανίσθη καὶ ὡς σια-νίστας. Ὁ Γιόχαν Έτζιλφουντ γράφει : « Ήτο κύριος της μουσι τῆς, χύριος τῶν ἐχτελεστῶν, χύριος τοῦ ἀχροατηρίου διὰ τῆς ἀχαταδαμάστου δημιουργικής του θελήσεως και της ζωτικότητος της συγκινήσεως του. Μιὰ λάμψης ἀπὸ βιολιά σάν έκτυφλωτική άστραπή που έπηκολούθησεν ή έκρηξις πλή-ρους όρχήστρας υπήρξεν ή άρχή τοῦ «Κουοσάφου» τοῦ Μπεολιόζ. Αλλά τὸ μεγάλο γεγονὸς τῆς βοαδυας ήτο ή έπτέλεσις του «Κοντσέρτο διά πιάνο καὶ δοχήστραν» τοῦ Μαλιπέρι με σολίσταν εἰς τὸ πιάνο τὸν Μητφόπουλον. Ἡ ἐκτέλεσις (ιτήρξεν απαράμιλλος». Μέ τον ίδιον ένθουσιασμόν γράφει καί ό Τζέιας Ντέιδις διά την τέχνην του Μητροπούλου ώς πανίστα. «Ό Δημήτοης Μητράπουλος, λέγει, έδωσε δείγματα της μεγάλης έχανότητός του ώς πιανίστας πολλάκις άπα της ημέρας που έφθασεν είς την Μιννεάπολιν, άλλα ποτέ μέχοι τοθδε δέν μας ένεθουσίασε τόσον όσον είς την έφμηνείαν τοῦ Κοντσέρτου τοῦ Προκόπιεφ. Τὸ έργον τούτο άπαιτεί δεξιστεχνίαν ανεπτυγμένην είς τον υπέρτατον βαθμόν. Τὸ ὅτι ὁ μαέστρος αὐτὸς ήδινήθη να διευθύνη την δοχήστοαν δικος την διηύθυνε και να έκτελη είς το πιάνο δικος έξετέλει τὸ ἔργον μαρτυρεί τὴν ποιότητα τῆς ἐργασίας του. Χθές πράγματι ήταν ή βραδυά του Μητροπούλου, μιά βραδυά άλησμόνητος διά την

πόλιν μας. . .» 'Αλλά ποῦ χῶφος διά νὰ περιλάδη κανείς έστω καὶ ένα μέρος τῶν πραγματικών θμνων, πού γράφον-ται διά τον μεγάλον μαέστρον, δ όποίος τιμά και δοξάζει το έλληνικόν όνομα είς την 'Αμερικήν. ATMANTIKOE

Leads Transcriptions of Quartets and Plays Modern Piano MINNEAPOLIS, Dec. 20.—Inflation has influenced the Minneapolis Symphony and its programs this season in the form of performances of several string quarets which Dimitri Mitropoulos, conluctor, has amplified to string-orchestra

τής δοχήστοας, θά συμφωνήσουν δὲ ὅλοι, ὅτι τοιαύτη μουσική κερδίζει από την μεταφοράν αὐτήν». Διά την έπτελεσθείσαν διασκευήν τοῦ «Ποελούντιο καὶ Φούγκας» τοῦ Μπάχ ὑπό τοῦ Ρεσπίγκι λέγει: ε Απεδόθη κατά τρόπον θαυμαστόν. Ο Μητρόπουλος ἀπέδειξεν, ὅτι είνε ὁ μαέστρος, πού κατέχει τὰ μέσα όπως ξαναζωντανέψη τὸ πνεῦ-

JOHN K. SHERMAN



MUSICAL AMERICA



for the first time here.

PREMIERE OF BLOCH WORK IN CLEVELAND

Mitropoulos Leads Symphony in Performance of Concerto-Szigeti Is Soloist

CLEVELAND, Dec. 20.—The pair of concerts on Dec. 15 and 17 by the Cleveland Orchestra was memorable for the world premiere of the Bloch Violin Concerto. Joseph Szigeti was soloist and for the first time Dimitri Mitropoulos occupied the podium at Severance Hall as guest conductor while Dr. Rodzinski was in New York with the NBC Symphony.

The new concerto of Bloch does not add in any measure to his prestige as a composer. It lacks the compactness and cohesion of his sonata and quintet, it lacks the logic of form and detail of the concerto grosso, and the melodic invention and genuine inspiration of 'Schelomo.' The music is patchy, its melodic interest is almost at naught. Bloch tells us in his notes that there is no Jewish influence such as he has deliberately injected in former works, vet one gets the impression, only too realistically, that he is among the vendors of some eastern market-place.

Interpretations Excellent

Mr. Szigeti's performance, however, was magnificent in every way and Mitropoulos's conducting was keenly sympathetic perhaps Cleveland was chosen for the world premiere because Bloch was, for some years, head of the least that a local state of Minor of Bach. In places he scored too Institute of Music. The work and its heavily with a loss of clarity; but for performance were wildly acclaimed by a part of the public.



Dimitri Mitropoulos and Joseph Szigeti After the World Premiere of the Bloch Violin Concerto

With his first visit to Cleveland, Mitropoulos endeared himself to concert-goers. His readings of the two Beethoven works were thoroughly inspired; he achieved a clarity and balance of ensemble that would do credit to a conductor who had several months to work with an orchestra. The overture was played with dramatic intensity, the symphony with lyric grace.

the most part the work was brilliantly arranged.

STEWART MATTER

JOURNAL

Sparkling

Pop Series

December 29, 1938.

Concert Opens

By Johan Storjohann Egilsrud

The Municipal Auditorium should

have been crowded last night for

the first concert of the Down

Town Popular Concert Series giv-

en by the Minneapolis Symphony

orchestra. But there were many

empty seats. A great many peo-

ple undoubtedly have not realized

yet that this new series makes it

possible to hear our great orches-

tra under Dimitri Micropoulos with

famous soloists at a nominal cost.

heard the stirring concert last

night were so demonstrative in

their enthusiasm that there can

be no doubt about the popularity

The popular note was immedi-

ately struck by the performance

of the gay, sparkling overture to

"The Secrets of Suzanne" by Wolf-

Ferrari. Played at an exhilarat-

ing tempo, the overture had a

In striking contrast of mood to

the overture was the somber,

brooding opening to Tschaikow-

sky's melodious Fifth Symphony.

Mr. Mitropoulos gave full value

to the rich tone-coloring and the

splendid melodies in the symphony,

and he emphasized vividly the

surging emotions that strained to

the point of a paroxysm in the

climaxes. The emotional variety of

the work-its deep melancholy and

yearning; relieved by the grace and

charm of the Valse movement,

and its triumphant expansion at

the close-all was clearly realized

It took the musicians some time

to get adjusted to the acoustics of

the auditorium, but they soon were

inspired by the conductor's in-

tensity and the passionate music

and gave an excellent perform-

The fact that the enthusiastic

audience demanded a whole pro-

gram of encores from the soloist,

Igor Gorin, baritone, showed the

triumph of this handsome and

gifted young singer was complete.

is necessary for a great popular

success. His voice is powerful,

virile and sympathetic; it has both

warmth and flexibility. His self-

assurance and personal charm

were enhanced by a vivid artistic

temperament which made him

capable of giving intense dramatic

effects in the prologue to "Pag-

liacci" and sensitive feeling in

Tschaikowsky's "None But the

That Gorin also had humor and

stylistic sense was evident in the

amusing "Hopak" by Moussorgsky

and Figare's witty aria from "Bar-ber of Seville." His Slavic tem-

perament and fire were displayed

with tremendous vitality in his

own composition - "Caucasian

Melody," and in the effective en-

core, "Wijut Witry." A slight

tendency to be overemphatic was

only helpful in projecting his songs

The concert closed with an al-

most hynotic performance of

Ravel's famous "Bolero." Those

who might wish to hear this inter-

esting concert and the vivid so-

loist should attend the repeat per-

formance in St. Paul auditorium

into the vast auditorium.

this evening.

Lonely Heart."

This artist has everything that

in the performance.

captivating lift and dash.

of the program and the soloist.

The several thousand people who

Large Audience Greets Minneapolis Symphony at First Concert of Series Here

The first of the series of six concerts to be given by the Minneapolis Symphony orchestra in St. Paul this season was presented Thursday night in the Auditorium before a large and enthusiastic audience.

Much credit for success of the venture was given to the St.

Paul women's committee which sponsored the return of the orchestra to its "old home" in Auditorium.

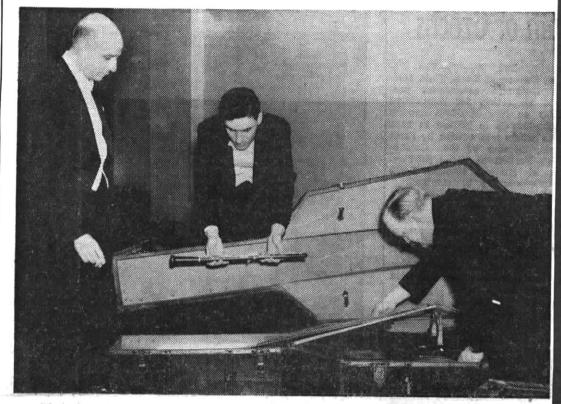
Mrs. Edward R. Sanford is chairman in charge of arranging for the ticket sales and promotion of the concerts. She is assisted by a group of representative women.

Formerly the orchestra gave its regular concerts Thursday evenings in St. Paul, repeating them in Minneapolis. This was discontinued when the orchestra moved to its new home in Northrop auditorium on the University of Minnesota campus.

Mrs. Sanford was enthusiastic about the response to the concert opening here Thursday night.

"I believe this is a great opportunity for St. Paul to show its appreciation of fine music and I trust that the orchestra will be given such support that we may have a series of concerts in St. Paul each season," she said.

Backstage Tomfoolery by Musicians



Their first St. Paul appearance in several years was the occasion for backstage tomfoolery Thursday night by members of the Minneapolis Symphony orchestra. With Dimitri Mitropoulos, conductor, looking on from the left, Rhadames Angelucci, center,

FRIDAY, DECEMBER 30, 1938.

laboriously unpacked a huge instrument case—only to find a small clarinet. Chester D. Melby, right, opened a medium-sized case and discovered a big bass viol somehow had been squeezed into it. Their appearance in the Auditorium theater was the first of six on this year's City Concert series.

Review of Symphony Concert

By Frances Boardman

More than 2,000 obviously de- chosen as a permanent home for an effect of general tonal integralighted persons welcomed the the concerts. The return to St. Minneapolis Symphony orchestra Paul should be a matter of gratito the St. Paul Auditorium theater fication to every local music-lover. Thursday evening, the occasion being the first of six concerts to be given by the organization on the same stage during the remainder of the season.

The inauguration of the series established custom by which the programs in pairs, with a St. Paul performance each Thursday, to be repeated in Minneapolis on Friday.

There is more than mere sentiment involved in this, for acoustically the orchestra fares incomparably better in the St. Paul set-ting than it ever has in its handsome headquarters in Northrop aumarks resumption of the once sibly not yet ideal for certain types orchestra gave all of its regular fection in the case of orchestral music. There is a mellowing influence on the tone which is, simultaneously, a refining one, so that The practice was dropped some inner voices and contrapuntal deeight years ago, when the Universigns emerge easily in their proper sity of Minnesota campus was relation to the whole, and there is

tion that seems unobtainable elsewhere. This is a circumstance for which public thanks should be

Both balcontes were solidly filled for Thursday's concert, as were large blocks of downstairs seats. Many of the vacant ones were logically accounted for, partly by the extreme cold, and partly be-cause this is a week of exceptional and unavoidably competitive social

Dimitri Mitropoulos, conductor of the orchestra was on the stand, and the soloist of the evening was Igor Gorin, the gifted young Ukrainian baritone who has already impressed himself upon popular notice through his radio, screen and recording activities. His voice is not Targe, but he has it under excellent control, and is very adroit in adapting it to the service of his keenly developed sense of characterization A conservative taste might have thought the parlando in the "Pagliacci" Prologue a shade overdone and might possibly have detected a hint of the Hollywood influence in some of his other interpretations. Probably, though, these individual liberties-and they were slight, after all-are more directly referable to the youthful exuberance which is an attractive feature of this young singer's equipment.

SINGS RUSSIAN SONGS

As a matter of course, his first encore was that sine qua non for baritones-the Rossini "Largo al Factotum", and it was cleverly done, although in this, as in the other operatic item, the orchestral accompaniment was too heavy. Three of Mr. Gorin's programmed numbers were sung in Russian: the Moussorgsky "Hopak", Gretchaninoff's "The Steppe", and a song of his own composition, a "Caucasian Melody". The last named was true to the musical traditions of that section of Russia lying close to the world of Asia.

I don't know whether the singer was responsible for the orchestral accompaniment as well as the melody; if so, he has clever sense of instrumentation and an alluring quality of imagination. Tschaikowsky's "None but the Lonely Heart" was sung in English, the diction being notably good, as it also was inthe Malotte setting of the Twenty-Third Psalm, which served as another encore. A final one of these extra numbers was the effective Ukraianian folk songs, "Wijut

And right here a bow is due to Mr. Mitropoulos' phenomenal faculty for what must be almost instantaneous memorization. Even for the soloists's numbers he never uses a score, and it is entirely obvious that many of them have not been part of his, or any other conductor's standard repertoire.

NEW TWIST TO BOLERO

The program began with the flashing charm of the overture to Wolf-Ferrari's little gem of an opera, "The Secret of Suzanne", and Mr. Mitropoulos, working in perfect co-operation with his musicians, gave it exactly the right movement and sparkle. Tschaikowsky's Fifth was the symphony of the evening, and with the memory of its performance last month still fresh, it was particularly interesting to make a comparative analysis of the acoustical differences referred to, and realize how greatly the musical effect was benefited by the change.

The other exclusively orchestral features were the fascinating Prelto Moussorgsky's opera, 'Khovantchina", and the Ravel Bolero. Mr. Mitropoulos has an entirely new and individual way of reading this score, the greatest innovation being in his obvious requirement of each soloist among the many successively entering the musical scene, that he add expressional color, and sometimes altered notevalues, to the phrases assigned him. Perhaps some listeners liked it better than the traditional exposition of this extraordinary piece of orchestral virtuosity, but here is one who didn't.

The next date in the concert course, Tuesday, January 10, brings William Lindsay, pianist, as soloist, and a program of widely and deservedly popular classics.

MINNEAPOLIS TRIBUNE **DECEMBER 29 1938**

Downtown Symphony Concert. For the first program in the downtown popular series of concerts Mitropoulos presented Wednesday night a particularly good program, one intended to please the most orthodox music lover yet designed also for the enjoyment of those who appreciate music for its momentary charm. It opened with a charming performance of the overture to "The Secret of Suzanne" in which the humor and buoyancy of the little opera came to fullest fruition under Mitrpolou's direction.

Another short composition, the prelude to Moussorgsky's "Khovantchina," is a tone picture of one of the scenes the composer enjoyed immensely: The coming of the dawn over the Red Square in the Kremlin in Moscow. This is intensely national, being built on national airs and again the orchestra rose splendidly to the occasion playing with fine spirit and skill. Much of the credit for the orchestration belongs to Rimsky-Korsakoff; but the spirit of it, is that of Moussorgsky, who loved Russia with an all absorbing pas-The great fifth symphony by

Tschaikowsky was the most extensive work performed, and this we heard at the first concert of the season. No matter how often it is repeated, and in sipte of its eternal messages of hope and depression, its rapid movement from one extreme to another, or perhaps because of these things, it holds firm the affection of millions of admirers.

It is the vivid expression of many moods and the brilliant coloring given to all of the rapid changes that occur, that make it a work of singular fascination and attraction. Our orchestra has played the symphony under several conductors each of whom found particular phases to emphasize Mitropoulos seeks for whatever beauty there may be found; he penetrates with sure instinct into the recesses of the composer's heart and mind and interprets what he finds there with uncompromising nonesty and great brilliance.

He was no less successful in his interpretation of the Ravel Bolero with its interminable repetition of an always bewildering motive, that races from one end of the orchestra to the other, Apparently it was greatly appreciated by an audience tuned to its whimsical

rhythms.

The singer, Igor Gorin, was making a first appearance here and sang songs of his native Russia and the "Prologue to Pagliacci": a Russian group including "The Steppe" by Gretchaninoff and "Caucasian Melody" by Gorin, Tschaikowsky's 'None But the Lonely Heart" and "Hopak" by Moussorgsky.
There is a world of theatrical

pathos in this splendid singer's work. He is ashamed of no human emotion. This fact gives his singing at times a mysterious animal quality. The Russian language lends vividness to the barbaric and humorous, and through every song there was a stream of beautiful tone and refinement. The accompaniments were excellent as usual in Mitropoulos' hands.

MUSICTHE MINNEAPOLIS STAR THURSDAY, DECEMBER 29.

auditorium last night, proved that the holiday season, whatever it may do to size of audiences, has no deteriorative effect on the orchestra's playing.

Fact is, both orchestra and Conductor Dimitri Mitropoulos were in exceptionally fine form; their partnership has never seemed to close and effective a collaboration. * * *

The piece de resistance of the occasion was the singing of Igor Gorin, personable young Russian baritone who is far better than most Hollywood warblers, and who brought verve and magnetism to a generous list of sings.

go to the orchestra and its leader hypnotic "Bolero"-were all capifor the performance of Tschaikow- tally done. sky's Fifth symphony, a vibrant and eloquent reading which represented one of the interpretative sings with great assurance, taste peaks of the season.

Taken at more normal tempos than the performance earlier at the season, the symphony had an impetuosity, color and impact which gave it tremendous effect.

introducing all manner of shading drama and humor behind it.

and pliancy into individual phrases, The first concert in the Minneap. yet sustaining a balance and firm olis Symphony's downtown series of rhythmic pattern that made the "pops," given in the Minneapolis work as solid as it was persuasive.

> The sinuous lines and grave tenderness of the second movement's melody have never been more vividly brought out, while the delicacy of the valse and thumping momentum of the finale showed masterly handling.

This was a virtuoso performance, in which Waldemar C. Linder, first French horn, was brought to the front by Mitropoulos to share in the audience's ovation.

Other orchestral numbers-Wolf-Ferrari's spirited, chattering overture to "The Secret of Suzanne," the sombre prelude to Moussorg-But first award, by all odds, must sky's "Khowantchina" and Rayel's

> Mr. Gorin is a lyric baritone who and flexibility.

Possessed of a fine naturall voice, he used it with skilll in a great variety of songs, the Russian offerings being particularly effective. His high tones were brilliant, aind

the voice throughout the entire Mitropoulos' conducting here register was smooth as silk, maade was free and exceedingly plastic, the better for having a sense of

THE MINNEAPOLIS STAR

Althouse and Symphony in **Fine Concert**

Lohengrin Prelude Played as Memorial to Mrs. Lyndon M. King

By Johan Storjohann Egilsrud

Substantial and yet varied, the program given at the eighth concert of the season by the Minneapolis Symphony Orchestra was a means of unfolding the great gifts and the versatility of the conductor Dimitri Mitropoulos.

Grouped around the powerful Second Symphony by Beethoven, the program opened with Wag-ner's "Prelude" to "Lohengrin" and introduced a new Concerto Grosso for string orchestra and piano by the American composer Albert Stoessel and a light Scherzo from the "Octet, opus 20" by Mendelssohn. Finally, after two arias by Beethoven and Wagner, the program came to a smashing close with the "Ride of the Valkyries.

Many Styles and Moods

During this excursion into many styles and moods, Mr. Mitripoulos led the musicians with a vigilant attention to details and a clairvoyant sense of the inner meaning of the music. The Lohengrin prelude, played in memoriam of Mrs. Lyndon M. King, came into being with a simple directness, the finespun, ethereal introduction broadened with great dignity into the momentous climax only again to sink out of being with the transparent sonorities of the strings diminished into a sigh.

The conductor made with ease the transition from the almost astral close of the prelude to the bright, clear-eyed joy of the first movement of Stoessel's Concerto. The concise movement used a conventional eighteenth century idiom well-defined themes rhythms. It was concentrated, lean and vital music played with zest.

There was hardly any modern quality in the Sarabande and the Pavane, but a natural outpouring of rich melody over some contrapuntal complexities.

Close Is Forceful

In the introduction to the last movement, however, there was a rather sudden change to an impressionistic style in the piano cadenza and the 'cello solo. The close was particularly forceful. The stretto made a powerful close by using syncopations and rhythmic accumulations. It was conducted with great freshness of feeling.

Mr. Mitropoulos has made Beethoven's Second Symphony peculiarly his own. It was with this symphony he startled his listeners into tumultuous shouts of bravo ta his first concert in Minneapolis. Last night there was again great enthusiasm, but no bravos.

We have become used to miracles. And a miracle of creative conducting his interpretation of this symphony was again last night. I do not hope to hear a more inspired and illuminating reading of this work. It represents to me the ultimate in the art of interpretation.

Versatility Again Apparent

That Mr. Mitropoulos could conjure up Mendelssohn's "Scherzo" and its airy nothing after the profound Beethoven Symphony and make it radiate a life of its own made up of springy grace and poised and gleaming surface sounds showed the elastility and

the versatility of the maestro. I enjoyed the subtle accompaniments to the arias sung by Paul Althouse, the tenor soloist of the evening, as much as I enjoyed the singer's own interpretation. Although his voice was rich and powerful and there was authority in his singing of Beethoven's "In Des Lebens Fruhlingstagen" and Lohengrin's Narrative, many of the phrases were clipped and somewhat formless. In the encores, "Adelaide" by Beethoven and the Springsong from 'Walkure," the singer gave his best. Here the lyricism was exquisitely rendered.

Without being imbued with the intensest and most sky-storming wildness that I have ever heard, the "Ride of the Valkyries" nevertheless brought the concert to a spectacular close.

TRIBUNE: SATURDAY JANUARY 7 1939.

The Symphony Orchestra.

interest was played by the symphony orchestra under Mitropoulos Friday night in Northrop auditorium. One may say with emphasis that this was the most satisfactory program of the season. It had balance, contrast and superlative play-

For a novelty Albert Stoessel's Concerto Grosso for string orchestra and piano was presented, with Frederick Ruhoff at the piano, Unlike many young modern composers, Mr. Stoessel keeps his feet firmly planted on musical terra firma. He is a modernist but he has not departed from the faith of his fathers far enough to injure his esthetic sense. Judging from this work I should say he is one of the most gifted of the young Amer- After many years of service his ican writers. He has written other voice remains an obedient and facile music that, I understand, bear the hall mark of merit, but this is the one with which we concern ourselves at the present moment.

Written with sound knowledge of the orchestra, with fine sense of proportion and no mannerisms, with a feeling for melody that does not wander far away at any time from one's conception of beauty, combined with strength, the four movements have been moulded into a firm unit. Once in a while there is a slight concession to a modern rhythm, but it is used so wisely and with such dexterity that it never becomes offensive; indeed, it adds rather than detracts from the wholesomeness of the work.

Mitropoulos read the score with great skill extracting all its essence. His brilliant success in this performance was matched in each of the remaining numbers. Mr. Ruhoff played the piano part very cleverly, making a definite contribution to the interpretation, al-

rendering of the second Beethoven symphony and we would not be able to do it full justice. It was the most perfect performance of this work I have ever heard. As a lineal descendant of Haydn and Mozart it possesses the charm of both; but there is a plus element that is sometimes neglected: the promise of things to come, and wherever these promises occurred they were emphasized by the orchestra until we were forced to realize here was a great genius in the making.

Altogether the performance was a perfect example of co-ordination among the players, of tone that never wavered from a high standard, or phrasing that illuminated every detail. Nothing of its charm was lost and all its strength became apparent. It is as fresh, as buoyant, as scintillating and as joyous as in the days when the world was offered at the second downwas younger and more inclined to town concert of the Minneapolis take its ease.

This is all the more remarkable Dimitri Mitropoulos.

when we recall that the composer A program with many points of suffered pitifully from deafness as well as from other physical ills. There is not the slightest suggestion of this suffering in the music; it speaks to us out of the rich heart of nature and is full of nature's bounties. It makes one feel the high quality of the composer's soul and Mitropoulos caught this with magic power and gave it to the

> The Scherzo from Octet Op. 24 by Mendelssohn provided a happy and ingratiating interlude between the songs of the soloist, Paul Althouse, and it was played with spritely brightness. The final orchestral number was "The Ride of the Valkyries," Wagner.

Mr. Althouse is still a Wagner singer whom we delight to praise. instrument. He sang, "In des Lebens Fruelingstagen," from "Fidelio," and Lohengrin's Narrative with intelligence and power. He has grown as an interpreter, entering more completely into the music and missing little that enhances its significance. The Beethoven selection is especially difficult, far more passionate than a man dying of hunger ought to be able to enunciate. But that was the composer's intention and Mr. Althouse obeyed the score. Had the song "Adelaide" been sung a little faster it would have been more in keeping with its glowing beauty.

In addition to the foregoing, a beautiful tribute was paid to the memory of Mrs. Lyndon M. King by a performance of the "Prelude to Lohengrin." Mrs. King's services to the orchestra were many, for she was one of its most loyal supporters, an enthusiast for music and one who worked persistently for its support.

though the piano is used merely the official program for next Wed-An error was made in printing nesday's concert. Instead of the We might use the remainder of name Inghelbrecht, the name of our space eulogizing Mitropoulos' Beethoven and the fifth symphony should be substituted.

JAMES DAVIES.

A program of concerthall staples Symphony orchestra, conducted by

The size of the audience got us to wondering why popular concerts aren't more popular. Maybe, just at this time, the reason is stomach flu, or icy streets . . . or (can it be possible?) everybody has heard Beethoven's Fifth symphony.

It was a fine, doughty performance of the old Fifth.

Mitropoulos put youth and vigor into it, shaped it with a strong hand and gave it a good, hard push at the start that made it roll along briskly all the way to its thrilling climax.

The banality of oft-heard numbers can be offset in just this way -by treating them as if they had never been played before, by giving them the intensity and immediacy which takes them out of the category of familiar works generally played in the routine and you've-heard-this-before manner.

Much the same remarks apply to the first movement of the Tschaikowsky B flat minor concerto, in which William Lindsay took the piano role.

The pianist played the opulent core with keen appreciation of its lush and dramatic quality. While there were occasional differences SATURDAY, JANUARY 7, 1939 By JOHN K. SHERMAN

The first symphony concert of the new year, played last night in Northrop auditorium, offered a jerky and overdone version of the Beethoven Second symphony and a tenor-Paul Althouse-who was not in best of

All concerts cannot be perfect and this was one of those less-thanperfect examples which occur in the best regulated sessions.

* * *

First off, Dimitri Mitropoulos and the orchestra gave the Minneapolis premiere of a concerto grosso by Albert Stoessel, composed with a not-toreverent nod to Handel.

Scored for strings and piano, the work had a lusty first movement a wistful but monotonous sarabande, a pert pavane and a clever gigue-all played to the hilt, with point and flavor.

It was an ingenious and crafty work, containing some brisk, mod ern rhythms and no little energy -though it was energy, I thought of a rather synthetic and unconvincing kind. On the whole it seemed a sterile piece of music, a scholarly fabrication mired in modal harmonies and betrayed in the end by its own cleverness.

After the superlative Beethoven Fourth earlier in the season, the Second symphony performed last night was a disappointment.

It sinned on the side of too much expressiveness, to such an extent in fact that it became mannered, over-handled and almost tedious in the myriad accents and inflections given it.

One of the chief charms in the early Beethoven symphonies is their light, easy flow, their buoy ancy and "floating power." This simple, natural flow of the music was interrupted constantly last night by fussy accents and dynamic shadings. Phrase-modeling is usually a virtue amounting to genius with Mitropoulos, but this time it became a fault-and it made the symphony angular, labored and jumpy.

But there was absolutely no fault to find with the scherzo from the Mendelssohn octet, a morsel ossed off with scrupulous deliacy and the most delightful viva-

Of major calibre, too, was the Ride of the Valkyries from "Die Walkuere," a thrilling, thumping performance.

Mr. Althouse sang Florestan's recitative and aria from Beethoven's "Eidelio," the same compos-"Adelaide," and from Wag-Lohengrin's Narrative and Siegmund's Spring Song. He made the most of the dramatic elements of these songs, but his tone was throaty, vibrato was annoying and pitch was not always true.

In tribute to the late Mrs. Lyndon M. King, the orchestra prefaced the concert with the prelude to "Lohengrin," beautifully played.

between him and the orchestra on tempo and warmth of utterance, and a few prosy stretches, the performance on the whole came off in grand style, with Mitropoulos lending a zestful hand from the

Other items on the program were toothsome. The curtain-raiser was a colorful version of the "William Tell" overture, dramatically set forth.

The nocturne from Mendelssohn's incidental music to the "Midsummer Night's Dream" was exquisite and tender and imaginative, with Waldemar Linder taking a deserved bow for French horm work.

The scherzo which followed was pert and fanciful, light as thistledown born by vagrant breezes, and here Emil Opava, flutist, meritedly shared the ovation from the audience.

January 12, 1939.

THE MINNEAPOLIS JOURNAL

Symphony Endows Rossini Overture With New Vitality

By Johan Storjohann Egilsrud

Even if one might dislike Rossini as a composer of much froth and little substance, one could not condemn on the score of empty rumblings his overture to "William Tell" as it was played last night by the Minneapolis Symphony Orchestra at the second popular concert in the Municipal Auditorium under Dimitri Mitropoulos, for it moved in a sphere of high imaginative expression of pastoral moods, storms and triumphant marching.

By using a leisurely pace in the opening of the overture, the conductor found time to show the subtleties and the adequacy of the details in the "Sunrise over the Alps''—a remarkable piece of writing which stands as one of the earliest and best interpretations of a mountain scene, worthy to be set beside Grieg's and Brahms' later expressions of the same mood.

Enhanced by Contrast

The contrast of the slow unfolding of the opening to the rush and excitement of "The Storm" enhanced the impression of both. The tempo of the last march gave the effect of kinetic energy that closed the overture with eclat.

But if the leisurely pace was effective in the opening of the overture, the slow tempo used in the "Nocturne' by Mendelssohn was a little too slow. Mendelssohn's melodies lost character by being drawn out beyond their power to sustain interest. The brisk "Scherzo" that followed was exhilarating in its vivacious speed and charming gaiety.

Fits Tempo to Acoustics

When he took the opening of Tchaikowsky's brilliant movement from the B flat minor Piano Concerto in a rather slow tempo, too, the conductor undoubtedly considered the acoustics of the hall, for the vast auditorium was not full enough to avoid reverberations and overlappings.

The soloist, William Lindsay, played the popular concerto with an authority and a flare, however, that gave the wanted vitality to the music. The pianist's interpretation of the colorful movement was at once sober and rich in scintillating details.

Stresses Variations

Taking advantage of every opportunity for variation in rhythm and in texture, Mr. Lindsay gave reading that had a strong emotional emphasis within the clear and sober outline of the composition. Very warmly applauded, he gave a vivid encore.

With his customary mastery, Mr. Mitropoulos built a tonal structure of powerful architectural lines in his performance of Beethoven's Fifth Symphony. An occasional overemphasis on a forzando or an unusual accentuation were matters of personal interpretation.

But the beauty of the details, the passionate intensity, the drama of abrupt contrasts, the unfailing sensitivity to the character of every phase of the symphonythese were virtues that made the performance a revelation of beauty. Such enthusiasm prevailed that the conductor had to play an encore.

TRIBUNE JANUARY 12

Minneapolis Symphony Concert. The second program in the downtown series of concerts by the Minneapolis symphony orchestra was given Wednesday evening in the civic auditorium with William Lindsay, pianist, as soloist. So far as quality is concerned this concert will bear comparison with the regular Friday night concerts in Northrop auditorium. With Mitropoulos conducting, the standard

of performances was very high. Chief among several interesting works came the symphony, Beeththoven's fifth, one of the immortals among the great symphonic works, and one that never ceases to fire the imagination. Mitropoulos made it vital with something more elusive than the "Fate" supposedly introduced at the beginning. If fate were playing a part in the music, it was a very joyous and enthusiastic fate, not one that dragged its creator into the dust.

There is so much beauty, so much vivid poetry in this work there is no place for anything less inspiring. As performed there is no other of the nine symphonies that surpasses it in strength, in wholesomeness of conception and in a glorious outpouring from a heart and mind that were running over with emotion and great thoughts. It was nobly conceived and splendidly interpreted.

Even the ancient overture to 'William Tell" seemed to take on new color and melodramatic flavor while the exquisite music written to Shakespeare's "Midsummer Night's Dream" was beautifully played. Our solo French horn player sang the lovely solo from the Nocturne in a manner that conjured up visions of the night that lived in Shakespeare's fancy. Pure romanticism to be sure, but the romanticists at least knew something about the exaltation that beauty in all its purity can evoke.

Nor was the Scherzo from the same source less entrancing, all, the elves and hobgoblins seemed to be dancing amidst the dewdrops, touching them so lightly and so daintily they were not disturbed. This again showed fine insight into the charm of the music.

Mr. Lindsay's selection was the opening movement from Tschaikowsky's B flat minor concerto. He has proved himself in the past on many occasions as an interpreter of the finest sensibilities, with control of a great variety of tone color, with fine instinct for tone balance and with musicianly insight into the composer's purposes. His interpretation of this brilliant section of the B flat concerto proved definitely that he has both the power and the technic to feel his way into the composer's mind.

Rhythmically the performance left nothing to be desired, the conductor had no worries about the soloist, who ranged from tempestuous virtuosity to the farthest extreme of delicacy. There are many emotional shades in this music such as the composer delighted in; Mr. Lindsay missed none of them and found immediate favor with the audience. The orchestra provided a perfect background and

JAMES DAVIES.

Symphony at Its Best in Ninth Concert

Sibelius Work Heard for First Time—Cello Soloist Strongly Applauded

By Johan Storjohann Egilsrud The large audience at the ninth regular symphony concert in Northrop Auditorium last night listened to & well-planned program and gave its hearty approval of orchestra, the conductor, Dimitri Mitropoulos, and the soloist, Frank Miller. It also responded to an appeal from the board of directors and came to the rescue of the orchestra by signing cards pledging money support.

It was a full evening. Any concert presenting for the first time in Minneapolis one of the mature Sibelius symphonies is an important occasion. When in addition there are two concertos and a vivid modern tone poem, the program becomes exceptionally rich.

Effects by Contrast

Skilfully juxtaposing the simply conceived and logically constructed 'Concerto Grosso in D minor for Strings" by Handel and the infinitely complex and formally unpredictable "Fourth Symphony" by Sibelius, the conductor achieved striking effect of contrast and heightened the special quality of each composition. He conducted the concerto with the tender care he always gives to string ensembles. Through a clear development of the song-like themes, Mitropoulos kept the frame of the concerto firm even when he used much elasticity within this frame.

The main problem of a style that constantly repeats simple tunes is to create valety of expression and texture. This probem was solved by using a great dynamic range, interesting, balance of tones, and changeable tempos. Even if their attacks sometimes lacked the precision one might want, the string players gave a splendid performance of the concerto.

An Achievement for Conductor

In the Sibelius symphony the opposite problem of style was olved by the conductor with great insight and imagination. Here the question was not how to get variety within strict order but how to get a sense of unity in a world of constant flux. It takes great imagination to create a synthesis in music that flows like the impulses of the subconscious mind. For there is no obvious logic to guide one. There is, however, a subtle unity of mood. To catch the evasive unity of a symphony in which, as in the highest imaginative poetry, everything "suffers a sea-change into something rich and strange"-to sense the hidden logic of the heart which not understand to bring out this inner continuity, the conductor must be at once a poet and a musician. In his excellent performance of the symphony Mitropoulos proved to be both. As an interpreter of works like this, which depend entirely upon the highly developed sensibilities of the conductor, Mitropoulos is superb.

Miller Records a Triumph The soloist, Frank Miller, first cellist with the orchestra, deserved indeed the bravos and the storm of applause that followed his warm and impassioned interpretation of Dvorak's romantic 'Concerto for Violoncello" in B minor. There was ardor and authority in the young artist's playing. His technical mastery kept his temperamental intensity within bounds most of the time. Only rarely did he sacrifice tone quality for a slight excess of emotion. But the rich beauty of tone, the inspired melodic sweep, the firmness of his double stops and octaves, and, above all, the keen sense of form displayed in his playing marked him as a very

gifted artist. Closing the concert with an energizing performance of the gay French tone poem "Le Valse Retrovee," Mitropoulos brought the evening to a brilliant climax.

THE MINNEAPOLIS TRIBUNE JANUARY 21 1939

MUSIC

The Symphony Orchestra.

There were two first timers, one of them a "First time in America" heard in Northrop auditorium, Friday evening, when the symphony orchestra played its ninth program under Mitropoulos. It was as much a night of superb playing as it was THE MINNEAPOLIS STAR of first timers for the men played and Mitropoulos conducted in a manner to inspire new respect for

Handel's Concert Grosso in D minor afforded a magnificent example of what can be accomplished even with these ancient relics, provided they are approached in the proper attitude. Mitropoulos made this composition one of those imperishable things that never grow aged. It was refreshing to hear Handel played with such clear understanding, with nobility of expression and sonority of phrase.

For the first time we heard the fourth Sibelius symphony played in this city; it was one of those memorable performances that stimulates imagination, kindles pride in the orchestra and makes us a little better acquainted with the great Finnish composer. What he means to say in the symphony is a debatable question; one may suspect he was describing impressive features of nature or that what he has written was the result of his own cogitations. One guess is as good as another, but the fact remains Sibelius has written something that intrigues the mind and heart, that is well worth hearing for the vivid impressions it leaves.

In spite of the glorious interpretation there were times when one felt a lack of connective tissue between the various motives. It was craggy music with the composer leaping from one pinnacle to another, disdaining valleys that lay between. There is no sentiment, not a melody that one can carry away as a personal possession and yet one feels the impingement of a great soul whose mind is almost bursting with things to say.

Perhaps that is the reason why there are so many abrupt transitions. There is no warmth, but new colors pass in review that are strange, intense, yet not vivid. Sometimes there is a gust of pure savagary like the struggle of a soul in torment. It is music that will either be intensely disliked or greatly admired. Our failure to comprehend its manifold character may be attributed to our ignorance of the land and the people where it was born.

However, we are willing to accept it as another gift from the reason itself, as Pascal says, does barrens of the composer's native land, fused with the fire of an astounding genius, who imitates no one, marches independently on his way and disdains to yield one iota to conventionality.

The other newcomer was a symphonic poem by Inghelbrecht bearing the title "La Valse Retrouvee." The program was so long that I heard only a fragment of this composition, which received as careful treatment as anything on the program. It is one of those creations we are supposed to have sympathy with, because it is new and untried. It is ballet music and when one has said that, all has beeen said judging from the fragment that I heard. Why it was placed on a program like this I cannot say, for it skips and dances through the orchestra with grotesque gesticulations and inane chatter that sounded hollow and vapid after listening to the noble performance of the Dyorak music preceding it. Some time when I have heard the whole composition my opinion may change. But judging from the "fragment" all has been said that need be,

21-1-1939

MUSIC

By JOHN K. SHERMAN

There were contrasts enough in last night's symphony concert to make your head spin and they were so juxtaposed as to make the change from one to the other practically as breath-taking as stepping from a hot bath into a cold shower.

The first contrast was between the decorous formalities of Handel and the chill and bitter statements of Sibelius' most cryptic symphony. the Fourth in A minor. It was the record "broad jump" of the concert season and the orchestra and Dimitri Mitropoulos took it like the veterans they are.

Handel was represented by his concerto grosso in D minor, played by the string orchestra. The work benefited by a suave and spacious reading, graceful of phrase and ripe and full in tone.

What a different musical climate Sibelius represents, particularly in his crabbed, compressed Fourth!

Bernard Shaw once divided his own works into two categories-Pleasant Plays and Unpleasant Plays. Among the Unpleasant Symphonies, if one cared to make the list, would certainly go the Sibelius A minor-a powerful symphony in which Sibelius strips his language and thought to their bare bones.

The symphony was set forth with intensity and blunt vigor—an interpretation that was at once brutal and deeply sympathetic.

Mitropoulos invoked the mood of menace that hangs over the work, explored its brooding episodes, conjured up all the violent, restless fury which make Sibelius' symphonies such wild and bleak tonal landscapes.

The second major contrast of the evening was that between the unashamed romanticism of the Dvorak 'cello concerto and the brittle, brilliant score of Inghelbrecht's "Valse Retrouvee."

The particular joy in the former was the zestful performance of Frank Miller in the solo role.

Mr. Miller lit into the concerto with characteristic relish, and his rich tone, impeccable musicianship and the style and fire of his playing all added up to a great personal triumph. He received marvelous support.

* * * The Inghelbrecht whimsy, a lush and passionate homage to the waltz, seemed to cover more or less the same ground covered by Ravel's "La Valse," except that in this case the waltz emerged from a rhumba instead of from the mists of the cosmos, as does Ravel's. * * *

Swarthout and Symphony Thrill Festive Concert Crowd

By Johan Storjohann Egilsrud

the popular Symphony concert in Mitropoulos, who gave it the full night. A very large audience re- Showing his versatility, Mr. sponded eagerly to the orchestra, Mitropoulos conducted several conthe conductor, and the soloist. In trasting compositions. The spiritexcellent form, the orchestra read- ed overture to "Russlan and Ludly followed the conductor, Dimitri milla" by Glinka was taken at a Mitropoulos, in his inspired inter- quick tempo that heightened its pretation of a program that had effectiveness. Highly imaginative, both popular appeal and musical the Scherzo, "The Sorcerer's Apsubstance. The soloist, Gladys prentice," by Dukas was played in Swarthout-vocally brilliant and a rather conservative and not too personally beautiful and charming dramatic manner. -called forth a storm of enthusiasm from the host of admirers to the sweet, melodic flow of and fans that had come to hear Schubert's "Entre-Acte," from the famous radio, screen and op-

icularly interesting was the first he whipped the orchestra into a performance here of a work, frenzy of excitement at the close Rhapsody," by a local composer, of Rimsky-Korsakoff's exuberant John Verall. It was gratifying to "Cappriccio Espagnol." notice the warm appreciation given this excellent work last night. And the merit of the composition with a golden cord around her was great enough to justify very waist, Gladys Swarthout sang high expectations and to make with vivid feeling, unaffected simone grateful to the conductor for plicity and artistry. Her voice was giving music lovers an opportun- thrilling in its rich timber, its ty.to realize symphonic music of color, and its natural flow. Deeply high quality is being created in moving in her interpretation of our midst.

Although modern in tone and of the introduction. Developed with great vigor, it was followed, after a simple transition, by a gentle, swaying theme that underwent various transformations through rich harmonies until the turbulent subject returned and ead through a powerful development to the brass-heavy intensity of the close.

Mr. Verall has achieved, through revision, a sense of natural transitions and of real growth in te music which marks a definite step forward in his art. The "Rhap-

There was a festive spirit at sody" was admirably performed by Municipal auditorium last benefit of his interpretive genius.

Going from the colorful Scherzo "Rosamunde," using only subtle shadings and finessee, Mitropoulos But what made the concert par-

Lovely in her simple, red gown "Dido's Lament" by Purcell, she was less effective in the lighter spirit, the "Rhapsody" was not Fa" from "The Barber of Seville." coloratura aria "Una Voce Poco harshly discordant nor fragment-ary and obscure. It was solidly est Thou Yonder Land" from constructed. Out of the ominous "Mignon" and in the two arias opening, an agitated, turbulent from "Carmen," Miss Swarthout theme rose as if in terror and exhibited the artistry, the vocal protest at the sinister implications power, and the charm which have made her famous.

MINNEAPOLIS TRIBUNE **JANUARY 26 1939**

The Symphony Orchestra.

A large audience greeted Mitropoulos with the Symphony orchestra and Gladys Swarthout, soprano, at the municipal auditorium, Wednesday night, and heard a particularly happy program played with the fine, discriminating skill our conductor has taught us to expect.

Glinka's overture to "Russlan and Ludmilla" set a vigorous pace with its sweep and overflowing vitality; read and played with invigorating energy it had a newness, in spite of its familiarity, that gave it additional brilliance.

John Verrall, a young Minneapolis composer has finally had a chance to be heard, for his "Rhapsody for Orchestra" was performed for the first time in this city Mr. Verrall has made progress in his art and has moved away from inchoate and non-understandable subjects to write a work that first of all has cohesion and unity; it shows an improved sense of orchestral possibilities and is well scored. Mitropoulos apparently appreciated what the young man has done, for he had prepared the orchestra with his accustomed thoroughness making it tell at every point.

The remaining selections by the orchestra were the well-known "The Sorcerer's Apprentice"; the entr-acte from "Rosamunde" and the Rimsky-Korsakow "Capriccio Espagnol." Each of these is familiar and under Mitropoulos' direction each came to its fullest fruition, interpretatively.

Among the finest accomplishments by the orchestra were the accompaniments given the singer; it would be difficult to imagine accompaniments more perfect than these and the singer rose to the occasion singing with the kind of musicianship that wins its own reward. Miss Swarthout's voice is beautifully suited to most of the songs she presented, being splendidly effective in "Dido's Lament" from Purcell's "Dido and Aeneas."

To show her versatility she gave Rossini's "Una Voce Poco Fa" in the original key and in this was quite as successful as in the more solid and severe qualities of the Purcell number. Then two arias from Thomas' "Mignon"; "Knowest Thou That Land" and the sparkling Gavotte. Again moving with ease from the sadness of the former to the blithe gayety of the latter. She proved herself one of the most satisfactory vocal artists heard here for some time.

JAMES DAVIES.

THE MINNEAPOLIS STAR

MUSIC

THURSDAY, JANUARY 26, 1939

By JOHN K. SHERMAN

The large audience that gathered last night at the Minneapolis audiorium presumably to see and hear a Hollywood celebrity was tricked nto absorbing some superlative playing by the Minneapolis Symphony orchestra—which is shrewd missionary work, and a neat case of killing wo birds with one stone. The composition is full-

The decoy was a lovely one-Gladys Swarthout. Trim and youthful, she belied the story that appeared with some 20 years ago. It must have been her older sister.

Miss Swarthout sings with ease and naturalness, and what she lacks in fire and agility of phrase is offset by clear production, good musical taste and some brilliant high notes.

Dido's Lament from Purcell's ing rhythms. 'Dido and Aeneas"-was her most successful offering, for its pathos and long-phrased melody were fully within her range of capabilities.

In the Rossini "Una Voce poco fa" and the two "Carmen" arias sung as encores, her method was rather too factual, lacking Latin abandon, and occasionally stiff in the quicker passages.

arias were charming.

orchestra.

sound substance, saying a good deal in a short time. Its thematic material is expertly handled, and the orchestration is rich and flavorsome. Mr. Verrall was on hand to

blooded and well packed with

hare the ovation for an intense performance by the orchestra. The rest of the program had many high moments. The Glinka overture to "Russlan and Ludmilla," a kind of Russian equivalent of Rossini, was buoyantly handled I thought her opening number- and given sparkle, dash and bounc-

> Dukas' "Sorcerer's Apprentice" proved an exciting narrative, related with gusto, its episodes underlined to bring out their full meaning.

> Its climax of the apprentice's agonized shriek made a pulse-stirring denouement.

In grateful contrast came the sweet and flowing tunes of Schu-Her singing needs a little more bert's entr'acte to "Rosamunde," accent and dynamic variation, but performed with rare grace and it is unaffected and mighty easy gentleness of touch that sought to listen to. The two "Mignon" and found the bittersweet overtones of the music.

A glittering, festive finale was Dimitri Mitropoulos established the "Capriccio Espagnol" of Rima fine precedent by introducing sky-Korsakoff, full of fine solo the Rhapsody for Orchestra by a work by individual members of young local composer, John Ver-the orchestra. rall, first played a year ago by, the Minnesota (WPA) Symphony

Y FEBRUARY 8 1939

MUSIC

The Symphony Orchestra.

The tenth symphony concert of the season had several points of great interest. Elman was soloist, E. L. Carpenter thanked the audience for the splendid response to the late appeal for funds, the orchestra played with wonderful effectiveness and Mitropoulos was at his interpretive best. Such a combination had its effect on the audience which enjoyed itself immensely.

We heard once more Mr. Boessenroth's arrangement of the Bach Passacaglia and Fugue in C minor and liked it better than ever. Mr. Boessenroth has kept all of the Bach spirit. He has dealt with the original naturally and without any attempt to manhandle it into modern idiom. Mitropoulos found the right reverential spirit for the opening and built the Fugue up into a mighty voice that pealed out with triumphant and telling glory.

There was no symphony unless we permit ourselves to regard the concerto as symphonic and that would not do despite the very apparent and decided inclination toward the massed tone. There are times when the solo instrument gives the theme, then twines it around the stately building erected through the orchestra. But the soloist never was obscured, Mitropoulos took care that the orchestra provided both background and foundation but never a tone blanket to eliminate the solo instru-

Mr. Elman has left behind the impetuosity of youth in dealing with this composition, he has become more of a philosopher who delves a little deeper into the mysteries of the composer's mind and elucidates them with the magic of his instrument. There was a time when he brought the fervor and fire he imparted to the Tschaikowsky concerto into his interpretation of Brahms; but that attitude has passed for he plays with greater breadth and finer restraint than ever before in his long and honorable experience as an artist.

We have commented so often on Mitropoulos' wizardry as an orchestral accompanist that additional praise might seem superfluous. His accomplishments in this particular, as in others, are superlative, however, and we cannot refrain from emphasizing our conviction that he has no superior. With him it is a matter of both heart and mind, not merely technical proficiency but also the effort to convey the heights and depths of the music as he conceives it.

There was clear evidence of this also in the performance of Debussy's "The Sea." We hardly expect to completely un derstand the visions that inspired the French composer, for visions they are, many of them vague and distorted. Whatever emotions Debussy experienced while he gazed at the sea from dawn to noon they are not clear to us in his music.

The frolicking of the waves would leave a far different impression on the majority of us and it is barely possible we might interpret a dialog between the wind and the sea with fewer dreamy interludes included. However, taking for granted that the slight emotions engendered by these phases of the sea represent Debussy's reaction to it then we are grateful to our conductor for capturing them and conveying them with such distinction to the audience.

With a stirring rendering of the prelude to the "Meistersinger" the concert closed. This bright and relatively lively music has been heard so often there is no need for extended comment, at least there was no moving in a haze, no vague and inchoate dreams rather an outburst of human feeling that touches lightly on human follies, pokes fun with a sense of the humor of it all and enjoys itself thor-

JAMES DAVIES.

Elman Thrills Symphony MINNEAPOLIS TRIBUNE Audience

By Johan Storjohann Egilsrud

Announcement by Elbert L Carpenter at the ninth symphony concert of the season that the orchestra had survived its financial crisis through the generosity of the contributors in the Twin Cities and throughout the state was received with great enthusiasm by the large audience that filled Northrop auditorium.

When Dimitri Mitropoulos stepped onto the platform to direct the orchestra, the spirit of rejoicing continued, and he was given a warm reception. Throughout the evening the orchestra, undoubtedly inspired by the happy news, played exceptionally well.

Beginning Bach's "Passacaglia and Fugue, in C minor," in a very slow tempo, Dimitri Mitropoulos created a sense of impending drama. He kept the basses hushed and abated in the opening theme until the surrounding contrapuntal tunes gradually awakened the inherent power of the theme and set free its relentlessly expanding en-

Tempo Changes Abrupt

From then on the Passacaglia developed with inexorable forceat times changing tempo somewhat abruptly, but always driving toward the stupendous dramatic finish. In the fugue the sense of structure dominated. Without any perceptible deviation in speed, Bach's gigantic tone-structure rose with a masterly combination of expressive details and architectural

There was a time when Mischa Elman, the great violin virtuoso, would sacrifice formal consistency to a very effective but too impulsive and personal interpretation. Judging from his extraordinary performance last night of Brahms "D Major Violin Concerto," he now has curbed the exuberance of his feelings so that he uses his emotional vitality to intensify the content without distorting the form. The concerto was given an interpretation that surpassed any I have heard.

Mr. Elman achieved the perfect balance of romantic sentiment and classical formality essential to Brahms-a balance that permitted him to give warmth of feeling without sentimentality and to observe beauy of form without rigidity. Perfectly articulated, every phrase fell into place in the ensemble. With a sense of inevitable rightness, the musical ideas formed themselves and blended in a sensitive interplay with the orchestra. There was no overemphasis, no search for sensational effects.

In the cadenza, where the temp tation to mere display is great, Elman's playing was at once sober and intensely alive. And all through the concerto the famous Elman tone rose and fell in ever changing beauty. Incredibly rich in the lower register, the tone, even when it soared to dizzy heights in fine-spun, ethereal pianissimos, had always a poignant radiance.

Interpretation Is Praised Following the powerful Bach and Brahms compositions, the orchestral sketches, "The Sea" by Debussy, seemed decidedly sketchy and impressionistic. And yet, what witchery of color and mood there was in this fluid, multicolored musical substance that moved, not like a Bach fugue in

a definite direction, but like the sea in all directions at once in an eternal, restless change!

Mr. Mitropoulos conveyed admirably this feeling of surge and flow. His genius for lucid details sometimes made the music so definite and transparent that one almost lost the impressionistic effect and became conscious of the lack of musical ideas. Emphasizing the storm and agitation of the "dialogue between the wind and the sea," he brought the composition to a vivid close.

The conductor gave a triumphant reading of Wagner's Prelude to "Die Meistersinger" to finish a very exciting concert.

February 9, 1939.

THE MINNEAPOLIS JOURNAL

Mendelssohn Lives Again In Concert by Symphony

By Johan Storjohann Egilsrud

to and beautifully performed, lose sight of form and structure. made the fourth downtown con- No matter how elastic and uncert of the Minneapolis Symphony dulating the melodic line became Orchestra in the Municipal Audi- in the interpretation of the solo torium last night a really popular part by Toscha Seidel, the great concert.

was devoted to Mendelssohn. Few composers are so universally popular as this great inventor of melodies, and few are more unjustly sneered at by modernists.

In the brilliant performance last night of the composer's colorful overture, "Fingal Cave," Dimitri Mitropoulos showed the great intrinsic beauty of Mendelssohn's

He found the exact balance between the picturesque, the melodic and the formal elements in the overture and made the music both full of atmosphere and structurally interesting.

Seidel Gives Music Life

It is the almost Mozartian clarity of form behind the romantic coloring and easily grasped melodies that marks Mendelssohn as great to his admirers. This the conductor emphasized both in the overture and in the E minor violin concerto that followed.

Not a moment in performance

Delightful music, easy to listen of the concerto did the conductor violinist, the orchestral parts were The first half of the program always built with firmness and clarity.

Only a very great violinist can make this all too familiar concerto sound fresh and new. Too many performances by students and amateurs have made it stale. Toscha Seidel had the creative flash and temperamental vitality needed to rejuvenate the music.

From his full-toned instrument the concerto rose as though just created, beautifully alive with an infinite variety of tone values, sharply defined themes and gracefully curved melodic lines. Although a storm of applause called

him back many times, he did not olay an encore.

Once more Mr. Mitropoulos brought his great imagination to play on the tricky and complex details of Strauss' amusing tone poem, "Till Eulenspiegel's Merry Pranks," and the spirit of that quaint prankster was again vividly evoked.

The "Dance of the Happy Spirits" from Gluck's "Orpheus and Euridice" was taken at a slow tempo, giving great dignity to the inspired tunes, a dignity well suited to the elevated happiness of the spirits in the Elysian Fields. Mr. Opava's flute solo was

subtle and exquisitely modulated.

The audience, not very large but very enthusiastic, was so pleased with Mr. Mitropoulos' stirring performance of the "Tannhauser" overture at the close of the concert that they clapped un-til the conductor had to play an encore.

MUSIC

Elman Is Soloist at Tenth Symphony

By JOHN K. SHERMAN

One of the best known violinists of our time, Mischa Elman is also one of the best of them. Stocky, bald and efficient, he exudes an air of authority and dependability.

When Elman marches up to the musical rostrum, you can settle and pliant, and there is relative back and not worry. Whatever the scarcity of gruff thematic subjustice will be done-and such was by soloist and orchestra. the case last night when Elman played the Brahms violin concerto with the Minneapolis Symphony orchestra, under Dimitri Mitropou-

If dependability sometimes implies a bint of dullness, that can't be helped. Elman's playing doesn't always make you tingle, but it does impress by its easy mastery, its sure command of color and effect, its deft designing and tonal beauty.

It fit in with Brahms' intentions Hermann Boessenroth's fine mere display of technique.

seeching, its orchestration is warm ose finale.

business in hand, you feel sure that stance. It was beautifully played

Debussy's tonal seascape, "La Mer," had its most brilliant local performance last night, its rich and shimmering score set forth with vibrant realism in every measure.

Debussy requires a springy atack and plenty of "air" between the notes, and this technique was skilfully applied by Mitropoulos, who achieved an extraordinarily tense and seething climax in the last movement.

with rare accord last night, draw-transcription of the C minor pasing eloquence from a concerto sacaglia and fugue of Bach was which demands much more than projected with great majesty and clarity, though in performance I If one can ascribe sex to com- prefer Bach in a plain serge suit positions, this one is rather fem- with not so much devotion to the inine in character, that is, its details of garb. The prelude of themes are curvilinear and be- "Die Meistersinger" made a grandi-

THE MINNEAPOLIS STAR

FRIDAY, FEBRUARY 3, 1939



R. W. CARLISLE, MRS. NICHOLAS PHILLIPS AND DMITRI METROPOULOS

MINNEAPOLIS TRIBUNE

FEBRUARY 9 1939 MUSIC

The Symphony Orchestra.

A program of good dimensions and quality was played by the Symphony orchestra in the municipal auditorium Wednesday evening, when the fourth concert in the downtown series was given. Toscha Seidel, violinist, was the assisting soloist.

The first half of the program was devoted to Mendelssohn, with the orchestra bringing out the descriptive qualities of the overture, "Fingirl's Cave," with sharply delineated pictures of Mendelssohn's impressions. If the would-be Gallicism of the music has a Germanic tinge touched with not a little of that romanticism the composer loved, it all serves to make this music a fine tonal picture of scenes in Scotland that captured the creator's fancy.

The orchestra played as usual. That being the case, there is no make. It again rose to great heights supporting Mr. Seidel in the concerto. This artist has been engaged in other activities; his return to the concert stage brings back one of the well known violinists of a few years ago.

His playing was marked by evidences of maturity, and while one may take exception to the tempo of the slow movement he did incorporate in his playing more passion and temperament than one customarily hears in interpretations of the work. As I have said, the slow movement was too slow, and it inevitably becomes so when a player fondly imagines the best vay to speak tenderly is to do so with a drawl.

Mendelssohn was an incurable romantic, but that is no reason why his inclinations should be exaggerated. However, Mr. Seidel is a fine violinist, a sound musicianone who can speak in eloquent terms when music moves him as deeply as did this concerto. It was pleasant to hear him again.

The second part of the program opened by Strauss' Ronda, "Till Eulenspiegel's Merry Pranks" and included Gluck's "Dance of the Happy Spirits" from "Orpheus and Eurydice" and the "Tannhaeuser" overture. That amusing rascal, Till, provided Mitropoulos with an admirable medium upon which to exercise his descriptive genius. He gave a brilliant exposition of the various adventures the hero passed through, emphasizing when emphasis would carry greater conviction, tracing his amatory experiences, his quirks, whims and fancies with imaginative fire and fervor until he was sentenced to pay the ultimate penalty.

A fine concert as each of these extras has been and the next with Ruth Slenczynski-the girl wonder pianist-as soloist promises to be of even greater attraction.

JAMES DAVIES.

comment of an adverse nature to THE MINNEAPOLIS STAR THURSDAY, FEBRUARY 9, 1939

By JOHN K. SHERMAN

Mendelssohn's music runs on greased rails, smooth and facile and without those jerks and upsets you get, for instance, in Beethoven. It is highly absorbable by the human ear.

For that reason Mendelssohn is usually a good choice for a popular program and so he proved to be at the fourth downtown concert of the Minneapolis Symphony orchestra last night in the Minneapolis auditorium.

Two of his works opened the program-the "Fingal's Cave" overture and the minor violin concerto.

Toscha Seidel, submerged in the movies in recent years, reappeared to take the solo role in the concerto, was revealed as a thickset, ingratiating fellow who worked hard and intently, and managed to extract most of the beauty from Mendelssohn's dancing measures.

Belonging to the "Auer generation" of fiddlers. Seidel plays in a style to which others of that school have accustomed us, yet injected much of his own individuality into the music. His tone in the upper reaches seemed pinched at times, and his vibrato (particularly in sustained passages) too pronounced. But there was marvelous flexibility in his art.

The picturesque overture was graphically presented under the ever-intense direction of Dimitri Mitropoulos, and the support in the concerto was a model accompaniment.

Brilliant, too, were the offerings of the latter half of the programthe Strauss "Till Eulenspiegel," the Dance of the Happy Spirits from Gluck's "Orpheus and Eurydice" and the overture to Wagner's 'Tannhaeuser."

FEBRUARY 17 1939

The Symphony Orchestra,

symphony concert in Northrop audi-

Arthur Schnabel assisting as solo-

ist. It was an occasion for congratu-

lations, for the concert proved one

of the finest heard in this hall for

a long time. It opened with the

"Tragic," overture, a work not play-

ed by the orchestra for many sea-

Written almost immediately after

the "Academic" overture it is total-

ly different in character and has

provided subject matter for debate

these many years and it still continues. What Brahms meant by the

overture is not particularly im-

portant, it is important to know

that it was given a performance that exalted it a little higher than

When Brahms was asked why

he had written such a solemn com-

position his answer was that surely

might to compose something in tune

with his nature as he had to write

something light like the "Aca-

demic" for the pleasure of others.

It is not quite so deplorably solemn

as that might indicate, for there

are graceful passages in it even if

it leaves the impression of some-

thing rather drab and unimpas-

sioned. But the interpretation is the

thing and it was in Mitropoulos'

Schnabel was to have played the

second piano concerto, but great

artists reserve the right to change

their minds and this artist changed

his at almost the last minute, re-

placing the above mentioned with

the first. No great harm was done,

a little annoyance to those who

had not been informed and dou-

ble work for orchestra and especial-

No. 1-was first played in Leipzig

it was received with a storm of

hisses much to the composer's cha-

grin, for he then was young and

susceptible to public disapproval.

The result was he did not write

another piano concerto for 20

However, as played in Northrop

auditorium there was enthusiastic,

long continued, and vociferous re-

futal of the first Leipzig opinion.

formance for which thanks are due

When this concerto-in D minor

ly Mitropoulos.

years.

the music.

best and most lucid vein.

melancholy man had as much

it really belongs.

Brahms was the subject of the

Thursday evening, with

ΜΕΓΑΛΟΙ ΕΛΛΗΝΕΣ ΚΑΛΛΙΤΕΧΝΑΙ

MATPONOYAOZ OPIAMBEYEI EIZ THN AM

ΤΙ ΓΡΑΦΟΥΝ ΟΙ ΞΕΝΟΙ

Pianist and Symphony Give **Brilliant Brahms Concert**

By Johan Storjohann Egilsrud

er, who might find the music of Brahms synonymous with unrelieved seriousness and heavy profundity, must have felt last night that the all-Brahms program given by the Minneapolis Symphony Orchestra in Northrop auditorium MINNEAPOLIS TRIBUNE had a quality of radiance and hig. estacsy in the performance that worked like wine on the imagination and could be felt in the blood. no matter what one might think of Brahms and his music.

For it was, indeed, one of the best concerts of the season. There and discipline-a combination as was, throughout the evening, a feeling of liberated inner life, a sense of free-flowing emotions and musical thoughts that only inspired playing and plenary technical mastery can give.

From the opening of the Tragic Overture and during the D minor piano concerto this shimmering quality grew, until in the Fourth Symphony the music reached a pitch of such intense fervor and tonal opulence, such varied and significant meaning that one was carried beyond oneself.

For the Tragic Overture, somewhat heavy in substance, Dimitri Mitropoulos found a pace and a diversity of tone color which relieved the music from the burden of a too weighty and ponderous tragedy and made it noble and eloquent.

Both the conductor and the soloist, Arthur Schnabel, were first of all servants of the music in their performance of the D minor piano concerto. Neither the maestro nor the pianist called attention to himself by any overemphasis or virtuoso display.

Unobstrusively, they worked their way into the musical sub-

Even the most skeptical listen- stance, keeping a perfect raport between the solo instrument and the orchestra, while they illuminated the meaning of the concerto. The poise of maturity and the vitality of the creative artist gave rare distinction to Mr. Schnabel's performance.

February 17

Playing with an almost cool precision of form and with a touch that was always clear and free from indulgence in too lingering legatos, Mr. Schnabel had the true Brahmsian combination of ardor difficult to achieve as it is deeply satisfying when achieved.

Upon Dimitri Mitropoulos' interpretation of the Fourth Symphony one might expatiate at large and yet fail to convey the strange, phychil radiation which, above and beyond one's approval or disapproval of esthetic details, rose like a vast force from the music and swept one along into realms of immortal experiences.

MINNEAPOLIS STAR FRIDAY, FEBRUARY 17, 1939

MUSIC

Artur Schnabel, great Beethoven exponent, transferred his allegiance to Brahms last night in a powerful performance of the First piano concerto.

Unruffled and business-like Schnabel plays with a hard-driving logic, a force and discipline which strive for sense rather than for sensuous beauty. Yet his art has a deep vein of poetry, as brought out in the ruminative soliloquies of the adagio.

The work itself is not a neat one, nor is it consistently inspired from beginning to end. One can never accuse Brahms of "padding," but in this instance we do find much turgid and circuitous writing.

Schnabel gave the work its full due with a vigor, flexibility and precision which have hardly a match among pianists today. Even his occasional snorts fit in with the smashing emphasis he gave to Brahms' rhetoric.

The performance was marred, however, by a piano tuned a shade below pitch.

Devoted entirely to Brahms, the program offered only two other numbers-the Tragic overture and the noble Fourth symphony in E

Dimitri Mitropoulos made the overture a miniature symphony by giving it bold and spacious handling and granitelike strength.

The Fourth symphony was set forth in full majesty by a plaistic and pulsating performance. Mitropoulos made it more restless tihan we generally hear it, but also more dramatic and intense, and the passacaglia finale had itremendous impact. We rarely get Brahms with greater stature orr in more rousing terms than this.

σο μακραίνει τὸ διάστημα τῆς ἀ-πουσίας του, νὰ είνε δι' ὅλους ούς φίλους της μουσικης δ ἀπών, προσφιλής και μεγάλος. Ο κύκλος τῶν συμφωνικῶν μας συναυλιών ἥνοιξεν ἐφέτος μὲ τὸν ιαέστρο Μπροῦνο Βάλτερ και κλεισε μὲ τὸν Κνάπερτσμπους. Πέντε ξένοι μαέστροι, πέντε δί-αφορετικές σχολές, ευρέθησαν έπι κεφαλής τής όρχήστρας μας.

Πλησιάζουν ἕξ περίπου μῆνες, ρευνήση, αίσθάνεται κανείς τὸν ἐσυτό του ώδηγημένον μέσα στὰ ἐνδότερα μυμακρυά μας καὶ ἔξακολουθεῖ, ὅ
που ὁ Μητρόπουλος εὐρίσκεται στικά τῆς μουσικῆς. Ἡ ἐνότης τοῦ συνάκου – θαυμαστή ὀλοκλήρωσι – δὲν παρουσιώξει κανένα χαλαρό σημεῖο ύπερβολή, τίποτα το έξεζητημένο στομφώδες».

'Ο ζδιος πάλιν δι' άλλην συναυ-

«"Αν φαίνομαι μονότονος διατυμπα-νίζοντας τὰ ίδια πάντοτε ένθερμα ώ-σανὰ — τὸ σφάλμα πρέπει νὰ ἀποδοδή στὸ Μητρόπουλο, ὁ όποῖος Εχει τὴν ἀ-πελπιστική ἱκανότητα νὰ καθιστὰ τὴν μουσική κάθε μέρα καὶ π'ὸ ἐνθουσια-στική, πιὸ χεμάτη νόημα παὶ πιὸ εθ-γλοντη. Τὸ τελευτρίο Διάσημοι και μή. Μεγάλο, και γλωτη. Το τελευταίο κονσέρτο ήταν

'Ο κ. "Εγκιλσρουντ είς την Έφημερίδα» γράφει:

«"Αμα άκούει καιείς τὸν Μητρόπουλο να διευθύνη Μπετόβεν, αξαθάνεται πώς είσχωρεί έως την έσώτερη σκέψι τοῦ μεγάλου συνθέτου. Στην ἀπόδοσι τοῦ Μητροπούλου πραγματοπρείται η πολογιατική διευνότερος οι πολογιατική διευνότερος στο πολογιατοποίες στο πολογιατική διευνότερος στο στο πολογιατική διευνότερος πολογιατική πολογιατική διευνότερος πολογιατική π τελεία συγχώτευσις τῆς πιὸ ἔντονης αἰ-σθαντικότητος μέ τὸ πιεῦμα καὶ αὐτὸ αποτελεί την ύψιστην μορφήν της τέ-

'Ο κ. Λέσσερ εἰς τὸν τύπον τοῦ Κλήβελαντ γράφει:

«Δύο ήταν τὰ ἐξαιρετικὰ γεγονότα τῆς προχθεσινῆς βραδυᾶς: Ἡ πρώτη ἐμφάνισις τοῦ διατρεποῦς μαἐστρου Μητροπούλου καὶ ἡ πρώτη [στὸν κόσμο] ἐκτέλεσις τοῦ κονσέρτου τοῦ Μπλὸχ μὲ τὸν «Τζιγκέτι». Ἡπὸ τὴν πρώτη στιγμή μᾶς ἀτικάλυψε τὴν ἐπιβλητική του ἰκανότητα ὡς διευζηντοῦ καὶ μία μουσικότητα ποὺ κατοκτῷ -ἀμέσως τὴν ἀπάλυτη ἐμπιστούνη καὶ τὴν ἀπάλυτη ἐμπιστούνη καὶ τὴν ἀπάλυτη ἐμπιστούνη καὶ τὴν ἀπόλυτη ἐμπιστούνη καὶ τὴν ἀπόλυτη ἀποτούνη καὶ τὴν ἀπόλυτη της προσύνη καὶ τὴν ἀπόλυτη προσύνη καὶ τὴν ἀπόλυτη της καινερας. τητα πού κατακτά - συμέσως την απέλυτη έμπιστοσύτη και τήν ασθόρμητη σύμπρα-ξι των μελών τῆς ἀρχήσταας. Στην α-πόδοσί του τῆς 4ης τοῦ Μπετόβεν μελ σπεκάλιψε την φαιδρότητα πού χαρα-κτηρίζει αυτό τὸ ἔργο. Φωτίζοντας καί τἰς μικρότερες λεπτομέρεις, ἀπέφυγε νὰ βαρύτη τὴν σύιθεσι μὲ ἔνα τιτανικό χαρακτήρα πού δέν ἔχει».

Τέλος ὁ κ. "Ελγουελ εἰς τὴν «Καθημερινήν»:

«Ή πρώτη έμφάνισις τοῦ Μητροπού-«Ή πρώτη έμφάνιστος τοῦ Μητροπούλου καὶ ή πρώτη έκτέλεσις τοῦ κονσέρτου τεῦ Μπλόχ κατέστησαν τὸ προχθεσινό κουσέρ μουσικὸν γεγονός, ποὺ χαιρετίσθηκε ἀπὸ τὸ κονόν μὲ έξαιρετικὸν ἐθουσιασμόν. 'Αλλὰ ὁ Θοίσιμβος τοῦ Μητροπούλου πρέπει νὰ δισωσισσσεῆ μεταξύ τοῦ Τσιγκέτι καὶ τοῦ Μητροπούλου πρέπει νὰ δισωσισσσεῆ μεταξύ τοῦ Τσιγκέτι καὶ τοῦ Μητροπούλου καὶ τὸ ἔργον, ὑπῆρεξεν ἐξάιρετικὰ διαυγής καὶ θερμή. 'Ο Μητρόπουλος ζητεί πολλὰ ἀπὸ τὴν ὁσχήστρα καὶ τὰ ἐπιτυγχάνει μὲ μιὰ διεύθυνοι νευρώδη καὶ γεμάτη νόημα, τὴν ὁποίον αὶ κινήσεις του — πλατείες, δισωγείς, θεσωστικές, ποτὲς διωσ τειές, διασυγείς, θεαματικές, ποτέ δμως έξεξητημένες — καθιστοῦν ἀλάπθαστη. Ἡ δέξητητα στίς δυναμικές του άντιθέ-σεις είνε κατατρληκτική. Ἡ δεξιοτεχνία του είς το να έπιτυγχάνη απότομες με-ταπτώσεις, κρεσέντα και κόθε είδους ταπτώσεις, κρεσέντα χρωματισμούς, είνε απίστευτη:

'Η δρχήστρα τῆς Μιννεαπόλεως είνε άλήθεια πολύ τυχερή πού έχει ένα τέτοιο καλλιτέχνη. Αι κρίσεις όμως δέν τελειώνουν. Ύμνοι άληθινοί έγράφησαν γιά τό κουαρτέτο τοῦ Γκρήγκ διά την έκτέλεσιν τοῦ κοντσέρτου τοῦ Μαλιπιέρο διά πιάνο και δρχήστρα, μὲ σολίστ τὸν ίδιο τὸν Μητρόπουλο. Πέντε χιλιάδες άνθρωποι ὄρθιοι έζητωκραύγαζον και έχειροκρότουν προτοῦ ἀκόμη ό Μητρόπουλος ἀποσύρει τὰ χέρια του ἀπό τὰ πλῆκτρα. Νὰ συνεχίσωμεν; Καλλίτερα όχι. Διότι άπλῶς ἐπ τε!νομεν τὴν νοσταλγίαν τοῦ ἀθηναϊκοῦ κοινοῦ καὶ τοῦ ξυπνοῦμε τὴν βαθειὰ ἐκτίμησι καὶ ἀγάπη γιὰ τὸν μεγάλον του ἀπόντα.

Μ. ΚΥΡΙΑΚΙΔΗΣ



κ. Μηπρόπουλος μετά μ'αν μαθητικήν συναυλίαν δίδων αὐτόγραφα

μέτριοι. Κανείς ὅμως ἀπ' αὐτούς δὲν κατώρθωσε νὰ μᾶς κάτη τους δὲν κατώρθωσε νὰ μᾶς κάτη τους λησμονήσωμε τὸν "Ελληνα ἀρχιμουσικό. Τὸν Μητρόπουλο, τὸν ὁποῖον τὴν στιγμὴν αὐτὴν ἀποθεκίν κυριολεκτικῶς ἡ 'Αμερική. Τὸν ὁποῖον ἐπιμόνως ζητεῖ ἡ περίφημη ὁρχήστρα τῆς Φιλαδελφείας ὡς μόνιμον διευθυντήν της. Τὸν Μητρόπουλον τὸν ὁποῖον ἐπ' οὐδενὶ λόγω ἐννοεῖ νὰ ἀποχωρισθῆ ἡ Μιννεάπολις, Τὸν Μητρόπουλον τὸν ὁποῖον ἐπ' οὐδενὶ λόγω ἐννοεῖ νὰ ἀποχωρισθῆ ἡ Μιννεάπολις, Τὸν Μητρόπουλον τὸν ὁποῖον ἐπ' οὐδενὶ λόγω ἐννοεῖ νὰ ἀποχωρισθῆ ἡ Μιννεάπολις, Τὸν Μητρόπουλον τὸν ὁποῖον ἐπ' οὐδενὶ λόγω ἐννοεῖ νὰ ἀποχωρισθῆ ἡ Μιννεάπολις, Τὸν Μητρόπουλον τὸν ὁποῖον ἐνδιασμον ἐνθοῦς καὶ τοῦ χρώματος ἡ θαυματικές του ἰδιώτητες ζωντάνειμαν ἔνα ἔργο ποῦ ἐνδιαφέρει καὶ γιὰ τὴν στενή του συγγένεια πρὸς τὴν γνωστότερη ἀρ. ΠΙΝ. πουλον πρός τον δποΐον δ δήμαρχος τοῦ Κλήβελαντ, μετὰ τἡν τρώτην συναυλίαν ή όποια έθεωρήθη τό μεγαλείτερον μουσικόν εγονός, παραδίδει τάς κλείδας ζς πόλεως, την όποίαν... κατέκτησε μέ τὴν τέχνην του. Διὰ τὸν μεγάλον λοιπόν ἀπόντα καταφθάνουν καθημερινώς διάφορα νέα. Επίσημα και άνεπίσημα. Ο πρεσβευτής μας έν Αμερική ευρισκό-μενος είς τας Αθήνας έπ' άδεία, εν πιχύει να έκφραζη τὸν θαυμαμόν του διά τὰς ἐπιτυχίας τοῦ Μητροπούλου. Κανένας πρέσβυς, λέγει, δὲν θὰ ἔκανε ὅ,τι κάνει αὐτὸς γιὰ τὴν Ἑλλάδα. Άμερικανικαί έφημερίδες και περιοδιτά. Γράμματα και κάρτες ἀπὸ Έλληνας που είτε μένουν μονίιως έκει, είτε συνέπεσε να βρεθοῦν γιὰ ἔνα σύντομο διάστημα, μιλούν όλοι άνεξαιρέτως είς τον ίδιον θριαμβευτικόν τόνον κα' μὲ τὴν Ιδίαν γλῶσσαν. Γνήσιος 'Αθη-ναῖος μουσοτραφὴς, ὅχι δὲ ἀπὸ ούς φανατικούς θαυμαστάς του, ισκόμενος είς την 'Αμερικήν, αξειδεύει πότε στην Μιννεάπολι και πότε τὸ Κλήβελαντ διὰ νὰ όν άκούη καὶ συμμερίζεται τούς θριάμβους του, Σ' ένα του δε από ά πολλά γράμματα γρώφει: σάς φανή ἀπίστευτον». Τήν μεγαλειτέραν όμως και βαθυτέραν σημασίαν διὰ τὰς ἐπιτυχίας κα: τ**ὴν** εξέλιξιν τοῦ Μητροπούλου έχουν φυσικά αί κρίσεις τῶν ξένων καί διαιτέρως την πλέον διακεκριμένων μουσικοκριτικών τής 'Αμερι-Έτσι ὁ κ. Σέρμαν εἰς τὸν «'Αστέρα» τῆς Μιννεαπόλεως

«Ἡ 4η συμφωνία τοῦ Μπετόβεν ή-«Ἡ 4η συμφωνία τοῦ Μπετόβεν ήταν τὸ διαμάντι τῆς προχθεσινῆς βραδυᾶς. Λέγοντας ὅτι ῆταν ἡ ὡραιότερη
4η ποὺ ἀκούσαμε ὡς τώρα διαπιστώνεμε ἀπλῶς τὴν ἀπειρη χάρι καὶ τὴν
αἰσθαντικότητα μὲ τὴν ὁποία ἀποδόθηκε τὸ ἔργο αὐτὸ ἀπὸ τὸν Μητρόπουλο.
Εἰς τὰ γρὴγορα μέρη ἡ μουσικἡ κυλᾶ
μὲ ἔνα τρόπο ποὺ πιάνεται ἡ ἀναπνοἡ
καὶ ὅταν πάλιν ἀργοστέκεται ἐμπρὸς σὲμία λυρικἡ, ῆρεμη ἰδέα γιὰ νὰ τὴν ἔ-

γράφει:

'Ο ίδιος διά την 2αν συμφω-

νίαν τοῦ Σιμπέλιους: «Δέν παύω νὰ θαυμάζω πῶς ὁ κ. Μητρόπουλος κατορβώνει κάιθε φορά νὰ ταυτίζη τὸν ἐσυτόν του μὲ μουσική που βρίσκεται στὸν ἀντίποδα ἀκείνης που διηύθυνε πρό όλιγου. Έτσι μὲ τὴν συμφωνία τοῦ Σιμπάλιους μᾶς μετέφε-ρε [ἀπό τὴ σοφιστική καὶ πνευματώδη σύνθεσι τοῦ Μολώ] στὴ φύσι καὶ στὰ στοιχεῖα της. Αὐτός ἢταν ἔνας μεναδικός καὶ μνημιώδης Σιμπέλιους. Μᾶς ἀπεκάλυψε θησαυρούς ἀπό χρῶμα. Θέρμη καὶ ἀνθρωπισμό που δὲν εῖχαμε ἀποπευθή ὅτι ὑπὴρχαν σ' αὐτό τὸ ἔρ-«Δέν παύω νὰ θαυμέζω πῶς ὁ κ θέρμη καὶ ἀνθροπιστό που δὲν εξχαμε ἐποπτειυθή ὅτι ὑπὶρχαν σ' σύτο τὸ ἔρἡω. Τὸ ἀσυνήθιστα ἀργὸ τέμπο τῆς ἀρχῆς ἀποτελεῖ μέρος ἐνὸς καλοζωγισμένου ρυθμικού σγεδίου, τοῦ ὁποίου ἡ σημασία ἀποκαλύπτεται ὅταν ἡ παρώξενη, πικρή καὶ μεταρσωμένη μουσική ἀπλώνεται καὶ ἀποντά σπουθετίστητα. Ἡταν ἀπὸ πάσης ἀπόψεως μία ἀρώτουπριματική ἀπόδιας ἀποσυκτά. ριστουργηματική άπόδοσι — άρρενωπή και τρυφερή, έντονη, ποιητική και μεγαλοπρεπής ώς σύλληψι».

'Ο κ. Ντέβις είς τὸ «Βῆμα»

γράφει:

«Ή 4η τοῦ Μπετάβεν ἀπεδόθη θαυ-*Ηταν μιά ἀπόδοσι είς την μάσια. ιποίαν ο μαέστρος διεφύλαξε όλες τίς εποίαν ο μαεύτρος στεφοίες και περιέ-ερχιτεκτονικές λεπτομέρειες και περιέ-ασλε τὸ άλον ἔονον μὲ μιὰ λαμπρότηβαλε το όλον ξογον με μια λαμπρότη-τα που γεννούσε πλήθος άπο συγκινήσεις, άποκουσταλλούμενες όλες σε μιά ενότητα τόσο ώραία, τόσο εϋγλωττη και τόσο έπιβλητική όσο δέν την είχαμε ώς τώρα αξσθανθή».

Ο ίδιος πάλιν διά την 2αν «΄Ο,τι κι' ἄν σᾶς γράψω γιὰ τὶς 'Ο ἴδιος πάλιν διὰ τὴν 2αν ἐπιτυχίες τοῦ Μητροπούλου θὰ συμφωνίαν τοῦ Σεμπέλιους καὶ τήν συμμετοχήν τοῦ μεγάλου Ραχμανίνωφ ώς σολίστ:

> «'Ο Μητρόπουλος άπέδωσε με βαθειά συνείδησι όλα τα άγρια ξεσπάσματα της ΙΙ συμφωνίας τοῦ Σεμπέλιους. Βυθίσθηκε στον σπαραγμό και την πικρή μελαγχολία τῶν λυρικώ, μεραγκή την άφθαστη τέχνη του και την μουσική του αύθεντία συνέδεσε όλα αὐτά σική του αύθεντία συνέδεσε όλα αὐτά τὰ στοιχεία σ' ἔνα ἰσχυ; σύνολο. της – ἔτοι θὰ ἔπρεπε νὰ ὁνομασθή ε' τν κάθεται θὰ ἔπρεπε νὰ ὁνομασθή ε' τν κάθεται ἀπό κοινό ἀπθρωπο σὲ συμπωκνωτηρα ἐνεργείας, Συνδυάσατε αὐτή τὴν ἐνέργεια μὲ ἐκείνη τοῦ μαέστρου μας καὶ θὰ ἔχετε κάτι τὸ καταπληκτικό 'Ο Ραχμανίνωφ ἐπέμενε νὰ συμμερισθή κάθε φορὰ καὶ ὁ Μητρόπουλος, ἐνθουσιώδεις ἐκδηλώσεις τοῦ κοινοῦ. Δὲν μποροῦσε νὰ κάνη τίποτα λιγότερο ἱστερα ἀπό τὴν θαυμασία ὑποστήριξι ποὺ είχε ἀπὸ τὴν ὁρχήστρα.

3 - 3 - 39 EZTIA ENNIES EIAHEOYAEE PEPIEPLA

('Απὸ ὅλον τὸν κόσμον) 'Η «'Εφημερίς» της Μιννεαπόλεως

είχε γράψει, την παραμονήν του 'Αγ. Βαλεντίνου (μέσα Φεδρουαρίου), ότι ό Έλλην άρχιμουσικός τῆς όρχήστρας τῆς Μιννεαπόλεως κ. Μητρόπουλος, έδήλωσεν, είς ἀπάντησιν σχετικής έρω-τήσεως, ὅτι οὐδέποτε είχε λάδει ἔνα

— 'Υπό τὸ ὄνομα αὐτὸ, εἶνε γνωστὰ εἰς ὅλην τὴν 'Αγγλίαν καὶ τὴν 'Αμερικὴν, τὰ εἰδικὰ δελτάρια, μὲ μίαν ἔντυπον αἰσθηματικὴν ἢ χιουμοριστικὴν εὐχὴν, ποὺ ἀποστέλλονται, κατὰ παλαιότατον έθιμον, την ήμέραν τοῦ 'Αγίου Βαλεντίνου, ἀπὸ τὰς νεαρὰς 'Αγγλίδας ἡ 'Αμερικανίδας εἰς τοὺς έκλεκτοὺς τῆς καρδίας των.

εκλεκτούς της καρδίας των.

— Φαίνεται ὅμως, ὅτι ήσκεσεν ἡ εἴδησις αὐτὴ τῆς «Εφημερίδος», διὰ νὰ δεχθῆ ὁ Έλλην ἀρχιμουσικὸς ἔνα κατακλυσμὸν ἀπὸ «Βαλενταῖνς».

— Εἰς τὸ τελευταῖον φύλλον της, ἡ «Ἐφημερίς» δημοσιεύει ἡδη μίαν φωτογραφίαν τοῦ κ. Μητροπούλου, ἔχοντος πρὸ αὐτοῦ δύο στίδες φακέλλων τοῦ Ταχυδρομείου.

— Γράφει δὲ: «Μετὰ τὰ ὅσα ἐγοάψαμεν τὴν Κυριακὴν, ὁ κ. Μητρόπουλος ἔλαδε, τὴν Λευτέραν, ἄνω τῶν 500 «δαλεντάῖνς», ἀπὸ ὅλα τὰ ἄκρα τῆς Μιννεσότας, ὑποτίθεται δὲ, ὅτι, μέχρι τῆς ἐσπέρας, ὁ ἀριθμὸς αὐτὸς θὰ ὑπερδῆ τοὺς 1.000».

quite as much to our conductor as

Perhaps it was the combination of they are to Schnabel. the two great artists and an or-Mitropoulos as a Brahms interchestra in its most pliant mood preter has never risen to such that caused this difference. It hardheights as he did in his performly matters, the chief objective was ance of the fourth symphony at this attained, making the utmost of concert. Perhaps inclined a little to emotionalism this quality is Mr. Schnabel is a master workused to admirable purpose in unman, one whose mind and heart folding the wonders of this comare in tune with the famous masposition. Some are accustomed to ters. It must be admitted there speak of Brahms as an old man are sections of the music which when he wrote this work and not reveal Brahms' youth, most of the a few intimate it is a departure Rondo for example, but it became from the semi-romanticism of his significant as soloist and orchestra earlier symphonies. He was really brought their combined forces to at the height of his powers, perbear on it. Even the first movehaps slightly more reflective but ment acquired dramatic force and so slightly that it is hardly noticeintensity; it is somewhat inchoate

textually but with the clarifying He has achieved greater mastery forces of orchestra and soloist over the orchestra certainly and working in entire harmony it shows with undiminished zeal how achieved a definite degree of lukeenly he can sense the humor of situation. What the humor was Brahms must have been in anthat moved him in the third moveother of his solemn moods when ment I don't know, but it is present he wrote the Adagio, for its chief with a rollicking accent that was emotion is a sort of devout sadcaught up and magnified in the orness, not in the least unpleasant, chestral web of tone. In brief quite the reverse. Even at this Mitropoulos has arrived as an interearly period Brahms repressed his preter of the mysteries of this comdeepest emotions and it remained poser's moods, his mind and heart for Mitropoulos and Schnabel to and compelled us to believedelve deep enough to make of it a which we do gladly-that this was revelation of the man's whole heart the spirit in which Brahms conand mind. It was a noble per-

jured up his symphonic visions. JAMES DAVIES.

|Ο ΜΑΕΣΤΡΟΣ Κ^{ος} ΔΗΜΗΤΡΗΣ ΜΗΤΡΟΠΟΥΛΟΣ ME TOYS 90 MOYSIKOYS TOY EIS TO SIKATO

Κάμνει την έμφάνισίν του την έσπέραν της Τρίτης, 21ης Φεδρουαρίου, είς τὸ ΑυθΙΤΟΒΙυΜ ὑπὸ τὴν αἰγίδα των «'Ελλήνων 'Ελευθερο<u>τεκτόνων» ύπερ του Μασωνι»</u> -νού των Νοσοχομείου.-

CHICAGO, ILL. (Tou Taxteχοῦ ἀνταποχριτοῦ μας).— Κατὰ τὸ πολυετές στάδιον τοῦ ἐπαγγέλματός μας ἀμφιδάλλομεν, ᾶν ἄλλοτε μᾶς ἐδόθη ἡ εὐκαιρία νὰ γράψωμεν ἢ ἄν ἐδόθη ἄλλοτε ἡ εὐκαιρία εἰς τούς συμπαροίχους μας να ίδοῦν καί νὰ θαυμάσουν ἕναν ελληνα καλλιτέχνην τῆς παγκοσμίου φήμης καί της πανθομολογουμένης δυναμικότητος τοῦ κ. Δημήτρη Μητροπούλου, τοῦ θαυμασίου αύτοῦ μαέστρου, ήδη τακτικού διευθυντού τῆς «Συμφωνικῆς 'Ορχήστρας Μιννεαπόλεως», άρίστου πιανίστα κα! συνθέτου άρχετών μελοδραματιχών καί συμφωνικών ἔργων.

'Ιδού όμως ότι, χάρις είς τὰς άόχνους προσπαθείας τοῦ έν τῆ πόλει μας τμήματος τῶν «'Ελλήνων Έλευθεροτεχτόνων» καὶ ίδίως τῆς σχετικής ἐπιτροπής τής ὁποίας προϊσταται ὁ "Υπατος 'Αντιπρόε-δρος τής «'Αχέπα» κ. Εὐάγγελος Βὰν) Νομικὸς μὲ γραμματέα τὸν ικηγόρον κ. Δημήτριον Πετρόουλον καὶ ταμίαν τὸν ἰατρόν κ. Ιηνάν 'Ιωαννίδην, είς ἣν συμμετέουν καὶ άρκετοὶ ἄλλοι ἐπιστήμοες, έπιχειρηματίαι καὶ ἔμποροι, θὰ ας δοθή ή εύχαιρία νὰ ίδουμεν νὰ κούσωμεν καὶ νὰ θαυμάσωμεν τὸν απρεπή Ελληνα Μαέστρον διευίνοντα είς τὸ εὐρύχωρον καὶ γνωότατον τέμπλον τῶν Μουσῶν, τὸ uditorium, την έξ 90 καλλιτενών μουσικών συμφωνικήν όρχήραν της μεγαλοπόλεως της Μιν-

Ο σκοπός που γράφομεν ταῦτα δέν είναι νὰ παρακινήσωμεν τους Έλληνας καὶ τὰς Ἑλληνίδας μας ἵνα ἀγοράσουν είσιτήρια διὰ νὰ ύποστηρίξουν ἕναν Έλληνα καλλιτέχνην. Αύτην την φοράν το πράγμα έχει διαφορετικήν όψιν. 'Ο σκοπός πού γράφομεν τὰ παρόντα είναι διά νά σπεύσουν οἱ όμογενεῖς μας πού θέλουν νά άχούσουν τὸν Μητρόπουλον νὰ έξασφαλίσουν τὰ είσιτήριά των, διότι όταν παρουσιάζεται ένας γίγας τοῦ μουσιχοῦ χόσμου τοῦ ἀναστήματος μιᾶς διαση-μότητος, ὡς τοῦ Δημήτρη Μητροπούλου, αὶ χιλιάδες τῶν ἐν τῆ πόλει μας 'Αμερικανών φιλομούσων είναι ύπεραρχεταί νὰ γεμίσουν ὅχι τὸ Auditorium, ἀλλὰ πολύ μεγα-λείτερον θέατρον. Ἐξελέγη δὲ τὸ Auditirium διότι έχει άρίστην άπήχησιν μουσιχών φθόγγων. Καὶ θὰ είναι ἀτυχία εἰς πολλοὺς Ἔλλη-νας, οἴτινες θὰ ἐπεθύμουν νὰ ἰδοῦν αύτο το μουσικό θαῦμα, πού λέγεται είς όλας τὰς εύρωπαϊκὰς πρωτευούσας, είς όλους τούς παγχοσμίους μουσικούς κύκλους Δημήτρης Μητρόπουλος, θὰ είναι ἀτυχία είς "Ελληνας νὰ μὴν ίδοῦν καί νά μήν άχούσουν τὸν μόνον έξαιρετικόν καλλιτέχνην, που έχει δώση ή πτωχή καὶ τιμημένη μας Πατρί-δα εἰς τὸ Παγκόσμιον Μουσικὸν

Εύχαρίστως πληροφορούμεθα ότι κ. Δ Μητρόπουλος, κατά τὴν έν Σικάγω πρώτην του έμφάνισιν θὰ παρουσιάση εν σοδαρώτατον πρόγραμμα, όπερ θὰ συμπεριλάδη τὰ κάτωθι ἔργα τῶν κορυφαίων τῆς Θείας Τέχνης. Θὰ διευθύνη τὴν ἐκτέλεσιν τῆς «Φαντασίας καὶ Φούγχας είς G μάϊνορ» του Ι. Μπάχ τὸ «Ρόνδο, ὅπους 28» τοῦ Ρίτσαρδ Στράους και τὴν «Συμφω-νίαν Νο. 4 εἰς Ε μάϊνορ, ὅπους 98» του Μπράχμς. Έπίσης είς ε άλλο έργον του προγράμματος, τό «Κοντσέρτο γιὰ πιάνο καὶ όρχήστρα» του Μαλιπιέρο, δ κ. Δ Μητρόπουλος θὰ παρουσιασθή καί ώς σολοίστας τοῦ πιάνου, διότι καθώς γράφουν οι παγχοσμίου χύρους κριτικοί, ο καλλιτέχνης μας τυχήση νὰ έχη τὸν Μητρόπουλον διά

Ό κ. Δημήτρης Μητρόπουλος χνης μας θά παρουσιάση και δύο με τούς 90 μουσικούς του θὰ είναι έργα νέων Ἑλλήνων μουσουργών: μαζύ μας την εσπέραν της Τρίτης την «Έλληνική Σουίτα» του Μα-21ης Φεδρουαρίου. Καθώς έγράψα-νώλη Καλομοίρη καὶ τοὺς «Έλμεν εἰς τὸ πρόγραμμά του τῆς ἐσπέ-ληνικοὺς Χοροὺς» τοῦ κ. Κ. ρας ἐκείνης, δὲν θὰ παρουσιάση Σκαλκώτα. Πιθανώτατα νὰ παρουσιάση συνθέσεις Έλλήνων μουσουργῶν, πάση καὶ ἄλλα ἔργα Ἑλλήνων βιὰ λόγους ἀνεξαστήσους πος κα

CHICAGO AMERICAN.

FEBRUARY 22, 1939

Music in Review

After an absence of three years from Chicago, the Minneapolis Symphony orchestra returned to us with a titanic leader at its head. Dimitri Mitropoulos, who electrified his hearers by his extraordinary qualities as composer-pianist-conductor in the Auditorium Theater last evening.

Exceedingly slender and given much to gesticulation, Mitropoulos at the podium weaves a musical spider webb, in which he en-meshes his orchestra. His own arrangement of the Bach Fantasia and Fugue in G Minor, opening the concert given by the Illinois Masonic Hospital Association under the auspices of the women's auxiliary and the Hel-lenic Craftsmen, was nothing short of grandiose in orchestration, and magnificent in its execution. Deeply intellectual, broad and sweeping, with surprising climaxes and sharply defined contrasts, Mitropoulos, without baton or score, made our nerves tingle until impelled to rousing demonstration we broke into tumultuous applause!

The planist Mitropoulos is no less sparkling and no less brainy. His Highly sensative and sinuous fingers speak eloquently of the peculiarities embedded in the Malipiero Concerto for Piano and Orchestra, and he succeeded in making some of its incongruities into a semblance of harmonies, pleasant to the ear. The verve and virility of the Allegro were in themselves breath-taking, especially when one considers the dif-ficulty of performing and con-

ducting such a trying work. Richard Strauss "Till Eulenspiegel's Merry Pranks" has become almost hackneyed work, but it fell to the lot of this versatile conductor to bring about a com-pletely detailed account of its episodes. making the strings actually laugh as so many gigglers, to the still merrier accompaniment of the woodwinds, brasses and percussion instruments. Natural-ly, with such a maestro, the Minneapolis Symphony orchestra has undergone many changes for the better. Last evening the strings gave out greater volume. cially was this noticeable in the cello section, the brasses mellowed to a perfectioned nicety and the woodwinds, clear and sweet in their vibrant accent, formed an ensemble extremely satisfying in its entirely.

The gala concert terminating with the Brahms Symphony No. 4-E minor, further enraptured the multitudinous audience to greater demonstration.

παίζει τὸ ὄργανο, ὡς ὁλίγοι ζῶντες σειρὰν συναυλιῶν συμφωνικής ὁρχήστρας, δ συμπαθέστατος καλλιτέδιά λόγους άνεξαρτήτους της κα-μουσουργών, αν είναι της σειρας λης του θελήσεως. Το καλοκαϊρικαι της άξιας του προγράμματος όμως, όταν η Νέα Υόρκη θὰ εὐ-του.

Chicago Daily Cribune

WEDNESDAY, FEBRUARY 22, 1939.

Mitropoulos a Conductor of Fiery School

BY EDWARD BARRY.

The Minneapolis Symphony orchestra and its famous new conductor, Dimitri Mitropoulos, gave a benefit concert last night for the Illinois Masonic hospital. The excellence of the cause, combined with widespread curiosity about Mr. Mitropoulos, drew an enormous audience to the Audi-

The program consisted of the Bach G minor fantasia and fugue, the Malipiero piano concerto, Strauss' "Till Eulenspiegel," and the Brahms Fourth symphony. In the Malipiero work Mr. Mitropoulos functioned as both

pianist and conductor.

First impressions of the much publicized Greek conductor related to his appearance and manner. He is tall, spare, ascetic, and looks more than his 43 years. His motions are volcanic in their nervousness and energy. Unencumbered with a baton, he uses both of his long, tensed hands in an effort to communicate his desires to the orchestra.

Mr. Mitropoulos does strange things to the music. His pace was extremely erratic in the Bach fantasy, although some defense may be found for this because of the fact that the piece is improvisatory in character. Also there there were theatrical tonal and dynamic effects which helped strip the work of much of its Bachlike character. The conductor had made the transcription.

The fugue was played with terrific energy and became transformed into a great virtuoso piece. The Strauss rondo was a series of episodes, with each phrase seeming to be torn convulsively from the conductor's vitals.

Any one who had given up hope of ever again hearing a phrase permitted to go its own inevitable way -to realize itself, and to take its own proper shape—was agreeably surprised by much of the Brahms symphony. Here the conductor did not do so much conducting, and the first movement, at least, achieved a beautiful flow.

However, there were moments in the second and fourth divisions which can only be described as precious. As a whole, this granite symphony was too lush and sweetish-much as if some one were to hit upon the idea of giving an El Greco figure rosy flesh and elegant curves. The un-Brahmslike effects in the performance were the result of voluptuous coloring and a few times only—of excessive rubato.

The wayward Malipiero concerto Mr. Mitropoulos played with the way wardness which is characteristic of him and which fitted this particular piece very well. He received considerable applause at its conclusion —and still more applause for his conducting of "Till Eulenspiegel."

The Minneapolis orchestra is accurate, sonorous, and capable of the most amazingly beautiful tonal ef-Again and again a listener would become so entranced by the it would be a full minute before he could pull himself together and declare argumentatively, "This ain't Bach" or "This ain't Brahms."

THE CHICAGO DAILY NEWSFEBRUARY 22,

Music Views

Mitropoulis Debut

BY EUGENE STINSON

and of enormous emotional drive. tain for the molehills. As a pianist-for on his Chicago debut this gifted Greek musician In music, which is perceived in it is beautiful and is beautifully inconstancy.

derliness of hearing and his true the caricaturist. leaning for the grandiose. The Ma-lipiero followed and then came a gal expenditures brought no new

excited stressing of minor details adulation.

In DIMITRI MITROPOULIS, who yielded a rather baroque perform-conducted the Minneapolis Sym-ance. The performance was a big phony at the Auditorium Tuesday one, however, yet even so it did not evening, we have a conductor of find the true bigness of the symunsparing energy, of great intensity phony, we could not see the moun-

Keen in His Perception.

played the solo in the local pre-time and not in space, there is no miere of the Malipiero concerto—he climax possible except under a rule has a stormy but accurate and most adroit contact with the keyboard. The concerto itself is in a way intellectualized Ethelbert Nevin, but its beautiful and is beautifully inconstancy. He is indeed so He is indeed so scored. Mr. Mitropoulis was quite charged with alertness and so keen able to meet its extremely taxing in his perception of minutiae that demands and also to conduct from he is by temperament a man whose the piano.

**Conducting Is Extravagant.*

His manner of conducting is extravagant in the extreme, but it brings magnificent results from the excellent Minneapolis players, with Harold Ayres still their admirable concertmaster. Mr. Mitropoulis' superb orchestration of the familiar G minor fantasia and fugue of Bach. opening the program, introduced us at once to his love of color, his orat once to his love of color, his or- His was the art, if not the aim, of

quite distorted but most vivid and revelations. But that he is a thormost penetrating performance of ough master of the orchestra, with Strauss' "Till Eulenspiegel." a peculiarly colorful ear, is unde-After the intermission there came niable. And that he is an artist is the fourth symphony of Brahms best attested by the fact that his

and here again Mr. Mitropoulis' re- men play like artists. A crowded editing of time values and his quite house received him with excited

DAILY TIMES, CHICAGO, FEBRUARY 22,

-MUSIC-

Symphony too dynamic under Mitropoulos

By ROBERT POLLAK

Dimitri Mitropoulos, a slim, bald Greek with huge and very expressive hands, made his first Chicago appearance at the Auditorium last night, directing the Minneapolis Symphony. Mitropoulos has a long record of European triumphs behind him, and is now resident conductor of the northern orchestra.

Mitropoulos is the man you mean ♦
when you talk about the "virtuoso" | Concerto and leading the orchestra conductor. His tremendous vitality and his florid style lead him to take | a virtuoso's conquest but a toothcomposer's intentions. Strauss' "Tyl polous alley. Eulenspiegel" was projected at a

liberties with his music. In many in- some musical experience, its brittle stances these liberties go beyond the | modernism being right up the Mitro-

The Minneapolis band still stands break-neck speed, as if the conduc- in the first bracket and the dynamic tor had a train to catch, an dindivid-captaincy of Mitropoulos should do ual phrases were distorted until nothing to impair its reputation. they lost their musical meaning. The man has a way with him. Per-The visitor was most effective haps some day he will even forego as soloist-conductor, playing the dif-ficult piano part of the Malipiero a great conductor.

The Symphony Orchestra. Among the five compositions played by the symphony orchestra in Northrop auditorium, Friday night, were four never heard in this city previously. That is not always a recommendation, but in this instance they were performed by artists from the orchestra supported by their colleagues. They were given splendid support in a spirit of good will that radiated out into

the auditorium where it worked its

will in the audience. The program might be designated from Mozart to Walton for there were as many vernaculars as there were composers and there is something to say for each one of them. Mozart was placed where he rightfully belonged, first among the five, and with the aid of William Santucci, solo bassoon, the allegro from his concerto for bassoon in B flat major proved that when played as it can be and the music is a worthy medium, the bassoon can hold its place among the aristocrats of the orchestra.

Mr. Santucci is an artist on his instrument for he not only performed wonders of technical dexterity, he also sang the music on his instrument with great distinction. This was the first revelation of the evening-the revelation of a great talent that we have only half appreciated-and then came the second with Waldemar Linder's rendering of the Rhapsody for French horn by Frederick Woltmann. The music has many solid qualities but it was the artistic conception of it by Mr. Linder that carried it to its goal aided by equally artistic playing by the orches-

This young French horn player is excellent in every respect: tone, consistent accuracy and musicianship are always evident in his playing. Nor can one say less of the harpist, Abraham Rosen, who introduced a composition by Ravel, one of the most pleasing by the French composer. This was Mr. Rosen's first real chance to prove his worth and he took full advantage of it, sharing honors with the orchestra, as in fact each of the soloists did, in unfolding the liquid charm of this delightful work.

Then came William Turner Walton's turn. Mr. Walton is an English composer with ideas of his own. He works at his problems independently and has won many of his musical countrymen to his side. To attempt to classify him or to analyse his work on the basis of his concerto for viola and orchestra would be unfair. He has written well, sections of this concerto amply demonstrate that fact. His very unconventionality has definite fascination for he ignores the usual plan of building a con-

Take the last movement marked legro. Well, sometimes it is frequently it is not, moving without hindrance from Presto to Adagio, from Appassionata to very Lento and points between. The solo part was played by David Davidson whose sane approach to questions of interpretation, beautiful tone, artistic conception of a difficult piece of music and fine intelligence made a deep impression.

Harold Ayres, concert master of the orchestra, appeared last on the program with a performance of the Lalo "Symphonie Espagnol." Mr. Ayres grows in musical sensitiveness as the years pass; he produces a beautiful tone and his technic is ample for every need, but these things are not thought of when he plays for one is then concerned more with the refinement of his style and the spirit of the music he evokes.

We should be very proud of these young men and of the spirit that animated their comrades. should also emphasize our lasting conviction that Mitropoulos could make most members of the orchestra artists, his own artistry is superlative and he lifts them up to his own heights.

JAMES DAVIES.

MINNEAPOLIS JOURNAL

March 4, 1939.

|Symphony's Own Soloists Acclaimed

Regular Members of Orchestra Get Warm Reception From Audience

By Johan Storjohann Egilsrud

With five leaders of various sections of the Symphony Orchestra performing as soloists last night at the regular Friday concert in Northrop auditorium, a congenial, fraternal spirit prevailed in the orchestra and a warmly respondsive spirit in the audience.

It was gratifying to observe the high artistic standard of the musicians that make possible the excellent performances of the orchestra, and it was interesting to hear seldom heard instruments like the bassoon, the French horn and the viola.

Merit in a Bassoon Revealed When one hears the bassoon played with the artistry and skill that William Santucci exhibited in his playing of the allegro movement from Mozart's B flat Bassoon concerto, one wonders why an instrument of such rich sonority and such scope is not used more frequently as a solo instrument. Mr. Santucci showed he is not orly a finished technician but also a real artist, whose phrasing was instinct with expression and stylistic sense.

Although Frederick Woltmann's "Rhapsody" for French horn and orchestra had several effective passages, it was a rather uninteresting composition, with relatively little opportunity for the horn to dominate. The few opportunities offered were used to great advantage by Waldemar Linder, whose beautiful, smooth tone and well modulated phrasing were a pleasure to the ear,

Ravel Composition for Harp With the keen sensibilities that Ravel brought to all his compositions, he had his "Introduction and Allegro for Harp" a small masterpiece of timbre combinations and delicate tonal patterns. using the strings, the flute and the clarinet as accompaniment to the harp. The weaving of the harp tones into the musical web was done by Abraham Rosen with sharp awareness of the effect of the ensemble. Technically finished, his playing showed in the cadenza an astonishing variety of

touch and rhythm. Two Solos on Strings

Playing with a tone of unusual richness and beauty, David Dawson gave Walton's "Concerto for Viola and Orchestra" an expressive and intelligent reading. Modern and impulsive, the concerto moved from strident, syncopated and blaring passages to exquisitely lyrical utterances, sometimes depending entirely on the flowing viola melodies to hold the scattered colors of the orchestra together, and at other times making a subtle, coherent background for the wayward viola part. Mr. Dawson mastered the difficult music, giving the melodic passages a warm, glowing ring and giving precision and elasticity to the more capricious parts.

After intermission, the concert master, Harold Ayers gave once more an example of his splendid violin playing in Lalo's "Symphonie Espagnol." Even if Lalo's pseudo Spanish music did not suit Mr. Ayers' temperament, it was played with great suppleness and

technical superiority.
Dimitri Mitropoulos furnished vivid and sensitively responsive orchestral parts to all the solos.

MINNEAPOLIS STAR SATURDAY, MARCH 4, 1939

Reviewing

By JOHN K. SHEEMAN

Last night's concert in Northrop auditorium was a five-star affair in which five of the Minneapolis Symphony orchestra's soloists emerged from the comparative obscurity of the ranks for a brief and well-deserved spot in the limelight down front.

It was a kind of symphonic vaudeville, with Dimitri Mitropoulos as master of ceremonies and the soloists presenting their specialties in turn and then retiring. If nothing else, the concert gave an idea of the quality and wide variety of good musicianship there is in the orchestra, and how well it can function in positions of steller responsibility.

William Santucci was first soloist, playing the opening movement of the Mozart bassoon concerto with an amazingly fluent technique. He made the retiring and rather dour instrument caper in true Mozartian style, achieving fleetness of phrase and a tone quality consistent in all registers.

The Rhapsody for French horn and orchestra featured the deft and dapper Waldemar Linder, who has run up a score of fewer burbles than has any other horn player the Symphony has ever had. The Rhapsody lived up to its title in its warm and passionate writing, and the subtlety and plasticity of Linder's performance fit in per-

Abraham Rosen, our new and young harpist, made a decidedly favorable impression by his precision and clarity in the Ravel introduction and allegro for harp, supported by string orchestra, flute and clarinet. This is good vintage Ravel, striking that half-wistful, half-sophisticated note characteristic of the earlier Ravel-a brittle, difficult work which Rosen seemed to dash off without much trouble.

. . . To me, the most striking number on the program was the viola concerto by William Walton, one of the most original of the younger composers and doubtless one of the coming "great" of this generation. David Dawson, wiola principal, brought authority and superb technique to a work of vast craft and a wholly unique musical expression. At once clever, violent, pathetic, and humorous, the concerto has a wide compass, the feeling and tempo of tooday, and of barren moments only a

A finale of great flourishh and color was the Lalo "Sympphonie Espagnole," the only familiar number on the program. Here Harold Ayres, concert-master, playedd with finish and artistry, receiving; handsome support from Mitroppoulos and the men.

THE MINNEAPOLIS JOURNAL

March 9

Ruth Slenczynski Amazing In Piano Mastery and Poise

By Johan Storjohann Egilsrud

The piano prodigy, Ruth Slen- of the "Polka and Fugue" from czynski drew a good-sized audience Weinberger's Schwanda, the conto the Municipal Auditorium last ductor and the orchestra were acnight when she appeared as solo- claimed until they played Wagist with the Minneapolis Symphony ner's prelude to "Die Meistersing-Orchestra at the fifth popular con- er" as an encore. cert of the season.

When she entered the stage, a chubby little girl in a long, palegreen dress, she had the confident air of a child that knows what she is about and is eager to begin. As she settled down and played the Saint-Saens piano concerto in G minor, she strengthened the impression of being extremely efficient and competent.

Her firm attack of the heavy opening notes had authority and produced a surprising volume of one for so slight a player. Throwing the weight of her arm vigorously to reinforce her muscular power, she created loud enough tones to hold her own against the full orchestra even in the greatest climaxes.

This method, however, gave at times a sense of pounding.

As she worked her way into the concerto, she made one sit back in amazement at her phenomenal dexterity, her clarity of phrasing, and her unfailing memory. But there was a certain lack of feeling and depth that gave to the whole performance an impression of an extraordinary child showing off a well learned lesson.

The rather empty pretentiousness of the concerto itself was perhaps partly responsible for this impression. But wherever the nusic called for sharply outlined, vigorous playing with great rhythmic impact as in the scherzando and the presto movements, the pianist excelled.

In these passages her nimble fingers flew over the keyboard calling forth a blaze of arpeggios, trills and thirds that brought the audience to a high pitch of enthusiasm at the close. She had to play three encores.

tropoulos, played several popular compositions, beginning with Weber's delightful overture to "Ober-From the overture, the conductor extracted all the poetry and charm inherent in the music. In Liszt's symphonic poem "Les Preludes" and in Sibelius' "Valse Triste," the conductor again drew upon his rich imagination and his sense of orchestral coloring and

The orchestra, under Dmitri Mi-

somewhat banal melodies in both compositions. Closing the concert with a rollicking, high spirited performance

gave an edge and a point to the

MINNEAPOLIS STAR

MUSIC

THURSDAY, MARCH 9, 1939

Ruth Slenczynski Is Soloist at 5th 'Pop'

By JOHN K. SHERMAN Ruth Slenczynski, or those in charge of her destiny, should begin to think soon about the responsibilities of growing up, and of putting into piano playing more than a fiendish dexterity and effi-

Stunning an audience is one thing-moving it emotionally is another and far better as an objective.

Miss Slenczynski is now 14, wears long dresses and has developed a technique that made the Saint-Saens G minor concerto an amazing finger exercise. Soloist at last night's popular concert in the Minneapolis auditorium, she performed her task with a concentration and tireless agility remarkable for one of her age, or of any age, for that matter.

Yet it was not alone the scholarly sterility of Saint-Saens which made the performance a rather empty one. The juvenile soloist played like a miniature whirlwind, but a whirlwind intent only on demolishing difficulties. Her dutiful attitude toward the music, her machine-like precision and the apparent absence of a desire to reach into the score for thought and inner beauty-these things occasionally made the concerto sound hollow.

Under Dimitri Mitropoulos, the Minneapolis Symphony orchestra gave deft accompaniment, achieving lyricism in grateful contrast to the chattering piano.

And in the other numbers on the program, it gave full measure of enjoyment-the poetic and me-"Oheron" lodious overture of Weber, the lush theatricalism of Liszt's "Les Preludes," the macabre "Valse Triste" of Sibelius and the jocund "Schwanda" music-all were played to the hilt, with brilliance and marvelous unity of en-

MINNEAPOLIS TRIBUNE MARCH 9 1939

MUSIC

The Symphony Orchestra

Supported by Ruth Slenczynski, the youthful pianist, Mitropoulos gave one of his fine programs in the municipal auditorium Wednesday evening. These additional programs have been well received by the public many of whom have learned to evaluate the great merits of our conductor and his men. Only one more remains when the St. Olaf choir under Christiansen will

The program opened with the overture to Weber's "Oberon" beautifully performed. This composition has been played so often that comment on it would be superfluous; sufficient to say all its woodland charm came from the orches-

The remaining works heard included Liszt's sonorous symphonic poem, "Les Preludes," one of the perennially fresh and blooming pieces of music whose tendrils wrap themselves around the heart, and that still has the power to thrill by its majestic close, which in this performance attained a magnificent climax.

Sibelius' "Valse Triste" and the Polka and Fugue from "Schwanda" completed the orchestral works performed and these, contrasting so vividly, made a solemn-jovial conclusion. The last named made many friends , when Ormandy introduced it here; since that time it has gone the rounds of symphony orchestras and has been pronounced good. It was delightful to find it once more on our symphony pro-

Miss Slenczynski contributed several encores in addition to her program number, the Saint-Saens concerto No. 2 in G minor. There was much of the same character in each of the compositions: a great deal of technic and not very much of anything else. Perhaps it is wise at this stage of this talented young girl's career to keep well within her emotional range. Within that range she moves with astounding mastery.

Since her last appearance she has grown in a measurable degree; there is naturally greater maturity and she produces a tone of larger volume. But it is in that indefinable quality which betokens a ripening artist that her work stands preeminent. Her interpretations are robust enough, she has, too, wonderful control over the minutiae that indicate progress out of childhood into womanhood. She was grandly supported by the orches-JAMES DAVIES.

St. Olaf Choir Climaxes

Final Symphony Pop Concert

By Johan Storjohann Egilsrud With the St. Olaf Lutheran tasia-conducted with all the im-

choir assisting the Symphony Or- pulsive freedom of a true fantasy.

chestra, the last of the popular Charm and imagination were evidowntown concerts, given last dent in the closing numbers,

night in the Municipal Auditorium, "Three Pieces from The Damna-

formed a fitting climax to the se-tion of Faust," by Berlioz. The

ries. Dimitri Mitropoulos, who closing Rakoczy March, taken at had chosen Beethoven's "Egmont" top speed, brought such a storm

overture and the First Symphony of applause the orchestra had to

of feeling and a verve that gave Olaf choir was superb in its per-

luster to both the overture and fection of tonal technique, preci-

Although the conductor recog- alto voices, the choir sang Bach's

nized the eighteenth century qual- "Be Not Afraid" in pure style.

ity of the First Symphony by em- Amazing chord-balance and tone

phasizing its structural element, coloring gave beauty to Palestri-

he brought out also the true na's "Tenebrae Factae Sunt." Two

Beethoven character of the music remarkable solo voices were heard

by dramatic contrasts and abrupt in Paladihle's "Benedictus," and

changes of mood. There was per- Mrs. Overby's beautiful solo in the

haps a slight exaggeration of for- Norse folksong "Aspitration" gave

zando in the andante theme, but the finale was built with masterly song, "Clap Your Hands," comsense of architecture.

The same sense of solid form creator of the choir, F. Melius

gave power to the fugue from Christiansen, showed all the mas-

Bach's "Fantasia and Fugue in tery of choral technique for which

tainty in the brasses did not dis- tiansen was given an evation, and

turb the gigantic, soul-stirring the choir had to sing several en-sweep and vitality of the Fan-cores.

An occasional uncer- the choir is famous. Mr. Chris-

At the height of form, the St.

sion and balance. Specially rich in

to precede the appearance of the play an encore.

choir, conducted with a freshness

the symphony.

SATURDAY, MARCH 18, 1939. Symphony

Performance Season's Best

By Frances Boardman

An admirably planned program, presented Friday evening in Northrop auditorium by the Minneapolis Symphony orchestra, with Dimitri Mitropoulos conducting, and Gaspar Cassado, the Spanish 'cellist, as featured soloist, disclosed some of the best playing of the year under the Mitropoulos baton.

It reached a peak of virtuosity and effectiveness in the "Dance Symphony" by Aaron Copland, with its fantastic, and extremely ingenious interweaving of old and new rhythms, all colored exotically. Especially in the first movement did Mr. Mitropoulos succeed in suggesting music heard as in the middle distance of memory, casting the charm of things felt and seen in a twilight. But throughout its length there was present a unanimity of imaginational objectives that rarely occurs in ensemble playing of any kind, at any time, and that is acutely memorable.

Senor Cassado, whose debut in these parts was made two seasons ago in St. Paul, before the Schubert club, made his customary brilliant impression, this time in a performance of music originally composed by Schubert as a sonata for the obsolete arpeggione (guitarre d'amour) and piano, but re-written by Cassado as a concerto for 'cello and orchestra. This artist's instrument, a famous pedigreed affair, is accoutred in a way different from the majority of its kind, both as to its strings and bow. The tone, consequently, is changed, having become more crisp and definite than the characteristic voice of the 'cello. Whether or not this is an improvement is for the individual listener to decide for himself. What remains as a constant factor of the situation is the artist's profound and delightful musicality, his extraordinarily skillful and facile technique, and the charm of his interpretational style. Add to this the auxiliary circumstance that he is unquestionably one of the most ornamental figures on the music stage today, and you have a battery of valid reasons for his striking

Here, again, Mr. Mitropoulos and his men achieved their important share of things with sensitive distinction, and the same description fits the performance, the first of the evening, of the orchestration by Herman Boessenroth of the Bach chorale-prelude, "Wir glauben all' an einen Gott". It is several seasons since Mr. Boessenroth, for many years librarian of the orchestra, and a member of its trumpet section, began to demonstrate publicly his outstanding skill toward reflection. There are in at instrumentation, and it has be- any case meadows full of wild The orcnestra gave a virtuoso percomment upon it.

The always amazing beauty of the Schubert Symphony in C major was displayed after the intermission. (And, just by the way, perhaps it was by mere coincidence that its opening phrase became, years later, the one introductory to Bizet's "Agnes Dei".) After the peaks of performance reached in the first half of the program, this final work proved something of a let-down in spots. In the opening movement, Mr. Mitropoulos resorted to such repeated use of the hard vertical stress as to interfere again and again with the easy flow of melody which is almost the greatest distinguishing mark of the Schubert genius. Nothing angularizes musical effects so surely and swiftly as this type of over-accentuation. But in spite of this, the concert rated as an unusually fine one.

The next program in the regular Friday series is to be presented March 31, when Dalies Frantz, the American pianist, will be featured. He, too, by the way, made his Northwest debut under the Schubert club aegis.

THE MINNEAPOLIS TRIBUNE MARCH 18 1939

The Symphony Orchestra.

To the announced program for Friday's concert in Northrop auditorium, Mitropoulos added an additional number: Boessenroth's transcription for orchestra of the Bach, "We All Believe in One Creator," and this opened the program. It was admirably performed as was indeed the whole galaxy of music heard. Aron Copland occupied a distinguished place sandwiched in between Bach and Schubert, perhaps placed there for contrast and what a contrast!

I am heartily in sympathy with the movement to give American music a fair chance if it is worth the trouble. I very much question whether this Copland music is worth the trouble. It bears the title "A Dance Symphony," for some reason or other. It was neither dance nor symphony, in fact while straining every nerve to be sympathetic toward efforts like this, have no desire to suffer a nervous reakdown.

What is it all about? Opening th picking and pecking hither ad thither through the orchestra, te basis a slight figure of no imprtance, there develops sounds not Issimilar to those of a farm yard vith hens clucking and Mr. Chanticleer adding his voice to reinforce the general effect. This mood passes and there issues something of a ritualistic nature, a solemn, sobbing, deeply melancholy, slightly incoherent and very depressing statement about nothing in particu-

Mitropoulos asked the orchestra to rise at the conclusion and it was right that he should for the men played this work magnificently. It played this work magnificently. It s difficult, it is vague, it never phony. touches the hem of beauty's dress. It is clearly an effort to write something different, to try to show what an orchestra can be subjected what an orchestra can be subjected to the tone-structure to majestic heights of exalted feeling, Mr. o by a composer whose ideas are Mitropoulos brought forth from not clearly postulated, further than the orchestra the refreshingly origto write just differently. He did, inal and strident texture of Copbut pointed no new way to sym-land's "Dance Symphony." phonic glory for the weary traveler who is listening to the musical voice of America and hoping for a better source of inspiration than

gracious note in the whole of it colors of great extremes. and there are suggestions of future symphonic greatness especially in of constant dissonances by the use the opening movement and the of sweet concords, the composer finale.

the music than we hear usually in relief by its simplicity. Into this Schubert's larger works, greater depth and perhaps it would not be complicated mesh of sound and rhythm, Mr. Mitropoulos brought incorrect to say a greater tendency order and meaning and made the come a pleasant annual duty to flowers, gay and entrancing stimu-comment upon it. flowers, gay and entrancing stimu-li to moods as exhibitarating as the Spanish Cellist Plays heart can desire. This was Schubert nearing the end of his too short life yet full of the spirit, the charm, the vivacity that made him the best beloved musician of all time.

It was performed with masterly devotion to its character; its ro- cellist, belongs to the small group mance, its alluring winsomeness, its occasional majesty were moulded musical culture they can forget with insinuating grace and strength themselves and their technique and by Mitropoulos. It seemed like Schubert opening his heart to us and revealing its hidden secrets, tenderness and passion for all things in nature and life.

Gaspar Cassado, cellist, carried us farther into the mysteries of Schubert's art by his magnificent rendering of the concerto for cello. Originally written for an instrument, the Arpeggione, that died very young, it serves its present extremely well when purpose played by an artist like Cassado, who has every attribute a great cellist should have. His tone is fect support by Mitropoulos, Cassa- however, with fervor and vitality. do made a brilliant debut in Min-

JAMES DAVIES.

MINNEAPOLIS JOURNAL March 18, 1939.

Variety Marks 13th Concert Of Symphony

Modern 'Dance Symphony' Contrasts With Solo by Spanish Cellist

By Johan Storjohann Egilsrud

From Bach to Schubert by the way of the modern composer, Aaron Copland, was the musical distance covered last night by the Minneapolis Symphony orchestra THE MINNEAPOLIS STAR concert in Northrop auditorium. Dimitri Mitropoulos had, of course the versatility and genius necessary to make the three distinctive styles of these composers yield both the quality peculiar to each idiom and a wealth of meaning peculiar to each individual composition.

The conductor never is more adroit, never more perspicacious than when he bends all his great

Stress Novel Tone Colors

The slow-moving opening caught the attention by using a quiet, thin interplay of bassoons, harp It was refreshing to turn from the vague ineptness of this composition to the clearness and loveliness that is Schubert's. In the the various dances—sometimes seventh symphony Schubert repeats himself with maddening frequency, returning again and again to the charm of a single melodic thought, but there is not an ungracious note in the melodic colors of creek and ponderous—but always with a kaleidoscopic orchestration that stressed novel tone

Instead of relieving the tension pared down the orchestration to There is a more robust spirit in a single instrument which gave symphony lucid in its complexity.

To go from the cacophanous Copland symphony to Schubert's melodic "Concerto for Violoncello and Orchestra in A minor" was like going from a noisy city to the peaceful country. The soloist. Caspar Cassado, famous Spanish of artists who have such profound completely enter into the spirit of the composition they play.

Nobility of style, warmth of feeling, and mastery of technique combined in this great cellist. In the cadenza he displayed a dazzling variety of tone with complicated double stops, intricate figures and difficult harmonics-but this was always used to express the mean-

ing of the music.

Even the magician, Mitropoulos, could not prevent Schubert's Seventh Symphony, which closed the concert, from seeming tediously long. Although he gave every poscompelling, technic we need not sible detail full significance and speak of for he has it in superla- gave full melodic beauty to the tive degree and he is rich in those material, the endless repetitions attributes by which we judge the were too tiresome to be interestquality of a true artist. Given per- ing. The symphony was played,

SATURDAY, MARCH 18, 1939

Reviewing:

By JOHN K. SHERMAN

Few concerts this season have fallen so pleasantly on the ears, given such exhilaration and satisfaction, as the one presented last night-in Northrop auditorium by the Minneapolis Symphony orchestra and Messrs. Dimitri Mitropoulos and Garpar Cassado.

Mr. Cassado, Spanish-born, is a suave cavalier of the 'cello, plays it gallantly and brilliantly, endows the instrument with its full romantic character. Like so many Spanish artists, he combines an impeccable technique with a dash and poetical fire that succeed in involving both the mental and emotional responses of the hearer.

In a 'cello concerto Cassado himself has fashioned from the Schubert "arpeggione" sonata (written for an extinct guitar-fiddle), the soloist made his instrument literally sing-no other verb fits bet-

The music itself is rather routine Schubert, but Cassado's lyric style, his airy tone and fleet dexterity of fingers and bow gave it distinction and great expressiveness.

His encore, the Bach C major prelude for solo 'cello, was deftly done, though here the steel strings seemed occasionally raspy.

A far greater Schubert was heard in the superb performance of the C major symphony, which for humanity and tenderness, for sheer magic of melody and motion has never been surpassed here. Mitropoulos made it a narrative of boundless variety within a solid framework which bore the listener unwearied through many long

The reading was a revelation of the gentle Schubert we rarely hear. It was an interpretation wherein the conductor not once overshot the mark in exaggeration or sentimentality. It opened up a world of idyllic beauty long to be remembered. Incidentally, Donald Fergusom's notes on the work were as skilful a performance in his field as Mitropoulos' was in his.

Aaron Copland"s Dance symphony was one of the finest modern American works we have heard in many moons. Ingenious and vital, it fascinated by its tricky cross-rhythms, its jazz-like outbursts, its odd and wholly individual flavor. Instrumentation was both novel and fastidious, with dabs of wry color and tart dissonance skilfully applied-altogether a work of power and real

The invention of half-tone engraving revolutionized the adver-

THE MINNEAPOLIS TRIBUNE MARCH 23 1939

The Symphony Orchestra.

The sixth and last of the downown concerts was given in the municipal auditorium, Wednesday evening by the Symphony orchestra, Mitropoulos conducting. It was a beautiful ending to some of the most pleasurable concerts of the year, for Mitropeulos rose to superlative heights in his interpretation of the first Beethoven symphony.

Only occasional suggestions of the giant to be are discoverable in this work, but its freshness, its buoyancy, its dedication to all imaginable lovely things makes it a joy to hear. There are so many touches of grace and beauty of infectious fun and joy of life that its place among the imperishables of music is assured, particularly when a conductor can so magnificently enter into its whimsies and share them with his audience as did Mitropoulos.

His performance of the overture to "Egmont" was no less satisfying; but as the season wears on the feeling that our conductor can and does draw from music its very essence grows apace. This ability stood out in all the orchestra did at this concert, which included Mitropoulos' own splendid transcription of the Bach Fantasia and Fugue in G minor and three pieces from Berlioz "The Damnation of

The St. Olaf choir shared honors with the orchestra in its annual goodwill visit. There are many imitators of this choir in our colleges but this organization remains the grandfather of all of them, the guide, philosopher and friend of all imitators; but it remains first among them by reason of its leader. Christiansen.

Just the same and recognizing the mechanical and technical completeness of the choir I am not convinced that Bach intended his "Be Not Afraid" to be taken at such a rapid tempo, or that it should be punctuated by clipped accents. It was perfect from one point of view but the spirit of the words was lost in this perfection.

On the other hand the Palestrina "Tenebrae Factae Sunt" was an exquisite example of vocal interpretation judged from any angle. I have never heard this choir to greater advantage than in this composition in which the sections wove into and through each other with marvellous effect, with delicacy and refinement of phrase with a beautiful balance and with a spirit of devotion that had something of an angelic nature in it.

The Paladihle, "Benedictus"; Gretchaninoff's "O Gladsome Gretchaninoff's Night," "Aspiration" and Christiansen's own "Clap Your Hands" with encores were the remaining contributions of this great choir.

Two young soloists deserve mention for their singing: Rachel Tjornholm and Julius Zabawa: the former especially gives great promise for the future.

JAMES DAVIES.

MINNEAPOLIS STAR_

THURSDAY, MARCH 23, 1939 MUSIC

St. Olaf Choir at 6th Downtown 'Pop'

By KENNETH E. BRITZIUS

Two crack musical organizations performed last night at the final downtown popular concert in the Minneapolis auditorium.

Both the Minneapolis Symphony orchestra and the St. Olaf Luther an choir have reached top form under their respective conductors, Dimitri Mitropoulos and F. Melius Christiansen.

Following a dramatic performance of the "Egmont" overture by Beethoven, Mitropoulos conducted the orchestra in Beethoven's First symphony. This early symphony is amazingly rich in Mitropoulos' hands. He gives it energetic drive and constant movement. There are brilliant accents and remarkable shading which, incidentally, are not aided by the echoes of the auditorium.

Although this symphony was written when Beethoven was but 25, it seems quite mature. The second movement, for example, begins in the manner of Haydn but soon reflects a richer and broader mind, a very apparent fact in Mr. Mitropoulos' interpretation.

Certainly nowhere else could one hear a more brilliant performance of this symphony or of the Bach Fantasie and Fugue in G Minor, which followed.

The St. Olaf Lutheran choir, too, has a perfection that would be hard to match. In the nine numbers given, one realized what instrumental dexterity Dr. Christiansen has given his voices. They seem to be almost organ tones in their objective response.

Such treatment may limit the variety of their expression, but the singing remains very remarkable choir work and it received, as always, resounding applause.

MUSIC

The Symphony Orchestra.

ward its close one cannot help feel- the composer's imagination and he ing many a twinge of regret that has given a sort of glorification the symphony concerts will soon of color and movement. be no more until autumn. As an He has followed the same idea in organization it has scaled new the second movement, "The Enheights this season growing better tombment," that embodies more of at each concert until we dare bold- the suggestion of the artist's grouply affirm the program played in ing of his figures. This movement Northrop auditorium, Friday night, has breadth and dignity, sonorities from the standpoint of perform- that fall a little strangely on one's

formances I have ever heard. Like ter making it of great effect. most modern works this presents Spring is here and it was an-

out of which it was possible to the listeners. follow Hindemith's purpose with All the restless movement of this unflagging interest. His opening season of the year was present all movement, "Angelic Concert," may given with a touch as vibrant with perhaps be misleading, for its jol- life as nature is at this moment, lity eliminates any possibility of ready to burst out into jubilant a choir of angels of medieval con- hosannas. The mimic thunderstorm

MINN: JOURNAL April 1, 1939.

By Johan Storjohann Egilsrud The spirit of spring and of Easter moved in the music at the symphony concert last night in Northrop auditorium.

A bubbling vitality, an irrepressible animation akin to the quickening urge of spring surged through Mozart's Magic Flute overture, through the Liszt First Piano Concerto and through Beethoven's Pastoral Symphony; and a religious quality-the sacred joy of the "Angelic Concert," the somber brooding of the "Entombment" leading to the final triumphant Alleluja of the "Temptation of Saint Anthony"-gave the feeling of Easter to Hindemith's modern symphony, "Matthias the Paint-

The freshness of feeling, the resilliency of motion which Dimitri Mitropoulos poured into the Mozart overture set the mood for the concert. The essence of youth was in it. The same exultant vitality flashed and sparkled as the young guest artist, Dalies Frantz, stormed through Liszt's First Piano Concerto, flinging themes and arpeggios, thundering octave pas-sages and iridescent trills into the air with the willful abandon of a conquering hero.

It was thrilling somewhat theatrical rhetoric uttered with such convincing authority and to witnes such rhythmic magic as Mr. Frantz put into his interpretation.

One willingly overlooked some forced phrasings and some mannered playing in the enjoyment of this highly stimulating performance. The delighted audience would not let him go until he had played two encores.

Mr. Mitropoulos made the rich flow of simple melodies in the Pastoral Symphony pour forth in joyful, uninhibited ease, and evoked a highly imaginative Stormfull of dramatic contrasts.

In the modern score of Hindemith's "Matthias the Painter" the conductor pointed out in his reading the naturalness of the composer's melodies and harmony and the profoundly religious inspiration of the music.

The modernism was based on a return to a certain archaic use of harmony fitting the spirit of the composition and not on any radical innovations or departures from the old forms.

The many beautiful passages for flute and oboe were especially well played. The whole performance was lucid and masterly.

spiration. It is the musical descrip-As the music season hurries to- tion of a pictured scene that fired

ance has been surpassed by none, ears occasionally, but he hews There was a little roughness in closely to his theme, and has built the violin section during the play- up a logical, firm and enduring ing of the overture to the "Magic piece of music. The finale deals Flute," but such a rare occurrence with the temptation of St. Anneed not be emphasized. On the thony and provides the dramatic other hand we heard for the first incidents of the work with well time Hindemith's symphony, "Mat-chosen phraseology, a little grothias the Painter," that represent- tesque once in a while, but he ed one of the most brilliant per- never wanders far his subject mat-

unusual difficulties, but perhaps nounced through the medium of they are not unusual any longer, Beethoven's sixth symphony, one of and exacts the utmost alertness on the simplest and one of the lovethe part of both men and leader. liest of the nine. It was the spirit When we say this composition of the performance that intrigued was interpreted with virtuoistic this commentator for it seemed to skill it is stating the facts rather come out of the heart of the conmildly; it was a brilliant exposition ductor directly into the hearts of

ception being the source of in- was beautifully done; it was nothing more than a clearing away of the atmosphere to make the gayety and charm of the last movement all the more entrancing.

Dalies Frantz, pianist, appeared as soloist and won the audience by a display of unexcelled vigor and velocity of technic. Those are the requirements of the Liszt concerto in E flat major and Mr. Frantz met them with astounding skill. He has acquired a few mannerisms since he played here several years ago and he perhaps depends too much on the qualities and finesse had a place as it is we to his real ability.

Ο ΕΡΧΟΜΟΣ, ΤΟ ΚΟΝΣΕΡΤΟ ΚΑΙ Η ΔΕΞΙΩΣΙΣ ΤΟΥ ΜΑΕΣΤΡΟΥ ΔΗΜΗΤΡΗ ΜΗΤΡΟΠΟΥΛΟΥ με έπιδλητικήν ανάπτυξιν, όγχον ρουσιασθούν λίαν προσεκτικά ένδε-δυνάμεως και άκατάσχετον ξέσπα-δυμίναι είς την συναυλίαν και είς

ATLANTIS, MARCH 11 1939.

έκδηλώσεων. - 3,500 άκροαταί χειροκροτούν τον Μη- μο είς το πιάνο άπ' αύτον τον ίδιον δεδυμίνοι μέ βραδυνίν ενδυμα. Ο Ελλην καλλιτέχνης γίνεται άντικείμενον έγκαρδίων τρόπολον, που οι κριτικοί-την έπαύριον- ονομάζουν: άπαράμιλλον, γίγαντα δυναμικότητος, MASTER. -'Ο "Υπατος 'Αντιπρόεδρος της «'Αχέπα» κ. Εδάγγελος (Βάν) Νομικός τσαίρμαν της ένδεκαμελούς έπιτροπης των « Ελλήνων 'Ελευθεροτεκτόνων», πού έφερεν εἰς θριαμιδευτικόν πέρας την πρώτην έμφανισιν του Δημήτρη συγκρούσεων έξύφαινον την συμφω- ειλοξενούμενον του άντάξιον τή πε-Μητροπούλου.

πουλον μὲ τὴν 90μελῆ ὀρχήστραν ους καὶ Μπράμς. τῆς Μιννεαπόλεως ἡ συγκίνησις Τὰ χέρια του σηκώνονται ὑψηλὰ, τῆς εὐχαριστήσεως μᾶς ἔπνιξε κάθε ὅπως ἀρχίζει κανεὶς μίαν ἐπίκλη-λέξιν καὶ κάθε κίνησιν. "Ωστε θὰ σιν ἐκ τῶν ἄνωθεν. Ἡ λειτουργία εύρισκώμεθα πρό πραγματικότητος ήρχισεν. Τὰ ἐκφραστικά του χέρια, καὶ ὄχι πρὸ ὀνείρου; Διερωτήθη- τὰ ἐκφραστικώτατα δάκτυλά του, μεν, γνωρίζοντες ότι κάθε πράγμα ώς νὰ είναι μία, πέντε δέκα μπαχής ἐπιτυχίας.

χιονοθύελλα, ούτε τὸ χρύο ήσαν χήστρας, όπερ έξέφραζε τελείως χανὰ νὰ χρατήσουν τὰς χιλιάδας τὴν ρυθμιχὴν συνοχὴν χάθε σελίαὐτὰς μακράν τοῦ τεμένους τῶν δος, ὑπὸ τὴν δυναμικότητα τοῦ ἀρμουσών.

he played Liszt then and we know τὸς ὁλίγου, ἰδοὺ, ξεπετιέται ἀπὸ he has moved along in his career τὰ παρασκήνια ὁ Μητρόπουλος. to the point where he must have Ω_{ζ} và $\tilde{\eta}$ to $\alpha \tilde{\upsilon}$ to ζ $\tilde{\upsilon}$ $\tilde{\upsilon}$ $\tilde{\upsilon}$ $\tilde{\upsilon}$ $\tilde{\upsilon}$ played this show piece with a glori- βουνών. Διαπέρασε τούς μουσιχούς fication of tone volume and tech. του καὶ ἔφθασεν εἰς τὸ πόδιον τοῦ nic it would be hard to duplicate διευθυντοῦ, ἐν μέσφ παρατεταμέ-JAMES DAVIES. νων χειροχροτημάτων τοῦ πυχνοτάτου χόσμου.

CHICAGO, ILL. (Τοῦ τακτι- Ἡλικίας 43 ἐτῶν, μᾶλλον ἀδύκοῦ ἀνταποκριτοῦ μας).—"Όταν πρὸ νατος καὶ ὑψηλὸς, μὲ ἄσπρα μαλ-

πού ἀναλαμδάνει ὁ κ. Εὐάγγελος γκέτται, ὁλοζώνταναι, ἐρμηνευταὶ Νομικός στέφεται ύπο θριαμδευτι- των ψυχικών μεταπτώσεων του έχτελεστοῦ. ᾿Απὸ μιᾶς ἀρχῆς τὸ μάτι ἐποχῆς. Καὶ ίδοῦ, ήλθεν ή ήμέρα. Καὶ τὸ τοῦ ἀκροατοῦ στηλώνεται ἐπάνω βράδυ της πρώτης έμφανίσεως είς είς μίαν γιγαντιαίαν μορφήν, είς εμης Μαέστρου μας τὸ 'Ωντιτόρι- καὶ ἀναπτύσσει τὰς ὡραιοτέρας ουμ τοῦ Σικάγου είχε 3,500 ἀν- πλευρὰς τῆς ἐδιοφυίας του. Ἔόλε-θρώπους, τῶν ὁποίων τὰ μάτια ἦσαν πες ὅτι ὁ ἐξαιρετικὸς αὐτὸς Μαέπροσηλωμένα εἰς τὴν σχηνὴν χαὶ ἡ στρος δὲν ἐδάμαζεν, ἀλλὰ ἐνεψύψυχή των εἰς οὐράνια ὕψη. Οὕτε ἡ χωνε τὸ ἀνθρώπινον ὑλικὸν τῆς ὁρ-

χηγού της. Τὸ βράδυ τῆς Τρίτης, 21ης Φε- Αι έχτελέσεις είχον τὴν σφραγιδα δρουαρίου θὰ παραμείνη ἰστορι- μιᾶς πρωτοτύπου ἐρμηνείας, που κὸν είς τὰ χρονικὰ τῆς Ἑλληνικῆς τὸ βάθος τῆς τελειότητος ἡτο ζή-

Μητρόπουλον, όστις συγχρόνως δι- Ο Μαίστρος μες είχεν έλθη ηύθυνε και την όρχηστραν. Ήτο είς το Σικάγον την έσπέραν της κή πνευματική άναδημιουργία.

ψυχῆς πρὸς τὸ ὑπερπέραν.

καὶ εἰδυλλιακῆς τρυφερότητος.
Γενικῶς, ἡ τεχνικὴ ἀπόδοσις τοῦ Μετὰ τὸ σερδίρισμα τοῦ μεσονυπτου εἰναι: ἄρνησις καὶ κιόυ ἐλαρροῦ δείπνου ὁ τσαίρμαν
κιτίου ἐλαρροῦ δείπνου ὁ τσαίρμαν
κ. Εὐάγγελος Νομ.κὸς ἐκάλεσε νὰ
ἀντίδρασις εἰς τὰ κοινῶς καθιερωμέγα καὶ εἰς τὸ ἀγοραῖον γοῦστο τῆς
ἐποχῆς. Ἐκθαμδωτικὴ προδολὴ
λαμπροῦ, λαμπροτάτου φωτός. Σᾶς
συκαρπάζει μὲ τὴν ἐλευθερίαν τοῦ 'Ανδρέαν Κάρζα καὶ ἄλλους, παπολυφώνου ὑραδιοῦ τῆς ὀρχήστρας
καν Κάρζα καὶ ἄλλους, πα-

τος έμψυχωτής άθανάτων άριστουρ- George, τοὺς ἄλλοτε προέδρους γημάτων, μὲ ἀτομικότητα τιτάνει· αὐτοῦ. Ἐν τέλει ὡμίλησεν ἀγγλιον. Μόλις τελειώσει τὴν ἐκτέλεσι στὶ, δι' ὀλίγων, ὁ Μαέστρος, εὐχακάθε ἔργου ὁ Μητρόπουλος στέκε· ριστήσας τοὺς πάντας διὰ τὴν θερται ἀκίνητος μὲ τὰ χέρια ὑψηλὰ μὴν ὑποδοχὴν ποὺ τοῦ προσεγένει κατίζεται ἔνα κόσμον ἀπολλωνίας πάντοτε θὰ προσπαθῆ νὰσηκώνη όλοὲν γαλὴνης καὶ όλυμπίας τελειότη ὑψηλότερα τὸ τιμημένον ὄνομα Οὶ μουσικοὶ κριτικοὶ τῶν ἀμερι- τῆς Πατρίδος μας 'Ελλάδος. Τους προσελθόντας ηὐχαρίστη-

δρουαρίου θὰ παραμείνη ἱστοριμεῖς πρωτοτύπου ἐρμηνείας, που
κανκών ἐφημερίδων ἀριερωταν την
κανκών ἐφημερίδων ἀριερωταν την
παροικίας Σικάγου. Διότι εἰδεν, η
παροικίας Σικάγου καμείνη
παροικίας Σικάγου καμείδου απλη παροικίδεις έκτρμάτεις διά τού κου άκλεπτομές διάτης
κανκάτες καρικίς Το
παροικάση δια πρώτικης τοῦ ἐκλεπτισία τοῦ ἐκλεπτισία τοῦ Μπιτανικός τοῦ κοικού διάτου καὶ πρότικης τοῦ ἐκλοκτισίου σού πια καιτά τοῦ καιτού κατισίας τοῦ καιτού κατισίας τοῦ καικού τοῦ καιτού κατοίκου διάτ τοῦ καικού διάτ τοῦ καικού τοῦ καιτού καιτού κατισίας τοῦ καικού τοῦ καικού δια πρώτικος τοῦ καικού διάτ τοῦ καικού διάτ τοῦ καικού τοῦ καικού τοῦ καικού διάτ τοῦ

Καὶ τώρα όλίγα σχετικά μὲ τὸν έρχομόν καὶ τὴν φιλοξενίαν. Μέ τὸν έρχομὸν καὶ τὸ κονσέρτο

του Μητροπούλου έδημίουργήθη Επίσης διά πρώτην φοράν είς τὸ μία εύγενης ἄμιλλα, τόσον είς τὰς Σικάγον παρουσιάσθη καὶ τὸ «Κον- τάξεις τοῦ ώρχίου φύλου, ὅσον κχὶ σέρτο διά πιάνο καὶ ὁρχήστραν» τοῦ εἰς τὰς τάξεις τῶν ἀνδρῶν. Αἰ μὲν Μαλιπιέρο. Ένα ὑπέροχον ἔργον Ἑλληνίδες μας ἐφρίντισαν νὰ παμε επιδλητικήν ανάπτυξιν, όγχον ρουσιασθούν λίαν προσεκτικά ένδεσμα είς πρωτοφανή σφοδρότητα την έπακολουθήσασαν δεξίωσιν πρός συγκοπών. "Ολ' αὐτὰ ἀπεδόθησαν τιμήν τοῦ κ. Δ. Μητροπούλου. Οἰ άνταξίως άπό το βιρτουόζικο παίξι- περισσότεροι τών άνδρών ήσαν έν-

ίζ άθλος, που μόνον παιδιά της Δευτ ρας, καταλύτας είς το «Κόγ-λεδεντογεννήτρας Έλλάδος κατορ- κρες Χοτίλ». Ο τταϊρμαν της Διθώνουν νὰ παρουστάσουν έπιτυχέ- οργανωτικής Επιτροπής κ. Βάν στατα. Α! όρμαὶ τῶν δραματικῶν Νομικὸς ἐρρόντισε νὰ στείλη εἰς τὸν νικήν πλοκήν είς τὸ μεγαλείον τοῦ ριστάσει ξεναγόν τον λογοτέχνην κρυσταλλίνου ήχου, διὰ νὰ φθάση και δημοπογράφον κ. Μ. Χάτσον είς τὸ τέλος μιᾶς έρμηνείας, ἥτις Βισάνθην, ὅστις καὶ ήτο μαζύ του ἥτο πανθομολογουμένως προσωπι-καθ ὅλον τὸ διάστημα τῆς έδῶ דמסמעסעוק דסט.

ψυχής πρός το ὑπερπέραν.
Μπράμς «Συμφωνία ἀριθ. 4 εἰς ἐπισήμως τὸν συμπατριώτην μας Ε μεῖζον». ᾿Αόριστος ποιητική διά- ὡς Guest Conductor διὰ τὴν προθεσις, μῖγμα λεπτῆς μελαγχολίας ὡς Guest conductor διὰ τὴν προκαὶ εἰδυλλιακῆς τρυφερότητος.

βράδυ της πρώτης έμφανισεώς εις εις μιαν γιγαντιαίαν μορφην, εις ε-την πόλιν μας του παγχοσμίου φή- ναν ύπεράνθρωπον, όστις κατέχει πολυφώνου ύφαδιου της όρχηστρας ρουσίασε δὲ τὸν ίδρυτην του έλλητου.

'Ο Μητρόπουλος είναι ἀσύγκρι- Ελευθεροτεκτόνων κ. Charles τος έμψυχωτής ἀθανάτων ἀριστουρ- George, τους ἄλλοτε προέδρους

> τωπον καὶ νὰ κλείσωμεν ἐπάνω εἰς τροπούλου καὶ τῆς 90μελοῦς ὁρτὸ στῆθος μας τὰ χέρια, εἰς σημείον κήστρας του ἀποτελείται ἄπασα ἐξ εἰλικρινοῦς θαυμασμοῦ καὶ εὐλα- Αχέπανς ἤτοι, ἐκτὸς τοῦ Ὑπάτου δείσε ντιπροέδρου της όργανώσεως, των . χ. Μηνά 'Ιωαννίδου Ιατρού Πααγιώτου Μουνδρέα, Νίκου Γκοδέση, Τιμοθέου Μπίσοπ όδοντιάτρου, Παρασκευά Πίτσιου Ιατρού Χρήστου Βρυέννου. Ίπποκράτους Δούσια, Κώστα Τπώλη, Ζαχαρία Ρίτσου δικηγόρου και Σ Δ. Ζάφ ίατρου. πρός τούς όποίους έχφράζομεν τὰ ἔνθερμα συγχαρητήρια καί έχ μέρους της έλληνικής παροικίας Σικάγου Χάρις είς τάς ένεργείας των έγινεν λίαν ευφημος λόγος διά τον εχλεχτόν χαλλιτέχνην μας καί το 'Ελληνικόν δνομα

THE MINNEAPOLIS STAR_SATURDAY, APRIL 1, 1939

Reviewing: 14th Symphony Concert & Dalies Frantz, Pianist

programs, giving us the thrills tra. Its day-dreaming quality with them.

And the reason for that is sim- we have heard. ple: Mitropoulos never uses warming-over methods. His music is always fresh, vital.

Last night's new composition was the symphony, "Matthias the Painter" (Mathis der Mahler) by the leading living German composer, Paul Hindemith. It proved to be a work of great imagination and craft, rich in tonal fabric, an impressive and gripping creation.

ranging in mood from the festive again. to the sombre and devotional. The A brightly accented aand enerdynamic and color contrasts.

phony, the blandest, most relaxed standing bows.

and good-natured of the nine, was The new and the old continue to wisely and imaginatively dealt mingle on Dimitri Mitropoulos' with by the conductor and orchesboth of recognition and discovery, incomparably evoked, with no Fortunately, even the most provoc- damage to the fibre and extended ative of modern works never seem structure of the work. Charm and to impart a warmed-over flavor to virility and persuasive narrative the classics that share the evening have never been better combined in any performance of the work

> The soloist was young and dynamic Dalies Frantz, who had all the power and brilliance which Liszt's E flat piano concerto demands. In a brittle and buoyant performance, Frantz impressed by his speed and crisp punctuation, his concentration to task and tremendous digital skill..

There was, however, less evidence of depth and imagination The music has a pictorial base, which, if not much needed in the finding its source of inspiration in Liszt chestnut, are very much three altar panels by the painter needed in the Bach "Jessu, Joy of Mathias Gruenewald, and drawn Man's Desiring," his first encore. from Hindemith's own opera deal. The second encore, thee march ing with the artist's life. It pro- from Prokofieft's "Love of Three jects striking images and ideas, Oranges" suite, was in thae groove

last movement is particularly ef- getic reading of the Mozarrt "Magic fective in its breath-taking use of Flute" overture opened the program. The orchestra was ; in splen-Beethoven's "Pastoral" sym-did form, and took two; merited

Braduns Χρονολογία

Ο ΘΡΙΑΜΒΟΣ ΤΟΥ ΜΗΤΡΟΠΟΥΛΟΥ ΕΙΣ ΤΟ ΣΙΚΑΓΟΝ

τέρα ὑπηρεσία). — Νέους θριάμ- παρέσυρε τὸ ἀκροατήριον εἰς ἐκ-δους κατήγαγε κατ' αὐτὰς ὁ μεγά- δηλώσεις ἀληθινοῦ ἐνθουσιασμοῦ. δους κατηγαγε κατ' αυτάς ο μεγα- οηλωσεις αληθινου ενσουασίου. Η συνακία τις το εντιτούριστος λος Ελλην μαέστοος κ. Δημήτριος Σε πανίστας ο Μητρόπουλος δέν ηταν μια σπανία καλλιτεχνική από- Μητρόπουλος, εμφανισθείς είς την είνε όλιγώτεσον λαμπρός, όλιγώτε πόλιν μας. Αὶ διμερικανικαὶ έφημερί- ουν πνευματικός. Τὰ έξόχως λεπτὰ δες τοῦ Σικάγου ἀφιερώνουν άληθι- καὶ εὐαίσθητα δάκτυλά του ἀπέδω- φειλομένην είς τὸν κ. Εὐγενιον

'Απόσπασμα

των από το Σικάγον, η σιφρωνική δοχήστου τής Μιννεαπόλεως έπε-σκέφθη την πόλιν μας με έναν τι-τανικόν διευθυντήν επί κεφαλής, τόν Δημήτοιον Μητοόπουλον, ὁ δ-ποίος ηλέκτοισε τούς άκορατάς του μέ τὰ έξαιρετικά μουσικά του χαοίσματα ώς συνθέτου, ώς πιανίστα, ώς μαέστρου είς το « Ωντιτόριουμ». Έξαιρετικά λεπτός και με έκφοα-στικώτατες χειρονομίες, δ Μητοό-πουλος, καθώς διευθύνει, νομίζει κανείς, ότι πλέκει Ιστόν άφάχνης. ανείς, ότι πλέχει ίστον αραχνης.

'Ο τρόπος, μὲ τὸν ὁποίον διεσκεύασε τὴν Φαντασίαν καὶ Φούγκαν τοῦ Μπόχ, μὲ τὴν ὁποίαν ἡοχισεν ἡ πος ποὺ ἐννοεί κανείς ἐδῶ, ὅταν συναυλία, ἡτο ἀληθινὰ μεγαλειώ-δης ἀπὸ ἀπόψεως ἐνορχηστοώσεως.

'Η ἐκτέλεσίς της ῆτο μεγαλοποείς του καὶ ὁ ἔξοχος ουθπής. Αἱ ἀντιθέσεις ἐτονίζοντο κατὰ μός του, τοῦ ἐπιτρέπουν νὰ παίρνη

ΣΙΚΑΓΟΝ, 'Απρίλιος. ('Ιδιαι- τρόπον Εντονον, ή όλη έρμηνεία Ελευθερίες, που δέν θά έτόλμα άλδες τοῦ Σικάγου ἀφιερώνουν ἀληθινοῦς διας τὰς λεπότητας ποὺ περουνοῦς διμνους εἰς τὴν τέχνην τοῦ Μητροποῦλου.

Τδοὺ μερικαὶ χαρακτηριστικαὶ καὶ ὁναιστροι τοῦ Μαλιπέρο.
περικοπαί: Εἰς τὴν «᾿Αμερικὴν»
τοῦ Σικάγου ὁ κ. Χέραν Ντέδρις γοὰστο τοῦ Πιλλ 'Οϋλεντοῦς τοῦ Σικάγου, τὰ ὁποῖα, τὰς δεπότε τοῦ Τὶλλ 'Οϋλεντοῦς Κατόπιν ἀπουσίας τριῶν ἐκποτε ἡριμηνεύθη καλλίτερον, ἐτῶν ἀπὸ τὸ Σικάγου, ἡ σιμορονικὴ ὁρχήστρα τῆς Μιννεαπόλεως ἐπεσκοῦς τοῦ Κατοτρο ὅπως ὁ Μπτρόσουμο, εἰνε μαέστρος τοῦ κατοτρος τοῦν πόλιν μας μὲ ἔναν τιτανκὰν διειθηντίνη ἔτὶ κεπαδῶς.

Δὶς ἀλλας τὰς λεπότητας ποὺ περικούνου τὰ «Ἡμερήνουν τὰ «Ἡμερίνουν τὰ τὰ ἐποιδίνουν τὰ διαδικοιν τὰ τὰ ἐποιδίνουν τὰ τὰ ἐποιδίνουν τὰ τὰ ἐποιδίνουν τὰ τ φάνη άγνώριστη, θὰ μπορούσε νά πή κανείς. Ίδιαιτέρως παρετήρει κανείς τοῦτο είς τὰ πνευστά. Ἡ ἡτὸ γεγονός, ὅτι καθένας είς τὴν
κητικότης, ἡ μουσικότης ἦταν νέα.
Ἡ συναυλία έτελείωσε με τὴν
καλλιτέχνης. Ἡ συναυλία ὑπῆοξε 'Η συναυλία έτελείωσε με την

Συμφωνίαν τοῦ Μπράμς άριθ. 4, πού έμάγευσε το άκροατήριον. 'Ο κ. Ρόμπερτ Πόλτζακ εἰς τοὺς

λος μαέστρος ούτε νὰ φαντασθή. Ἡ συναυλία εἰς τὸ «Ὠντιτόριουμ»

Επίσης ενθουσιώδη αριτιαήν, όφειλομένην είς τον χ. Εὐγένιον Στίνσον, ἀφιερώνουν τὰ «Ἡμερήσια Νέα» τοῦ Σικάγου, τὰ ὁποῖα, νικής δοχήστοας Μιννεαπόλεως είς τὸ «'Ωντιτόριουμ», είνε μυέστοος μὲ μεγάλην ένεργητικότητα, ἀνεξάνσθησία. Είνε ἀπόλυτος κύριος τῆς δρχήστρας του, ή δὲ ἀξία του, έχ-τός των άλλων, ἀποδειχνύεται ἀπό μιά θοιαμδευτική έπτυχία Μητροπούλου».

Φαντάζεται κανείς εὔκολα τὴν χαράν και ύπερηφάνειαν τῶν μελῶν τῆς ἐδῶ ἐλληνικῆς παροικίας κατά την βραχείαν παραμονήν είς την πόλιν μας τοῦ μεγάλου μαέστρου, ποὺ είνε τὸ ζήτημα τῆς ἡμέρας μεταξύ τῶν μουσικῶν καὶ καλλιτεχνικών κύκλων.

YMEPATAANTIKO E

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MUSIC

Northwest of Chicago

Dimitri Mitropoulos, Twice a Boston Guest, Now Conducting the Minneapolis Orchestra

By MOSES SMITH

Minneapolis, Minnesota (By Mail)—The name of Dimitri Mitropoulos, conductor of the Minneapolis Symphony Orchestra through the past season and a half, is not unknown in Boston. It was as guest conductor of the concerts of the Boston Symphony Orchestra that he made his first American appearances. The acclaim with which he was then greeted was repeated under similar circumstances in the following season. Invited to conduct as guest in Minneapolis as well, during the season after Eugene Ormandy had departed from his post here and when those in charge of the local orchestra were frankly looking for a successor, Mitropoulos made so favorable an impression as to insure his engagement as soon as he was free to accept it the following season.

By all accounts and by evidence of the behavior of the audience last Fri-day evening in the vast Northrop Me-Minnesota, Mitropoulos has been almost fantastically successful in gaining brass section achieved an impressive, the affections of the local public. His job was, so to say, cut out for him in succession to the spectacularly success- Conductor and Audience ful Ormandy, as the latter's was in his succession to Stokowski in Philadelphia. Those who recall Mitropoulos' aporchestra as heard on Friday night. In pearances in Boston would scarcely expect that his success here should be part this fact is probably due to the based on anything but purely musical size and nature of the auditorium, newpractices. And so, to the extent that one could tell at a single session, it the three principal Eastern orchestras turned out on Friday night.

Program and Performance

ly from memory, Mitropoulos with his noted in the Boston concerts of several orchestra traversed a program consisting of Mozart's "Magic Flute" Overture, the Symphony that Hindemith sure clarity of line and fine balance made out of sections of "Matthis der among the several choirs, so that every Mahler," the Liszt Piano Concerto in detail may be heard as clearly as pos-E-flat and Beethoven's "Pastoral" Sym- sible. Here and there, as it seems, he phony. Dalies Frantz, young American does not eschew sonority for its own pianist, was the remarkable soloist for this longish program, which was made ly so, from the viewpoint of the present a little longer by the addition of two writer-from making a god out of it, as solo piano pieces at the insistence of the is the more or less prevalent custom huge audience, filling most of the 4800 among most conductors and orchestras seats of the auditorium. The program in actual performance was a little shorter than it appears on paper because of

Toscanini about little changes of pace

first movement, "Angelic Concert," of with which younger conductors in Hindemith's Symphony was, indeed, America apparently try to emphasize startlingly brisk, in comparison with their "individuality" and thus make what one had heard in Bostonian per- their way. formances. But Mitropoulos' tempo seemed justified by the results; and it make music in the best way he knows had the advantage of making Hinde- how. If he notices the audience it is by mith's music seem even more contem- virtue of their participation in the proporary than had previously been the ceedings, not because he is putting on a case. To maintain that tempo required show for them. The heartening thing is a good orchestra, which Mitropoulos that such an audience, fairly remote now has at his service, whether by in- from the center of musical culture in heritance or by dint of his own efforts America, should respond to such minthe visitor, of course, cannot say.

tra and of the conductor were repeat- audience and the larger the auditorium edly to be observed through the course the more difficult to establish a rapport of the concert. The conductor's para- between performers and listeners. Yet mount concern with clarity of line was on Friday night this audience, assemconstantly exemplified in the Beethoven bled presumably from both of the Twin Symphony without neglect of the lyric- Cities and from miles around, listened al element with which the work is so to the proceedings with a close attenrich. The necessary and often difficult tion and engrossment that astonished changes of pace were beautifully ma- the visitor from the East. One might nipulated by the conductor and expert- almost have confused the condition ly executed by a pliable, precise or- with soporific inattention but for the chestra. The listener discerned no storm of applause which the end of a

of the Beethoven Symphony, the naked simplicity of which exposes every fault, cated music of Hindemith, wherein the rugged sonority.

On the whole, though, sonority is not a principal virtue of the Minneapolis or than the intimate auditorium that houses the Chicago Symphony Orchestra. But much can also be explained by Conducting, as is his custom, entire- the attitude of the conductor, as first the brisk tempos set and maintained by here and there, to point up a detail, Mitropoulos for the two symphonies. | emphasize a harmonic change. But he The pace for the first theme of the attempts nothing like the distortions

His obsessing passion seems rather to istrations with the greatest of enthusi-The manifold virtues of that orches- asm. It is a truism that the larger the ragged edges either in the performance number invariably released.

MUSIC

The Symphony Orchestra.

Berlioz symphony "Harold taly" has not been a particularly great favorite at our symphony concerts, in fact there are few concerts of this kind where this work is placed on the program. The reasons are obvious when one hears it represents not Byron's Harold in it is a fairly severe test piece it represents not Byron's Harold in Italy but some strange individual who grew up in the mind of the

It is well we had program notes indicating what each movement interpreted, otherwise the symphony's queer vagaries would bewilder the hearer. It was played magnificently and the storm of applause I assume was intended to show the audience's appreciation of a grand piece of work. But as an art work it is somewhat erratic, one can never imagine in which direction the composer's fancy will take its flight.

David Dawson, played the viola solos and played them with his usual artistic perception but they are ungrateful, spasmodic, only occasionally permitting the soloist a fair chance to show his real ability. To be sure there is some exceedingly clever orchestration; Berlioz could always be depended on to attend to that feature.

At last we have heard the Greek compositions promised early in the season. These were not only new to Minneapolis audiences, they were played in Northrop auditorium for the first time in America. Mitropoulos can be proud of his countrymen for if we could not follow closely the development of each selection there was a great deal to hold one's attention particularly in the simpler forms of the dance and in the first section of the "Hellenic Suite," by M. Calomiris,

This section is called a love song but its marble like coldness, its severity and its statuesque beauty suggests more the art that made the ancient Greeks immortal among the sons of men. The music has a quiet glow, something of an imperial quality; one can easily recall to mind some of the magic of Grecian plastic art when listening to it. This was offset by another movement from the suite bearing the title, "A Humorous Dance." There were moments in this dance when it was easy to imagine old English rustic dances with a new rhythm added, and it was this rhythm that gave a new direction to the music, making it distinctive and we suppose Gre-

The most difficult of the various Greek compositions to follow and understand was "The Eagle," a fantasy on a Greek theme by G. Sclavos. In this the orchestration is more pretentious, the development more devious, the composer's purposes less obvious. Parts of it have the stirring quality of warriors in battle array. This we would like to hear again for we have a suspicion we did not catch its full flavor at this first hearing.

Then followed three Greek dances by N. Scalcotas, who, the program notes stated, is a pupil of Schoenberg. The composer has not been led too far astray by modern idiom for he never loses sight of the basic simplicity of his themes. One cannot call them charming for they have too much rugged strength, as though they sprang from a primitive people whose physical expressions of emotion were more violent than graceful.

The concert closed with a national broadcast of the overture "The Russian Easter" by Rimsky-Korsakow. It was the orchestra's contribution to the University of Minnesota's New Union campaign. JAMES DAVIES.

MINNEAPOLIS JOURNAL

April 15, 1939.

19th Century Idiom Used By Symphony

By Johan Storjohann Egilsrud

The compositions played at the Symphony concert last night in Northrop auditorium did not strain the attention of the listeners nor demand any adjustment to violent modern harmonies. The entire program was kept within the well known nineteenth century idiom—except perhaps some of the harmonies in Scalcotas' "Three Greek Dances." This easily comprehended music left one free to observe fully the mastery of the performance as developed by the great conductor Dimitri Mitropoulos.

Lalo's overture to "Le Roi D'Ys", for instance, was played with a variety of tone and phrasing and an almost Wagnerian fullness of sound brought out by the conductor's inexhaustible resources of imagination and feeling and his skill in handling the orchestra.

The striking simplicity and the vealth of melody in Berlioz' seldom heard symphony, "Harold in Italy" were also explored to the utmost by the conductor, who extracted every possible expression from the music without forcing anything. The effect of the symphony was greatly intensified by the viola solo played with superb peauty of tone and poised but flexible and fervent phrasing by the principal of the viola section, Dave Dawson.

Of the three compositions by ompatriots of the conductor, played for the first time in Minneapolis, I found the Fantasie on a Greek Theme "The Eagle" by sclavos the most powerful and satisfying. Its square, forceful themes and well-wrought orchestration were interesting. The composer used the orchestra with originality, and he was more creative in his invention than Calomiris in his "Helenic Suite." Although the Love Song from the "Helenic Suite" was beautiful in its half-Oriental intensity, the treatment was conventional to the point of banality. The most original of the Greek composers was Nicolas Scalcotas whose "Three Greek Dances" kept the listeners alert with their contrast of obvious, direct rhythms and complicated, sharp-edged harmonies. The performance of this music as well as of the "Russian Easter" by Rimsky Korsakow, which closed the concert, was very spirited.

MINNEAPOLIS STAR SATURDAY, APRIL 15, 1939

Reviewing:

By JOHN K. SHERMAN

The "Harold in Italy" symphony of Hector Berlioz is one of the oddities of the concerthall, just as Berlioz as a composer is in a class by himself, fitting no convenient pigeonhole.

The work was presented last night by Dimitri Mitropoulos and the Minneapolis Symphony orchestra in an incomparable performance—certainly one of the best of the season. The wayward narrative, with its sprawling, loosejointed music, was related with a purity of hue, a tenderness and poetry and drama wholly bewitching.

Even when Berlioz runs thin, he has power to grip the imagination. He always has a story to tell, and his masterly use of the orchestral palette, his many uncanny and lurid touches, his demonic drive and weird romanticism, make his story fascinating despite its length and prolixity.

These things were brought out in playing richly blended and contrasted, with David Dawson handling with poise and craft the viola solos. The whole performance had the clarity and dewy freshness of a watercolor.

Three Greek composers new to Minneapolis made the program's latter half novel and varied. Two movements from Calomiris' "Hellenic" suite projected moods both elegiac and boisterous, their music eastern in flavor.

"The Eagle" Fantasie on a Greek theme by George Sclavos was over-long and overdone in the writing, with too much heroic attitudinizing and swollen sonorities for my taste. Scalcotas' Greek dances, on the other hand, had an odd and original flavor with much buffoonish humor-not too important, perhaps, but full of tickling orchestration.

The program's No. 1 rouser, however, was its opener-the Lalo overture to "Le Roi d'Ys," full of military blare and excitement with luscious solos from clarinet and cello. The finale, Rimsky-Korsakoff's "Russian Easter." was broadcast on a national network program devoted to the University's Union drive.

Next season's soloists were announced in the program: Robert Virovai, Robert Casadesus, Egon Petri, Yehudi Menuhin, Gladys Swarthout, Rudolf Serkin, Serge Rachmaninoff, Lawrence Tibbett, Nathan Milstein and the Monte Carlo Ballet.

To inspire orchestra and soloists the Crown Prince Frederik and Crown Princess Ingrid joined with a tremendously enthusiastic audience in expressing their appreciation for the splendor of the singing and the magnificence of the

The royal pair were welcomed with an outburst of applause by one of the largest audiences of the season; the orchestra played the Danish and Icelandic national anthems and then the royal party and audience settled down to listen to the second half of the concert.

The first half had been dedicated to Beethoven and Mitropoulos enjoyed himself by offering two more novelties; first the Grand Fugue in B flat major followed by the Sonata in B flat major each of them arranged for orchestra by Felix Weingartner. Of the performances accorded these two numbers nothing but the highest praise can be offered. At this late date whether one agrees or not with the righteousness of their places on a modern symphony program makes but little difference.

The Fugue is a test piece of prodigious variety, a gigantic creation that deserves its rank as one of the great Fugues in existence and it became evident immediately that both the orchestra and leader had worked on it with unlimited patience; the result was a performance that covered all points and gave further proof of the ability of this organization.

There were many noble and beautiful passages in the sonata, but it is very clear that Beethoven was reluctant to leave the rich and verdant pastures through which his soul wandered for he carried on with a weight of beauty that was both classic and imbued with the fragrance of the nature he loved with an all-absorbing passion. Just the same the Adagio is too long and throws the rest of the sonata out of balance. Again we respectfully offer our felicitations to orchestra and leader for the masterly interpretation that tested the orchestra to its limit.

To the first half Flagstad contributed the scene and aria "Ah! Perfido." Let me say at this point that many years have passed since we heard here dramatic singing even approximating that we heard at this concert. Flagstad is a queen of song, she is also a musician who makes the utmost of every phrase she sings. Famous Wagnerian singers have visited us whom Mitropoulos was obliged to lift out of the quicksand of forgetfulness on to firm ground; not so with Flagstad, she had magnificent support from the orchestra but so far as the vocal part is concerned she was her own imperial mistress.

heights in Bruenhilde's Immolation and the closing scene from "Goetterdaemerung," lifting the audience into a state of ecstacy by the magic of her interpretation. This was not merely singing; it represented the most intimate understanding of every step in the progress of the opera. Her voice was as fresh and as radiant as ever and that is astounding when one recalls the arduous opera season just completed.

Those who miss Flagstad's singing Sunday afternoon will miss one of the greatest vocal programs of the year in any city; more need not be said except that Mitropoulos deserves his share of praise for the infinite care with which he played the orchestral score. He has so great regard for a soloist that it would be impossible for even a nonentity to go far wrong.

Siegfried's Rhine Journey and Siegfried's Funeral March were orchestral numbers that we would like to discuss in extenso had we time. Sufficient to say Mitropoulos proved himself a Wagner expert in unfolding the wonders of this inspiring music.

JAMES DAVIES.

THE MINNEAPOLIS TRIBUNE: MONDAY APRIL 24

THE MINNEAPOLIS JOURNAL

April 22, 1939.

Flagstad and Symphony at **New Heights**

By Johan Storjohann Egilsrud Several things conspired last night to make the final concert of the regular symphony season an unforgettable occasion.

The festive audience, filling Northrop auditorium to the last seat; Dimitri Mitropoulos, stimulating the orchestra to give an inspired performance; Kirsten Flagstad, the world's greatest Wagnerian soprano, in superb form; and the presence of the royal Danish guests, Crown Prince Frederik and Crown Princess Ingrid - all combined to create a rarely experienced atmosphere of social and artistic significance.

First of all, it was a feat of Dimitri Mitropoulos to fascinate this vast audience, agog with anticipation of hearing the great Flagstad and seeing the royal guests, and to keep it spellbound for almost an hour at the opening of the concert with two long and difficult Beethoven compositions - both transcriptions from chamber music at that.

The great conductor's treatment of the details in the "Grand Fugue in B flat major" for strings alone, was a creative act in itself. It was incisive, tender, dramatic and rhapsodic according to the spirit of Beethoven's music-following the composer's own suggestion in playing it "sometimes free, sometimes learned."

And his lucidation of the problematic 'Hammerklavier Sonata in B flat" further emphasized his remarkable ability to make everything he touches alive with mean-

The first movements were electrifying; the soul-searching, doorous strains of the Adagio moved with poignant simplicity.

Truly inspired also were conducting of the orchestral parts of the songs sung by Madame Flagstad, as well as the rather speedy but thrilling "Siegfried's Rhine Journey" and the gripping "Siegfried's Funeral March" from Gotterdammerung.

Statuesque and graceful in a magnificent black taffeta dress with sparkling paillettes, Madame Flagstad was greeted with a storm of applause as she entered to sing Beethoven's "Ah! Perfido."

No matter how high one's expectations might have been, when the singer's voice rose above the orchestra one was startled at its splendor, its vitality and its expressive power -surpassing one's hopes and even one's memory of radio appearances.

Indeed, in her singing "Brunnhilde's Immolation" at the close of the concert, Madame Flagstad's voice seemed unlimited in its intensity-soaring above the orchestra's loudest climaxes with the refulgence of the sun rising above the clouds.

It seemed more than a voice; it was an amazing natural phenomenon. And the most satisfying of all was that the great artist's musicianship and imagina-

tion were as great as her voice. It was through these means she became, while she sang last night, Brunnhilde herself—the incarnation of heroic womanhood.

MUSIC

Kirsten Flagstad and Symphony.

With the extra concert in Northrop auditorium Sunday afternoon the symphony season came to a magnificent close. Orchestra and soloist, Kirsten Flagstad, united to give a program of Wagner excerpts that will be remembered for many

The orchestra we need not say has improved during the season with each concert until in this finale we heard as fine orchestral performances as any we have had in Minneapolis. There was the overture to "The Flying Dutchman," suggesting wind and stormy weather; the exquisite prelude to "Lohengrin," one of Wagner's loveliest melodic creations. Then the overture and Bacchanale from "Tannhaeuser" as heavily laden with the tramping of pilgrim's feet as it was vivid with the happenings in the Venusberg.

The Introduction to Act 3 from "Tannhaeuser" had fine flavor and sweep of phrase. But each selection showed how assiduously Mitropoulos sought to bring out its deep significance. Beautifully in balance all the afternoon the men played with telling virtuosity and oneness of spirit. It was a superb ending to a season that has provided plenty of variety and interest.

In its work with Flagstad the same comment that held true for the Friday concert applies with equal force. Singer and orchestra in a union of music making that possessed an ecstatic quality: Flagstad at the very summit of her powers of interpretation singing with tremendous fervor in the dramatic passage of such arias as Senta's ballad, "Dich teure Halle" and the "Liebestod," with infinite tenderness and beauty in "Elsa's Dream" and the lyric parts of the "Liebestod."

There will be some "Pop" concerts beginning in June I believe, but this program marked a glorious ending of the season 1938-1939. One might say many things with all the force in the world but they would not add one title to the impressions left in the hearts and minds of those who heard this last concert with its wealth of beauty, passion, dramatic intensity, melodic and orchestral majesty. JAMES DAVIES.

Flagstad was repeated yesterday afternoon in an all-Wagner program at Northrop auditorium. MINNEAPOLIS STAR -The spirit of the entire concert

THE MINNEAPOLIS JOURNAL

Flagstad and Symphony

In Exhilarating Concert

The artistic triumph Friday eve-

ning of the Symphony Orchestra,

Dimitri Mitropoulos and Kirsten

was present in the opening over-

ture from "The Flying Dutch-

surge and lift in the music com-

municated to the listener an elan

vital upon which the ever chang-

ing moods rose and fell as on a

continuous magnetic current of ex-

And, everything considered, it

was the energizing of one's whole

being by this ever-increasing cur-

rent of intense feeling that made

As Madame Flagstad sang,

her voice became richer, fuller

and freer. It was as though it

grew in power with the demands

"Senta's Ballad" from "The Fly-

ing Dutchmen" was only the start

of a flight that rose to exalted

heights in the "Liebestod" from

Tristan. The plasticity and sub-

tlety of the singing of "Elsa's

Dream" and the elated sweep of the

encore, "Du bist de Lenz" from

'Die Walkure," lead to the tre-

mendous vocal structure of "Dich

Teura Halle" and culminated in

the overpowering beauty of the

With Mitropoulos leading the

orchestra through the Prelude to

"Lohengrin" and the Oveture

and Introduction to the third agt

of "Tannhauser" asserting his ex-

traordinary imagination, fire

and dramatic power, the concert

It was one of the most thrill-

ing experiences in my life to watch

these two genuises, Dimitri Mit-

ropoulos and Kirsten Flagstad,

complement and inspire each other

and reach, in an ever ascending

scale of rapture, to the overwhelm-

ing transport of the "Liebestod."

became a continuous ecstacy.

this concert a great experience.

The emotional energy,

man."

hilarating life.

made on it.

'Liebestod."

By Johan Storjohann Egilsrud

Monday Evening,

MUSIC

MONDAY, APRIL 24, 1939

Flagstad Soloist at Special Concert

By JOHN K. SHERMAN

The special matinee of the Minneapolis Symphony orchestra Sunday afternoon in Northrop auditorium brought a flood-a tidal wave-of Wagner music in a program devoted wholly to that mas-

Kirsten Flagstad, great Wagnerian soprano who highlighted the Friday evening concert, sang with the splendor of style and power of tone which characterized her earlier appearance, drawing loud applause and finally roars of approval from a large audience.

Dimitri Mitropoulos' treatment of Wagner is such as to evoke all the majesty and mighty drama of the music without impairing his great gifts of lucidity and movement. Not once did the program become soggy or labored. It was potent and sublimated Wagner. with no lead in his feet. * * *

Flagstad sang Senta's ballad from "The Flying Dutchman," Elsa's Dream from "Lohengrin." "Dich theure Halle" from "Tannhaeuser," the Liebestod from "Tristan and Isolde" and, as encore, Sieglinde's "Du bist der Lenz" from "Die Walkuere." In all she sang with the authority, the experience, the grandeur of conception which make her vocalism the most thrilling Wagnerian singing now extant in the feminine field.

The program was so arranged as to give the arias the instrumental backgrounds of the various operas in which they appear, so that we heard what virtually amounted to a tabloid version of each. The orchestra, under Mitropoulos' dynamic direction, made the affair sonorous and exciting throughout.

-THE MINNEAPOLIS STAR-

SATURDAY, APRIL 22, 1939

It will be hard to refrain from devoting this entire review to the singing of Kirsten Flagstad in the 'Goetterdaemmerung' immolation scene which climaxed the symphony concert last night.

from Flagstad herself. Such heroic, pages of Wagner's Ring cycle. The tive piano music as the "Hammer triumphant vocalism, such glorious tenderness, the defiance, the mar-klavier" sonata to the orchestra. outpouring of tone, such freedom velous exultation of this Olympian This is great music, but somehow and fire and power come only once music she not only understands, but its rambling design and deeply inin a lifetime—or so it seemed last projects with a voice that is timate expression make its trans-

Well, I had to pinch myself to spear. make sure I wasn't dreaming. * * *

It wasn't all Flagstad-it was Dimitri Mitropoulos too, who conducted like a man possessed, and it was also the Minneapolis Symphony orchestra. The combination of the three, all at the peak of their powers, was Flagstad Sings With Symphony Orchestra

magically struck at the performance in Northrop auditorium last night-a fitting and eloquent climax to the symphony season.

noble Bruennhilde, a singer who teristic vigor and accent. Such singing has rarely, if ever, rises full stature to the towering

Her tones filled the hall, even I found it dull and tedious. with the orchestra unleashing its The program was rounded out by hunder behind her.

remarkable results.

The concert drew a capacity audience, and was given a festive eclat by the presence of Danish royalty, in whose honor Danish and Iceland hymns were played, and The Star-Spangled

The first half of the program was all Beethoven, and rather severe. The Grand Fugue, opus 133, arranged by Felix Weingartner, was The Norwegian soprano makes a set forth with Mitropoulos' charac-

I have my doubts about assignbeen heard in Minneapolis, even grandeur and pathos of these final ing such intellectual and introspecthrown hard and straight, like a ference to orchestra a difficult shift. I confess (shamefully) that

two excerpts from "Goetterdaem-Her success was no less in the merung," sonorously played, which dramatic scene and aria, "Ah! Per- preceded the immolation scene. fido!" of Beethoven, in which her Flagstad sings with the orchestra clarion tones, clear, ringing utter in a special concert tomorrow ance and dramatic sense produced which should mean another packed house.

Ο ΑΉΜΗΤΡΗΣ ΜΗΤΡΟΠΟΥΛΟΣ ΕΡΧΕΤΑΙ ΕΙΣ ΤΑΣ ΑΘΗΝΑΣ

MEPIKAI AMEPIKANIKAI KPIZEIZ

μέ το ύπερκεάνειον «Νορμανδία» διά τὴν Εὐρώπην. Δὲν θὰ ἔλθη κατ' εὐθείαν εἰς τὴν 'Ελλάδα, ἀλ-λὰ φθάνων εἰς τὴν Νεάπολιν τὴν 17 Τουνίου θὰ διευθύνη έκει τὸ «Ρέχδιεμ» τοῦ Βέρντι. Μετὰ τὴν συναυλίαν τῆς συμφωνικῆς δρχήστοας της Νεαπόλεως θ' αναχωρήση διά την Έλλάδα, ὅπου, καθώς γράφει εἰς φίλον του, δὲν ὅλέπει την ὅραν νὰ φθάση. Τὸ ΐδιο αἴ-σθημα δοκιμάζουν καὶ οἱ πολυπληθείς φίλοι τῆς μουσικῆς - οἱ φίλοι του, ποὺ δὲν δλέπουν τὴν ἄρα νὰ ίδοῦν καὶ γ' ἀκούσουν τὸν μεγάλον μαέστρον διευθύνοντα είς τὰς 'Α-θήνας. 'Εν τῷ μεταξύ, αἱ ἐφημερί-δες καὶ τὰ περιοδικὰ τῆς 'Αμερικῆς έξακολούθοῦν νὰ γράφουν διὰ τὸν "Έλληνα καλλιτέχνην, διὰ τὸν δ ποίον τὸ περιοδικόν «Τάιμ» τῆς 24 'Αποιλίου γράφει, ότι οἱ «Μιννεα-πολίται είνε ὑπερήφανοι καὶ κατενθουσιασμένοι μὲ τὸν μαέστρον των».

"Έχει κατακτήσει τόσον τὸν μουσικόν, τὸν καλλιτεχνικόν, ὅλον τὸν κόσμον τῆς ᾿Αμερικῆς ὁ Μητρόπουλος, ώστε έφημερίδες και περιοδιέχουν άφιερώσει στήλας διά την τέχνην του, παρέχουν διαφό-ρους λεπτομερείας από την ζωήν του, Κάθε λεπτομέρεια, ακόμη καί ή παραμικροτέρα, είνε ενδιαφέρου-σα, τόση είνε ή δημοτικότης του. Έτσι μπορεί κανείς να διαβάση είς τά ξένα φύλλα πράγματα, πού πολλοί άπό τούς έδω θαυμαστάς του δέν γνωρίζουν. Ίδου μερικαί περικοπαί άπὸ τὸ μακρὸν ἄρθρον τοῦ περιοδικοῦ, ποὺ ἀνεφέραμεν ἀνωτέρω καί πού περιγράφει όλο τὸ Ιστορικόν τῆς προσλήψεως τοῦ Μητροπούλου ώς διευθυντοῦ τῆς συμφωνικής δοχήστοας Μιννεαπόλεως: «Οι Μιννεαπολίται γρήγορα έξηκρί-6ωσαν ότι ὁ "Ελλην μαέστρος των είχεν άσκητικάς τάσεις. Μέσα σ' ξνα μικοὸν κοιτώνα τοῦ στρατοπέδου τοῦ Πανεπιστημίου Μιννεσότας, όπου δὲν ὑπῆρχε παρὰ ἔνα δι-6άνι ἀπλό, ἕνα ὅρθιο πιάνο καὶ δυό απασύλα, διήγε την ζωήν κα-λογήρου. "Αν έτύχαινε να 6γή κα-νένα 6ράδυ, δέν έπήγαινε με παρέες ή άδρες κυρίες της Μιννεαπό-λεως, άλλα με κανένα μουσικό της δοχήστρας του. Είνε πολύ θοήσκος ταὶ ἀφωσιωμένος εἰς τὰς παραδό-σεις τοῦ 'Ορθοδόξου δόγματος, Φο-ρεῖ πάντα κάτω ἀπὸ τὸ πουκάμισο στὸ στῆθος του ἕνα φυλακτό, ποὺ παριστά μιχρὸν 'Εσταυρωμένον καί στήν άπομέσα τσέπη τοῦ σακακιοῦ του φέρει ένα μενταγιόν μὲ τὴν εἰ-κόνα τῆς Παναγίας. Χωρίς αὐτὰ τὰ δύο φυλακτὰ δὲν διευθύνει ποτέ. "Όταν είνε έλεύθερος τὸ ἀπόγευμα το δράδυ, μπορείτε να τον ίδῆτε είς το ύπερώον κανενός κινηματο-

θεάτρου τῆς λεωφόρου Νίπολετ. Τά μέλη της συμφωνικής δοχήστρας πευθαρχούν είς τὸν ἀρχηγόν στρας πεωαρχουν εις τον αρχηγοιτον με άφοσίωσιν, που προσεγγίζει τὰ δρια τῆς λατρείας. "Ολοι όσοι ἡχουσαν συναυλίας ὑπὸ τὴν διεύ-θυνσίν του, ὁμολογοῦν ὅτι ξανάζη. σαν στιγμές συναυλιών που διηύθυ-

Τὴν 31ην Μαΐου ὁ μεγάλος μαξ-στρος μας Δημήτρης Μητρόπουλος λας πόλεις τῶν Ἡνωμένων Πολι-ἀναχωρεί ἀπὸ τὴν Νέαν Ὑόρχην τειῶν, ὥστε ἡ Μιννεάπολις ἔσπευσε Ἑξ ἄλλου τὸ «Μπόστον Ἡδνινκ νά «τόν δέση άσφαλώς» με συμδό-

λαιον τριετίας. Οι ἀχολουθοῦντες μὲ θρησκευτικήν εύλάβειαν τούς τύπους Μιννεαπολίτες ἐστεγοχωρούντο κάπως μὲ τὴν είλικρίνειαν καὶ τοὺς τρόπους τοῦ Μητροπούλου — ἀπλοῦς, ἀπηλλαγμένους ἀπὸ κάθε προσποίησι. Τὴν περασμένην ὅμως ἐδδομάδα

Έξ ἄλλου τὸ «Μπόστον "Η ένιγκ

Τράνσκριπτ», μία ἀπὸ τὰς σοδ τέρας άμερικανικάς έφημερίδας, δημοσιεύει μαχρόν άρθρον του μουσικού κριτικού κ. Μόζες Σμίθ, πού άποτελεί πραγματικό ύμνον εἰς τὴν τέχνην τοῦ Ελληνος μαέστρου. Τὸν συγκρίνει μόνον μὲ τὸν Τοσκανίνι. 'Ιδού μία περιχοπή τῆς κριτικής του: «'Ο άκροατής δὲν διέχριηθχαρίστησαν την τύχη που τους Ε΄- νε τίποτε το άγωνιωδες, το τραχύ στειλε τέτοιον μαέστρον. Είχε οὕτε εἰς την ἐκτέλεσιν τῆς συμφωκλείσει ή σαιζόν καὶ ἔπρεπε γὰ συμ- νίας τοῦ Μπετόδεν, ή γυμνή ἀπλό-

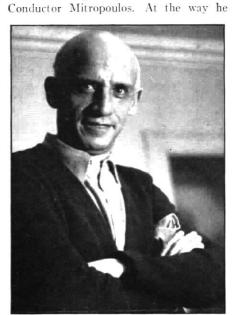


*Ο Δημήτριος Μητρόπουλος κατά τελευταίαν του φωτογραφίαν

πληρωθοῦν τὰ ἔξοδα, ἀνερχόμενα της τῆς ὁποίας ἀφίνει ἀχάλυπτον εἰς 250.000 δολλαρίων. "Αν δέν εὐνάθε ψεγάδι ἡ εἰς τὴν ἐρμηγείαν ρίσκετο τὸ ἀπαιτούμενον ποσόν. θὰ τῆς πολύπλοκης μουσικῆς τοῦ Χίνεκινδύνευεν ἡ συνέχισις τῶν συναυλιῶν. «Δέν θ' ἀφήσω τὴν ὀρχής εἰς ἀπαράμιλλον ἡχητικότητα. Καὶ στρα νά κινθυνεύση, έδήλωσεν Μητρόπουλος, Έν ανάγκη θα πάω μαζί της στὸ κέντρο τῆς Κάτω Πόλεως καὶ θὰ παίξουμε γιὰ νὰ δρούμε τὰ χρήματα». Δὲν έχρειάσθη δμως νὰ γίνη τέ-

τοιο πράμα. "Ενα δράδυ τῆς περασμένης εβδομάδος είς την αίθουσαν χορού του ξενοδοχείου «Νίχολετ» δ μαέστρος Μητρόπουλος διηύθυνε την δοχήστοα του, πού Επαιζε διά τούς χοφευτάς μουσικήν χοφού καλ βάλς του Γιόχαν Στράους. Στο τέλος περιέφεραν ένα καπέλλο μεταξύ τῶν 400 παρόντων προσώπων καί ὁ ἔρανος είς ὁλίγας στιγμάς άσαν στιγμές συναυλιών ποὺ διηύθυ- πέφερεν 20 χιλιάδας δολλαρίων, μὲ ποὺ τὸν κατέχε ναν ὁ Στοκόδοκι ἡ ὁ Τοσκανίνι. Ἑ- τὴν ὑπόσχεσιν ἐκ μέρους ὡρισμένων μουσικὴν κατά φέτος ἡ φήμη τοῦ Μητροπούλου ἄ- παρόντων πλουσίων, ὅτι τὰ ἔξοδα νατὸν τρόπον».

όμως ή ήχητικότης δέν είνε ή κυοιωτέρα άρετή της συμφωνικής δο-χήστρας Μιννεαπόλεως. Ή μετα-μόρφωσις ήτο έργον τοῦ μαέστρου, όπως έπιστοποιήσαμεν το πρώτον είς τὰς συναυλίας τῆς Βοστώνης πρό έτῶν. "Οπως ὁ Τοσκανίνι, κατορθώνει γα έπιτυγχάνη άδρότητα γραμμής, διαύγειαν καί θαυμασίαν Ισορρόπησιν, κατά τρόπον ώστε κάθε λεπτομέρεια άχούεται όσον μπο-οεί καθαρώτερα. 'Αλλά δέν χρησι-μοποιεί την ηχητικότητα χάριν της ήχητικότητος. Δέν την θεοποιεί, εύτυχώς, όπως κάμνουν πολλοί μαέστροι είς την 'Αμερικήν. Το πάθος πού τὸν κατέχει είνε νὰ μᾶς δώση μουσικήν κατά τὸν καλλίτερον δυ-



Minneapolis' Mitropoulos

Three years ago Serge Koussevitzky.

conductor of the Boston Symphony, took

a vacation. To pinch hit for Maestro

Koussevitzky the orchestra's board of di-

rectors picked an obscure, lean, bald-

headed Greek named Dimitri Mitropoulos. Boston's Brahmins, who thought all Greeks

ran lunch wagons, had never heard of

MUSIC

DIMITRI MITROPOULOS . . . never minded his dignity.

bounded to his place on the stage and went into action, they turned pale with alarm.

Not in many years had they seen such an exhibition of jumping, crouching and beating the air as this slippery-skulled Greek gave them. But under his jumpingjack direction the staid Boston Symphony, hurned into a lather of excitement, surpassed itself. Delighted Boston critics gave Mitropoulos full marks, even hinted at comparisons with the great Koussevitzky himself. When he came back a second time, Conductor Mitropoulos made almost too much of a hit. After that Maestro Mitropoulos did not guest-conduct in Boston again.

But next year, after Eugene Ormandy had left the Minneapolis Symphony to go to Philadelphia, Maestro Mitropoulos got Ormandy's job. Minneapolitans soon found that their new Greek had a mind of his own. In a small dormitory room on the University of Minnesota campus with a studio couch, an upright piano and two trunks, he lived the life of a monk. When he did go out for an evening, it was not with Minneapolis' dowagers but with some fiddler or bassoonist from his own orchestra. A devout Greek Orthodox Catholic, he wore a crucifix inside his shirt and a medallion of the Virgin Mary in the lining of his coat, never ventured to conduct without them both. When he was not conducting or studying scores, he could

TIME, April 24, 1939

Envorpor Briga 20-5-939 EIΣ NEAN YOPKHN

usually be found in the gallery of a Nicol-

their Maestro Mitropoulos, bought out

every last seat of their huge Northrop Auditorium (capacity 4.800). The men in

the orchestra followed their leader with a

devotion bordering on worship. Visitors

discovered that some of the most brilliant

and spectacular U.S. conducting since the

peak days of Stokowski and Toscanini was

being done in snow-crusted Minneapolis. This year, with Mitropoulos' fame spread-

ing to bigger cities. Minneapolis tied him securely with a three-year contract.

Stuffier Minneapolitans were always a little embarrassed by Mitropoulos' lack of

dignity. But last week, as their symphony

rounded out its season with an appeal for funds to balance the \$250,000 annual budget, they thanked their stars for it.

"Never mind my dignity," said Conductor

Mitropoulos. "If necessary to continue

the orchestra, I'll take the men to Seventh

and Nicollet [heart of downtown Minne-

apolis] and play there and then pass the

last week, in the Nicollet Hotel's ball-

room. Conductor Mitropoulos and his men

played a concert of musical burlesques

and waltzes by Johann Strauss. Then, sure enough, they did pass the hat-to

some 400 of Minneapolis' solider citizens.

Into it dropped \$20,000 and promises that

the Minneapolis Symphony's annual guar-

antee fund of \$130,000 would be fully

subscribed for the next two years.

That was not necessary. But one night

Minneapolitans grew proud and fond of

let Avenue cinema theatre.

Ο ΜΗΤΡΟΠΟΥΛΟΣ EIΣ THN EKΘEΣIN ====

NEA YOPKH, 15 Μαΐου. ['1διαιτέρα ύπηρεσία]. Κατ' ἀνακοίαιτερα υπηρεσία]. — καιτ ανακοίνωσιν τῆς Μουσικῆς έπιτροπῆς τῆς έκθέσεως τῆς Νέας 'Υόρκης, τὴν νύκτα τῆς 26ης Μαΐου ὁ κ. Μητρό-πουλος θὰ διευθύνη τὴν φιλαρμονι-κὴν τῆς Νέας 'Υόρκης εἰς τὴν αἴ-θουσαν συναυλιῶν τῆς ἐκθέσεως. Ή είδική έπιτροπή, που άνέλαδε ύπο εΙδικη έπιτροπη, που ανελάδε υπό τὴν προστασίαν της τὴν συναυλίαν αὐτὴν, διατελεῖ ὑπὸ τὴν προεδρείαν τῆς κομήσσης Μερκάτη. Θὰ παρευ-ρεθῆ εἰς τὴν συναυλίαν ὁ πρεσδευ-τὴς τῆς Ἑλλάδος κ. Σισιλιάνος, ὁ ἀρχιεπίσκοπος ᾿Αμερικῆς κ. ᾿Αθηναγόρας, ο γενικός πρόξενος Νέας Ύόρκης κ. Ν. Λέλης καὶ πολλά ση-Υόρκης κ. Ν. Λέλης και πολλα σημαίνοντα πρόσωπα τῆς ἀμερικανικῆς κοινωνίας. Ἐκτὸς ἀπὸ τὴν διεύθυνσιν τῆς ὀρχήστρας, ὁ κ. Μητρόπουλος θὰ παίξη καὶ ὡς σολὶστ είς τὸ κοντσέρτο ποῦ Μαλιπιέρο διὰ πιάνο. Αὐτὴ εἶνε ἡ δευτέρα φορὰ ποῦ ὁ κ. Μητρόπουλος θὰ ἐμφανισθῆ πρὸ τοῦ κοινοῦ τῆς Νέας Ύ σθή πρό τοῦ κοινοῦ τής Νέας Ύ-όρκης. Πέρυσι διηύθυνε τὴν 28ην Μαΐου τὴν συμφωνικὴν ὀρχήστραν τοῦ ραδιοφωνικοῦ σταθμοῦ «Νάσιο-ναλ Μπροντκάστιν Κόμπανυ» καὶ ά-πέσπασε τὰ ἐνθουσιώδη σχόλια τῆς κριτικής. "Όπως είνε γνωστόν, δ κ. Μητρόπουλος διευθύνει την όρχήστραν τῆς Μινεαπόλεως είς τῆν Μιννεσότα. Μὲ τὴν ὀρχήστραν αὐτὴν ἔδωκε συναυλίας κατά τὴν έφετεινὴν σαιζὸν εἰς τὸ Κλήδελαντ, τὸ Σαὶντ Πὼλ καὶ τὸ Σικάγον.

ΜΙΧ. ΠΟΛΙΤΗΣ

Απόσπασμα 25 ευθερον βιζηα Χρονολογία 29-5-939

Η ΣΥΓΧΡΌΝΟΣ ΕΛΛΗΝΙΚΗ ΜΟΥΣΙΚΉ

ΕΛΛΗΝΕΣ ΣΥΝΘΕΤΑΙ ΕΙΣ ΤΗΝ ΑΜΕΡΙΚΗΝ

ΚΡΙΣΕΙΣ ΑΜΕΡΙΚΑΝΩΝ

"Ο Μητρόπουλος πρό τῆς ἀναχωρήσεως του ἐκ Μινεαπόλεως ἔκλεισε τῆν μουσικὴν σαιζὸν μὲ μίαν συνσυλίαν, ἡ όποια περιελάμβανε τρία ἀπό τά ὑραιότερα ἐλληνικά ἔργα: Τὴν «Ἑλληνική σουῖτα» τοῦ κ. Γ. Σκλάβου καὶ τοὺς χορούς τοῦ Σκαλκώτα. Ἡ ἐπιτυχία ὑπῆρξε ἐξαιρετική καὶ οἱ πλέον διακεκριμένοι κριτικοὶ τῆς ἀμερικανικῆς μεγαλοπόλεως ἀφιέρωσαν κολακευτικώτατα σχόλια.
Οῦτο ὁ κ. Νταίιβς» εἰς τὸ «Βῆμα» γράφει: «Ό Μητρόπουλος ἡμπορεί νὰ εἰνε ὑπερήφανος διὰ τοὺς συμπατριώτας του. Διότι ἐάν μᾶς ῆτο ἀδύνατον νὰ παρακολουθήσωμεν τὴν ἀνάπτυξιν ἐκάστου δέματος, ὑπῆρχε ἀπειρος ϋλη διὰ νὰ προσελκύση τὸ ἐνδιαφέρον μας καὶ ὑδιας εἰς τὰ ἀπλές φόρμες τῶν χορῶν, εἰς τὴν πρώτην φάσιν τῆς «Ἑλληνικῆς σουῖτας» τοῦ Κολομοίρη. Τὸ κοιμιάτι αὐτὸ όνομάζεται «Ἐρωτικό τραγοῦδι». Άλλὰ μὲ τὴν ψυχρότητα τοῦ μαρμάρου καὶ μὲ τὴν ἀνατπρότητα, μὲ τὴν ἀγαλματώδη ώραιότητα ποῦ διαχύνει, ὑπενθυμίζει μάλλον τὴν τέχνην ποῦ ἔκαμε τοὺς Ἑλληνικὰς τάντος μεταξύ παιδίων καὶ ἀνδρῶν. Ἡ μουσικὴ αὐτὴ ἔχει κᾶτι τὸ ῆρεμον, μὲ αὐτοκρατορικὴν μεγολοπρέπειαν καὶ ὅταν τὴν ἀκοῦμε μᾶς γεννὰται ἡ μαγεία τῆς πλαστικῆς ἐλληνικῆς τέχνης.
Εἰς τὸ ἔργον τοῦ κ. Σκλάβου ἡ ἐνορχήστρωσις εἰνε πλέον δουλεμένη καὶ περισότερον ἀπαιτητική, ἡ δὲ ἀνάπτυζις πλέον ἔντονος. Εἰς ώρισμένας στιγμάς ἡ μουσικὴ αὐτὴ προααλεί ρίγος καὶ φέρει εἰς τὸν νοῦν μας τάς ἐπικάς εἰκόνας τῶν ἀρχαίων μα-χητῶν, πορρατεταγμένων εἰς τὸ πεδίον τῆς μάχης καὶ ἀναμένοντας τὴν νίκην. Θὰ ἐπιθυμούσαμεν νὰ ἀκούσωμεν καὶ διὰ δευτέραν φορὰν τὴν μουσικής καὶ δια δευτέραν φορὰν τὴν μουσικής καὶ δια δευτέραν φορὰν τὴν μουσικην καὶ δια δευτέραν φορὰν τὴν μεν καὶ διὰ δευτέραν τὰν καὶ διὰ δευτέραν τὰν καὶ διὰ δευτέραν καὶ δια διὰ διὰ δευτέ

σικήν αύτήν, διότι έχομεν τήν έντύ-πωσιν ότι δέν ήμπορέσαμεν να συλλά-βωμεν όλον της τὸ ένδιαφέρου με μίαν μόνον άκρόασιν. "Ο μοντερνισμός δέν έκαμε τον κ.

βωμεν δλον της το ένδιαφέρον με μιαν μόνον ακκράσουν.

"Ο μοντερνισμός δέν ἔκαμε τὸν κ. Σκαλκώταν νὰ παρεκλίλη πολύ ἀπό τὸν δρόμον του οθτε και ἀπό τὴν ἀπλότητα τῶν λαϊκῶν μελφδιῶν. Τοὺς χοροὺς αὐτοὺς δέν θὰ ἡμποράθσε κανείς νὰ όνομάση χαριτωμένους, διότι καμμιά φορά ἔχουν τὴν ἀγρίαν δύναμιν ἐνός πρωτογόνου λαοῦ, τοῦ ὁποίου αὶ αἰσθηματικαὶ ἐκδηλώσεις εἰνε μάλλον βἰσιαι παρά χαριτωμένους.

"Ο κ. Ἔγκιλορουντ εἰς τὴν «Ἐρημερίδα τῆς Μιννεαπόλεως» γράφει: «'Απὸ τὰς τρεῖς συνθέσεις τῶν συμπατρωτών τοῦ διευθυντοῦ τῆς όρχήστρας, που ἐπαίχθησαν διά πρώτην φοράν εἰς 'Αμερικὴν. προτιμώ καὶ ἀγαπῶ τὴν φαντασίαν «'Αετὸς» τοῦ Σκλάβου, ως τὴν πλέον ρωμαλέσν καὶ τὴν πλέον εὐχάριστον ἀπό τὰς τρεῖς. Τὰ δυνατὰ καὶ καλοδουλευμένα διά τὴν όρχήστραν θέματα είνε ἀπείρως ἐνδιαφέροντα. 'Ο συνθέτης χειρίζεται τὴν ὀρχήστραν μὲ μεγάλην πρωτοτυπίαν καὶ ἀπό τὴς πάρθεως αὐτῆς ἔχει τὸ πνεῦμα περισσότερον πρωτότυπον. εἰς τὴν ἔμπνευσιν, ἀφ' ὅτι ὁ Καλομοίρης εἰς τὴν «'Ελληνικὴν σουῖταν» του. Μολονότι τὸ «'Ερατικό τραγοῦδιο τῆς 'Ελληνικὴν σουῖταν» του. Μολονότι τὸ «'Ερατικό τραγοῦδιο τὰ ἐγγίζη κάποιο ὄριον κοινοτοπίας [boual tê]. 'Ο μῶλλον πρωτότυπος ἀπὸ τοὺς τρεῖς συνθέτας είνε ὁρατον ἀπό τὸς τρεῖς συνθέτας είνε ἀπείνος ἀπὸ τοὺς τρεῖς συνθέτας είνε ἀποτον ἀπό τὸς καλκώτας, τοῦ ὁποίου οἱ «Τρεῖς ἐλληνικοὶ χοροὶ» ἐτράτησαν τὸ ἐνδιαφέρον τοῦ κοινοί, μὲ τὰς ἀντιθέσεις των, μὲ τὰ θέματα τοῦ δρόμου καὶ τὶς πλατειἐς ὁρεινὲς μελφδιες. 'Ο τρόπος μὲ τὸν όποιον ἐπαίχθηκεν αὐτή ἡ μουσικὴ ῆτο πολύ πνευματώδης».

πος με τον οποίον επαίχθηκεν αυτή ή μουσική ήτο πολύ πνευματώδης».

FULL OF LIFE

Large Audiences Respond Mitropoulos To Minneapolis Symphony Music Magician

There is always a big local audience for the concerts every year by the Minneapolis Symphony orchestra. On Saturday a young piano student secured the last seat in the auditorium for Monday evening's concert, and there were very few empty seats in the afternoon when about 40 public and private schools were shepherded in to hear a programme largely made up of local requests-pieces known to appeal to the children.

Dimitri Mitropoulos, the orchesand changes of tempo. They bend which had been played in the after-every effort to realize his concep-noon. tion of the music.

Sometimes the planning seemed a held rich tonal beauty.

A Fine Climax

From the Dukas numer "The Sorcerer's Apprentice," onwards of strong contrasts in the but certainly they were all interesting their greatest innings; it is esting. The first movement of Schuling their greatest innings; it is doubtful if they could have disap- bert's Unfinished Symphony began

tra's new permanent conductor, who followed the plot in the most realhad not been in Winnipeg before, istic fashion and there was a fine offered the evening audience the busy climax. The Mendelssohn second symphony in D major of Beethoven, an arrangement by Herman Boessenroth of Bach's Passathe composer, was played with caglia and Fugue in C minor, and several shorter pieces. Mr. Mitropolous conducts without score and tunities here for serene expressivewithout a stick. Not only his hands ness and gentle coloring. Three but his whole body twist and turn pieces from The Damnation of to an extraordinary degree. It is Faust by Berlioz, were outstanding method that keeps everybody for their refinement and their livewondering what is coming next. liness. The audience did not want His men give him clean attacks and to go home after them and the are very pliant when he wants conductor repeated some of the quick pianissimos and fortissimos music and Sibelius' Valse Triste,

Afternoon Concert

Before the orchestra appeared on little too conscious. One is thinking the platform in the afternoon the particularly of the first two movements of the Beethoven where a the roof. Once the signal to start the roof. Once the signal to start simpler, broader treatment of the came, however, there was a magical music might have served it better change to silence, though a stealthstill; the larghetto was rather mincily pointing finger here and there ing, but the style worked happily would betray the fact that some in the Scherzo and Finale which kind of communication was going were full of wit and point. The Bach on about the instruments or their arrangement gave an impression of sounds. At the end of the concert being slightly over-conducted and the Minneapolis visitors received was inclined to heaviness; but it an ovation that was genuine to the echo, then the pokes and hair pulling were in order again.

The programme brought plenty

pointed their delighted listeners.
The expression of the Dukas piece
Schubert, singing freely, but the performance had continual highlights and persuasiveness, produced only out of real love of the music. The excerpts, a polka and fugue from Weinberger's opera Schwanda, with fat jolly tunes, delighted the boys and girls. The Secret of Suzanne overture by Wolf Ferrari was another particularly enjoyed number.-L. S.

APRIL 25, 1939

Seldom in the history of Winnipeg during the past decade have scenes of such enthusiasm been witnessed as marked the two performances of the Minneapolis Symphony orchestra in its annual appearance at the Auditorium Monlay, closing the Celebrity concert

Under the batonless and scoreless conductorship of the Greek genius Dimitri Mitropoulos, two vast audiences-mostly children in afternoon -were thrilled in programs that covered a wide range of mood and substance.

In the Bach Passacaglia and Fugue in C minor the performance was gloriously inspiring, and rose to a paean of triumph in the fugue. The Chorale also brought playing of such superlative merit tumul tuous applause followed its delivery as brass section joined in leading its voice to final polyphonic sequences.

Serene Beauty

Beethoven's Second symphony Op. 36, in D, feature of the evening. is not a work with which a conductor can arouse excitement. It does not lend itself to psychological mysteries. Simple, lovely music, asking to be played with meticulous balance, phrasing, accent and tempo, Mr. Mitropoulos caused i to be performed with exquisite finish.

The serene beauty of the score stood forth in all its unpretentious perfection, a living fountain of colorful design. Nothing could have been more beautiful than the Larghetto, while in fancy and vigor the Scherzo and Trio were delightful in tonal and rhythmical elements.

The Scherzo from the Octet, Op 24, by Mendelssohn, provided a ingratiating interlude, while the Scherzo from Mendelssohn's Midsummer Night's Dream held tone of airy, thistle-down delicacy, the flautist sharing in the applause. It was played at both concerts as an encore.

Spiritual Ecstasy

Of all works heard, none held such throbbing tone or spiritual ecstasy as the Prelude and Death of Dido, from Purcell's opera, arranged for strings by the conductor. Phrasing of the familiar aria was compelling in beauty. while the cellos especially revealed nobility and exalted tone.

In Paul Dukas' humorous tonepoem, The Sorcerer's Apprentice, Mr. Mitropoulos showed ready facility in projecting this captivat-ing stunt, and missed nothing of crystal clarity in its projection.

A stirring rendition of the William Tell Overture opened the children's program in afternoon, while a performance of the Polka and Fugue from Weinberger's fantastic opera, Schwanda the Bagpiper, concluded the concert, with loud demonstrations of approval which would not be stilled until three encores were played .- S.R.M.

Symphony Is Brilliant in Season Finale

By Johan Storjohann Egilsrud The benefit concert for the students refugee fund in Northrop auditorium yesterday afternoon, was the last appearance of the Minneapolis Symphony Orchestra.

Both the conductor, Dimitri Miropoulos, and the musicians were in excellent form. A rather small, but enthusiastic audience heard Schubert's "Rosamunde" overture and "The Unfinished Symphony" as fluently and colorfully played and as freely articulated as they ever will hear them

The conductor emphasized again the romantic fervor, the lyricism and the drama inherent in Schubert's music, but he did not make theemphasis so personal that thebeauty of the structure was marred. As often has beenrepeated, the conductor combines toan unusual degree passionate intensity and intellectual control

In his performance of his own arrangement of Purcell's "Prelude and Dido's Lament," Mitropoulos gave expression to a feeling that must be profoundly a part of his personality, for its utterance is always extraordinarily compelling -the feeling of infinite grief and pity of one who has looked deeply into the crushing tragedy of death.

Following the purity and noble simplicity of Schubert's works, the score of "Don Juan" by Strauss had a quality of sensationalism verging on vulgarity -a quality which, in spite of many striking melodies and an artful orchestration, makes the music seem rather second rate.

Even the virtuoso performance given it yesterdaly could not conceal this quality. Taken at top speed at first, the tone poem was vivid, but I doubt if it is actually very congenial to the conductor's temperament. It was, however, brilliantly done.

After the strings had sung in full-voiced harmony the "Two Elegiac Melodies" by Grieg, the concert closed with a scintillating performance of the overture "Roman Carnival" by Berlioz.

THE MINNEAPOLIS TRIBUNE: MAY 1 1939

Final Symphony Concert.

final exit for the season Sunday tion of sentiment and romanticism. afternoon in Northrop auditorium where it played a beautiful pro- sure fancy and presented with great gram to a disappointingly small brilliance the Strauss "Don Juan" audience. Schubert's lovely over- tone poem. Each episode in the ture to "Rosamunde," fragrant as pictured experiences of the great ever, was played with distinction lover was painted with skill and of phrase and charm. Following vivid imagination. Two melodies this came one of the most beauti- for strings by Grieg, "Heartwounds" ful numbers on the program, and "Spring" found this section of Mitropoulos' arrangement of Pur- the orchestra in the most amiable Prelude and Dido's Lament from "Dido and Aeneas."

Music like this, that bears the phases of the music predominated. imprint of genius, is its own advocate. The Prelude was performed with repose, the lovely Lament gusto, with dash and with a heartwith intensity and depth of expression. This was a fit companion for the Schubert "Unfinished" symphony out of which Mitropoulos

drew all its magic beauty, its calm, The Symphony orchestra made its serene gentleness and fine distinc-Our conductor also caught with mood. It was not a particularly

> Berlioz' overture "Roman Carnival" closed the program with felt auf wiedersehen in its message from orchestra to audience. Mitropoulos and his men were given an ovation that expressed accurately the feelings of the audience for this great organization and its famous leader. G. D.

joyous spring for the sentimental

THE MINNEAPOLIS STAR MONDAY, MAY 1, 1939

MUSIC

Orchestra Heard in Final Concert

By JOHN K. SHERIMAN

The last concert of the Minne phrasing. apolis Symphony orchesstra's seaday had heavy competition from

ency which drew from i it all its melodious beauty.

The same could be saaid for the -Adv.

other Schubert offering, the "Unfinished" symphony, whose light and shade were skilfully contrasted to produce a pulsating and sympathetic performance. Mr. Mitropoulos emphasises the drama in this thrice-familiar music and he finds also much mystery in it brought in veiled and suggestive

The prelude and Dido's Lament from Purcell's "Dido and Aeneas," the fine spring weather, and drew of the finest items on the program a small but enthusiastic: audience. —noble music, deeply poignant a small but enthusiastic: audience. and impressive. Richard Strauss' The concert was a beneifit for the feverish tone poem, "Don Juan," Dimitri Mitropoulos conducted with his usual mastery and brilliance, and the orchestira was in top form. The program-copener, the "Rosemunde" overture, had the true Schubert "bouquet," and was set forth with a delicacry and fluence.

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ΔΙΑ ΤΟΝ ΜΗΤΡΟΠΟΥΛΟΝ

 ΝΕΑ ΥΟΡΚΗ, 27 Μαΐου. ['Ιδιαιτέρα ὑπηρεσία]. — Χθὲς τὸ βράδυ ὁ σύνδεσμος 'Ελλήνων ἐπιστημόνων Νέας 'Υόρκης παρέθεσε γευσύνων Νέας 'Νέας 'Νέα μα πρός τιμήν του κ. Δ. Μητρο-πούλου. Περίπου 70 πρόσωπα πα- ΑΠΟ ΤΗΝ ΝΕΑΝ ΥΟΡΚΗΝ ρευρέθησαν στὴν ἐκλεκτὴ αὐτὴ συγκέντρωσι, ποὺ τὴν ἐτίμησαν διὰ τῆς παρουσίας των ὁ πρεσθευτής τῆς 'Ελλάδος κ. Δ. Σισιλιάνος καὶ ὁ γενικὸς πρόξενος Νέας 'Υόρκης κ. Νικόλαος Λέλης. Στὰ ἐπιδόρπια, ὁ πρόεδρος τοῦ συνδέσμου ἀρχιτέκτων κ. Κόκκινος, παρουσίασε τον άρχιμουσικόν και άφου άνεφέρθη έξαιρετική στραδιοδρομία του καὶ τὸ δαιμόνιό του ὡς διευθυντοῦ καὶ «δημιουργοῦ ἀρμονιὧν», τοῦ ηὐ-χήθη νὰ έξακολουθῆ τὴν ἐθνωφελῆ δρασιν του στην χώρα αὐτή. 'Αμέ-σως κατόπιν ἔλαδε τὸν λόγον ὁ κ. Μητρόπουλος, ὁ ὁποῖος ηὐχαρίστη-σε τον πρόεδρον καὶ τὰ μέλη τοῦ συνδέσμου δια την θερμήν των ύποδοχήν. Μὲ μεγάλην πικρίαν ὧμίληοσχην. Με μεγαλην πικριαν ωμιλησε διά τὴν ματαίωσιν τῆς συμφωνικῆς συναυλίας, ἡ ὁποία θὰ ἐδίδετο ὑπὸ τὴν διεύθυνσίν του εἰς
τὴν Παγκόσμιον Ἔκθεσιν μὲ τὴν
Φιλαρμονικὴν τῆς Νέας Ὑορκης.
«Δὲν πρόκειτα γιὰ μένα — εἰπε —
λων τῶν φυλῶν τοῦ Ἱσραὴλ εἰς τὴν
πρόκειτα γιὰ γιὰ μένα Τὰν
καταγκίτα καὶ ἀποιὰ ἀποιὰ τὰν
καταγκίτα καὶ ἐκὰτι ποὶ ἐκὰτι πρόκειται για μενα είπε πρόκειται για κάτι ποὺ ἀφορᾶ τὴν 'Ελλάδα καὶ μόνη. 'Ενῷ ὄλες οἱ ἄλλες γειτονικές μας χῶρες ἔδει-ξαν καὶ διαρκῶς δείχνουν στὴν Νέα 'Υόρκη μὲ τὴν εὐκαιρία τῆς ἐκθέ-Υόρκη μὲ τὴν εὐκαιρία τῆς ἐκθέ-σεως ὅ,τι ζωντανότερο ἔχουν σήμε-λίστα καὶ τοῦ συθέτη, ἢ σὰν τὴν ρα στὴν καλλιτεχνικὴ καὶ πνευματι-κή τους παραγωγὴ, ἐμεῖς δὲν κα- λανδικὴ καὶ τὴν Νορδηγική, ἡ συ-τωρθώσαμε νὰ διοργανώσουμε μιὰ ναυλία αὐτὴ ὑπὸ τὴν διεύθυνσιν τοῦ και μόνη συναυλία γιὰ λόγους α- Μητροπούλου, θὰ ήρχετο νὰ άποσυγχώρητους. Στὴν πραγματικότη- δείξη ότι καὶ ἡ σημερινὴ Ἑλλὰς τα, αν υπήρχε περισσότερη καλή έχει καλλιτεχνικές αξίες ζωντανές. θέλησις και ζήλος από ώρισμένα μέ- 'Ο γράφων τυχαίνει να περιοδεύη λη της διοργανωτικης επιτροτης, θα ήταν πολύ εὔκολο να καλυφθη τὸ ἔλλειμμα πού θα παρουσίαζε ἡ συναυλία αὐτή», 'Ο κ. Μητρόπου- λος ἐξῆρε τὴν δρᾶσι τῆς σημερινῆς ἐλληνικῆς κυβερνήσεως σχετικὰ μὲ τὰ γράμματα καὶ τὶς τέχνες. «Ἡ κυβέρνησις Μεταξᾶ — εἶπε — εἶ- νε ἡ μόνη ποὺ ἔδωκε ἔως τώρα ἔμ- πρακτα δείγματα τῆς στοργῆς της πρὸς τοὺς καλλιτέχνας». Μὲ κατα- φανῆ του ὅμως λύπη ἀνεφέρθη στο ναμάγιο τῆς Θυναυλίας ποὺ θὰ ἐ- δίδετο ἀκριδῶς τὴν ἴδια ἐκείνη στι- γμἡ ποὺ μιλουσε τὰ πονεμένα του λόγια, λόγια ποὺ ἔδγαιναν βαθειὰ ἀπὸ τὴν Καρδίά του καὶ ποὺ ἐξέ- ἡποραζαν τὸν πιὸ ἄδολο, τὸν πιὸ εἰ- λικρινῆ πατριωτισμό. «Ἑγὰ ἀντι- προσωπεύω σήμερα τὴν 'Ελλάδα καὶ σὸ μαδικὰ στὸν μουσικὸ κότμο, καὶ ὁ Λάμ- προς Καλλίμαχος, ὁ ἔξοχος αὐτὸς ἐξος διεθνὲς περιβάλλον, νὰ κλω- Καλίμαχος, ὁ ἔξοχος αὐτὸς ἐξως διεθνὲς περιβάλλον, νὰ κλω- κάπο τὸν μουσικὸ κότμο, καὶ ὁ Λάμ- προς Καλλίμαχος, ὁ ἔξοχος αὐτὸς ἐξως διεθνὲς περιβάλλον, νὰ κλω- κάπο τὸν μουσικὸ κότμο, καὶ ὁ Λάμ- προς Καλλίμαχος, ὁ ἔξοχος αὐτὸς ἐξως διεθνὲς περιβάλλον, νὰ κλω- πον μουσικὸ κότμο, καὶ ὁ Λάμ- προς Καλλίμαχος, ὁ ἔξοχος αὐτὸς πον εξεως διεθνὲς περιβάλλον, νὰ κλω- πον μουσικὸ κότμο, καὶ ὁ Λάμ- προς Καλλίμαχος, ὁ ἔξοχος αὐτὸς πον τὸς Νον τος Πολιτείας της κατο τον μουσικὸ κότριο, καὶ ὁ Λάμ- απροπρόσωποι εἰς ἐνα πρώτης τά- ξεως διεθνὲς περιβάλλον, νὰ κλω- πον τον διεθεδαίωσον δια τὸν μουσικὸ κότον, καὶ ὁ Λάμ- πορος Καλλίμαχος, ὁ ἔξοχος αὐτὸς κατο τον μουσικὸ κότον οι κὰ τὸν μονα- κατο τον μουσικὸ κότον οι καὶ τὸν κατο μουσικὸ κότον οι καὶ τὸν κατο τον μουσικὸ κότον οι καὶ τὸν κατο τον μοικότον τον ἐνον τὸς διατρικής τον κατο τον τον τὸς κατο τον ποι τον τον κατο τον Πολιτικόνου κατο τον τον τὸς κατο τον Νοίκαν τον τὸν κατο τον Νοίκαν τον κατο τον τον τον τον κατο τον τον τον κατο τον τον τον τ προς Καλλίμαχος, ὁ ἔξοχος αὐτὸς ξεως διεθνὲς περιδάλλον, νὰ κλωκαλλιτέχνης, ἀντιπροσωπεύει τὴν τσούμε τὴν εὐκαιρίαν αὐτήν. Κά-᾿Αμερική», εἶπε ὁ κ. Μητρόπουλος, ποιος ᾿Αμερικανὸς δημοσιογράφος ἔννοῶντας ἀσφαλῶς τοὺς Ἑλληνας ἔγραφε πρό τινος ἀπὸ τὸ Παρίσι

Ό πρέσδυς κ. Δ. Σισιλίανος μι- μεν εμπιστευτικά τά γκαρσόνια τῶν λησε κατόπι καὶ ἐτόνισε τί μεγάλο ἀριστοκρατικῶν ξενοδοχείων καὶ εθνικὸ κεφάλαιο είνε ὁ Μητρόπου- τοὺς ὁδηγοὺς ταξί. Ἡ τύχη μὲ ἔλος. Σὰν πραγματικὸς φίλος τῶν Φερε καὶ μέναμι ΰστερα ἀπὸ αὐτογραμμάτων καὶ τῶν τεχνῶν ποὺ κινητικὴ διαδρομή 907 μιλλίων, δηείνε, ὁ κ. Σισιλιάνος βρῆκε τὰ κα- λαδὴ ὕστερα ἀπὸ ταξείδι ἀπὸ τὴν τάλληλα μεστὰ λόγια γιὰ νὰ συγ- 'Ατλάντα είς τὴν Νέαν 'Υόρκην, νὰ χαρῆ τὸν κ. Μητρόπουλο, ποὺ καλ- μπῶ σὲ κάποιο ἀριστοκρατικὸ ξελίτερα ἀπὸ κάθε ἄλλον συμπατριώ- νοδοχεῖο τῆς Νέας 'Υόρκης, ποὺ εἶτη μας διακηρύττει ἕμπρακτα ὅτι χε καὶ τὴν ἑλληνικὴ σημαία σηκω- τὰ ἐλληνικὸ πνεῦμα δὲν ἔπαυσε νὰ τὸ ἐλληνικὸ πνεῦμα δὲν ἔπαυσε νὰ ζῆ. Στὸ γεῦμα παρεκάθησαν μεταξύ άλλων, ὁ έξαιρετικὸς καλλιτέ-χνης κ. Λάμπρος Καλλίμαχος, τὸ ζεῦγος τῶν ἀρχιτεκτόνων τοῦ ὑφυ-πουργείου Τύπου καὶ Τουρισμοῦ πουργείου Τύπου καὶ Τουρισμοῦ Μωρέττη, ποὺ τόσον ἐργάσθηκε γιὰ τὴν ἐπιτυχῆ διακόσμησι τοῦ ἐλληνικοῦ περιπτέρου στὴν Παγκόσμια ἔκθεσι τῆς Νέας 'Υόρκης, ὁ ἀρχισυντάκτης τοῦ «'Εθνικοῦ Κήρυκος» κ. Δ. Καλλίμαχος, καὶ ἡ κ. "Ολγα Καλλιμάχου, ὁ ἀρχισυντάκτης τῆς «'Ατλαντίδος» κ. Β. Κωνσταντινίδης καὶ ἡ κ. Κωνσταντινίδης καὶ ἡ κ. Κωνσταντινίδου, ὁ πρώην πρόεδρος τοῦ συνδέσμου 'Ελλήνων ἐπίστημόνων Ιατρὸς κ. Κ. Καροῦσος, ἡ δεσποινίς Καρούσου, ὁ πρώσος, ή δεσποινίς Καρούσου, ό πρώ-ην ύπατος πρόεδρος τής «Αχέπα» δικηγόρος και συγγραφεύς κ. Ντών 'Αλφαντζής και ή κ. 'Αλφαντζή, ό διεθνούς φήμης μικροδιολόγος καθηγητής τής Ιατρικής σχολής τοῦ Πανεπιστημίου Κορνὲλ δόκτωρ Γε-ώργιος Παπανικολάου μετὰ τής συάργιος Παπανικολάου μετά τῆς συζύγου του, ὁ Ιατρός καὶ διακεκριμένος συγγραφεύς κ. Νικ. Π. Παποδόπουλος, ὁ ὀφθαλμίατρος καὶ γνωστός λογογράφος κ. Β. 'Αστεριάδης, ὁ δικηγόρος κ. Στέφανος Λαδάς, οἱ όδοντοϊατροὶ κ.κ. Ν. 'Αγγελόπουλος καὶ Νίκολσον, ἡ διευθύντρια τοῦ «Φιλικοῦ» κ. Μαρία Βρυωνίδου καὶ ἄλλοι. 'Επίσης ἀργὰ ἔφθασε ὁ καθηγητὴς τῆς γεωγραφίας στὸ Πανεπιστήμιο τῆς Πενσυλδανίας δόκτωρ Μιχαὴλ Δώριζας ποὺ είχε δώσει τὴν ἱδια βραδυὰ μιὰ πολὺ ἐνδιαφέρουσα διάλεξι μὲ φωτεινὲς προδολὲς στὴν αἴθουσα τελετῶν τοῦ καθεδρικοῦ ναοῦ τῆς 'Αγίας Τριάδος μὲ θέμα τὴν ἀρχαία καὶ σύγχρονη 'Ελλάδα.

Ό κ. Μητρόπουλος άναχωρεῖ γιὰ τὴν Εὐρώπη στὰς 30 Μαΐου. Θὰ ἐπανέλθη στὴν 'Αμερικὴ τὸ φθινόπωρο γιὰ νὰ διευθύνη καὶ πάλιν μονίμως τὴν συμφωνικὴ όρχήστρα τῆς Μιννεαπόλεως, μὲ τὴν ὁποίαν ύπέγραψε συμβόλαιο γιὰ δύο χρό-"Όπως εἶπε ὁ ἴδιος χθὲς τὸ βράδυ, τὴν ἐρχομένη σαιζὸν θὰ ἔλ-θη στὴ Νέα Ύόρκη μὲ τὴν ὀρχήστρα τῆς Μιννεαπόλεως γιὰ νὰ δώση μιὰ σειρὰ συμφωνικῶν συναυλι-"Ωστε, δσοι άπογοητεύθηκαν, ποὺ δὲν ἄκουσαν νὰ διευθύνη στὴι Παγκόσμια ἔκθεσι χθὲς τὸ βράδυ, μπορούν νὰ κάμουν ὑπομονὴ μέχρι τοῦ χρόνου, ποὺ ἀσφαλῶς θὰ τὸν άπολαύσουν σ' δλο τὸ μέτρο τοῦ ταλέντου του καὶ μὲ μιὰ ὀρχήστρα πού άνταποκρίνεται σ' όλες τὶς έπιθυμίες τής έξαιρετικά δυναμικής μουσικής του φυσιογνωμίας.

Μιχ. Πολίτης

EΛΕΥΘΕΡΟΝ BHMA» ΠΑΡΑΣΚΕΥΗ, 2 100 νίου

ΑΠΟΓΟΗΤΕΥΣΕΙΣ

ΝΕΑ ΥΟΡΚΗ, 26 Μαΐου. — Σήμερα τὸ βράδυ ὁ Μητρόπουλος ἐμερα τὸ βράδυ ὁ Μητρόπουλος ἐξοτιατόριόν του, ποὺ ἔχει τὸ ὄνονικὴν ὀρχήστραν τῆς Νέας 'Υόρκης τοῦ Παγκοσμίου 'Εκθέσεως. Διὰ πρώτην φορὰν θὰ χαιρότανε ὁ ἐλληνισμὸς τῆς Νέας 'Υόρκης καὶ πολλῶν ἄλλων πολιτειῶν τῆς 'Αμερικῆς καὶ ἐπίσης οἱ ὅχι λίγοι 'Αμερικῆς καὶ ἐπίσης οἱ ὅχι λίγοι 'Αμερικῆς ἀπότην τὸ ἔμα ὅτι ὁ θρῦλος τοῦ θαυμασταί του, τὸν μεγάλον "Ελκαι επίσης οι οχι λιγοι Αμερικανοι θαυμασταί του, τόν μεγάλον "Ελ-ληνα μαέστρο σὲ μιὰ δημόσια συ-ναυλία. Ἡ συμφωνικὴ αὐτὴ συναυ-λία, ὔστερα ἀπὸ τὶς τόσες ἄλλες με τήν εύκαιρίαν συγκεντρώσεως δλων τῶν φυλῶν τοῦ 'Ισραήλ εἰς τὴν Νέαν 'Υόρκην, συναυλίες ὅπως τῆς οί ρουμανικής μουσικής, είς τὴν ὁποί-δει- αν ὁ Ἐνέσκο ἐδόξασε τὴν πατρίδα νέα του ὑπὸ τὴν τριπλῆν του ἰδιότητα, τής διοργανωτικής επιτροπής, είς τάς Νοτίους Πολιτείας τής 'Α-ήταν πολύ εὔκολο νὰ καλυφθή μερικής ώς ἀντιπρόσωπος κάποιου εννοωντας ασφαλως τους Ελληνας εγραφε προ τίνος από το Παριστ τῆς 'Αμερικῆς ὅταν ἔκανε μιὰν ἀπο- ὅτι ὁ μόνος τρόπος νὰ μάθωμεν ἀ-στροφὴ πρὸς τὸν μεγάλο φλαουτί- κριδῶς ἄν θὰ γίνη ἐφέτος πόλεμος στα ποὺ παρευρίσκετο στὸ γεῦμα. εἰς τὴν Εὐρώπην, εἶνε νὰ ἐρωτήσω-Ὁ πρέσδυς κ. Δ. Σισιλιὰνος μί- μεν ἐμπιστευτικὰ τὰ γκαρσόνια τῶν

Μητροπούλου μὲ ἔφερε ὡς τὴν Μαν-χάτταν. Τὸ γκαρσόνι μὲ κύτταξε τότε μὲ οἶκτο καὶ μ' ἐπληροφόρησε χάτταν, ότι ή συναυλία είχε ναυαγήσει. "Ω-στε άδικα ἔφθασα! Μίαν ἐδδομάδα στε ασικα εφθασα: Μιαν εδδομάδα πρίν, παρά τὰς προσπαθείας τῆς διοργανωτικῆς ἐπιτροπῆς ποὺ τῆν ἀπήρτιζαν ὁ πρέσδυς κ. Σισιλιᾶνος, ὁ γενικὸς πρόξενος κ. Λέλης, ἡ κόμησσα Μερκάτη καὶ ἄλλα ἐπίλεκτα μέλη τῆς ἐλληνικῆς παροικίας τῆς Νέας Ύόρκης, ὡρισμένες οἰκονομικὲς δυσχέρειες ἡνάγκασαν τὴν ἔπιτροπὸν μὰ ματακάσα πλ τὴν ἐπιτροπὴν νὰ ματαιώση τὸ κοντσέρτο. Τὸ ἴδιο γκαρσόνι ὅμως πού ήταν φαίνεται αύθεντικά πλη ροφορημένο, ἄρχισε νὰ μοῦ διηγή-ται μιὰν ἱστορία, ἀπίστευτη στὴν ἀρχή, ἀλλὰ ἀρκετὰ πιστευτὴν δι' άρχη, άλλα άρκετά πιστευτήν δι' σσους είνε κατατοπισμένοι είς τὰ πράγματα τοῦ ἐδῶ Ἑλληνισμοῦ. Μία διαφορὰ δύο χιλιάδων δολλα-ρίων, ποὺ δῆθεν δὲν ἡμπόρεσε νὰ καλυφθῆ είς τὸ ἐλλειμμα ποὺ θὰ παρουσίαζε ἡ συναυλία ἦταν ἡ δι-καιολογία ποὺ ἐξευρέθη διὰ τὴν ματαίωσιν τοῦ μοναδικοῦ ἐλληνικοῦ μουσικοῦ γεγονότος, ποὺ θὰ τιμοῦσε τὴ χώρα μας εἰς τὴν Νέαν 'Υόρκην τόσον, ὄσον καὶ οἱ Κόρες καὶ οί Κοῦροι ποὺ στολίζουν τὸ ὡραῖον μας περίπτερον. 8,000 δολλάρια θὰ ἦταν τὸ ὁλικὸ ἔλλειμμα καὶ ἀπὸ αὐτὰ, μᾶς βεδαιοῦν, ὡρισμένοι καλοθεληταὶ ὅτι ἐστάθη ἀδύνατον Ασθεληται ότι έσταθη άδυνατον νά βοεθούν αΙ δύο τελευταΐες χιλιάδες, Ποιός όμως μάς λέγει ότι την στι-γμην που ό έλληνισμός της Νέας Υόρκης έξοδεύει κάθε χρόνο 400. 000 δολλάρια είς χοροεσπερίδες τῶν σωματείων, δέν θὰ ἔδινε πρόθυμα τὸν ὁ6ολόν του διὰ νὰ καλυ φθή αὐτὸ τὸ ἔλλειμμα, ἀφοῦ τέλος πάντων ύπηρξαν καὶ μερικοὶ όμο-γενεῖς ποὺ ἐνεγράφησαν γιὰ χίλια δολλάρια ὁ καθένας τους; Σὲ μιστ ώρα θὰ μαζευόταν ἀσφαλῶς οἱ δίο χιλιάδες δολλάρια τοῦ ὑπολοίπου τοῦ ἐλλείμματος, ἄν, σύμφωνα πάντα μὲ τὶς πληροφορίες τοῦ γκαρσο-νιοῦ, κάποιο μέλος τῆς διοργανω-νικῆς ἐπιτροπῆς, διὰ λόγους τελείνικής επιτροτής, ότα λογούς τελει-ως ἀσχέτους πρὸς την καλλιτεχνίαν, δεν ἔρριχνε τὸ πυροτέχνημα τοῦ ἐλ-λείμματος γιὰ νὰ δικαιολογήση την κώλυσιεργία του ἐίς την ὅλην ὑπό-θεσιν, ἐπειδή, φαίνεται, είχε θιγῆ τὸ ἐπαγγελματικόν του φιλότιμο.

ATAANTEIOE

II «Requiem» di Berlioz al S. Carlo Direttore: Dimitri Mitropulos



AL R. TEATRO S. CARLO DURANTE L'ESECUZIONE DELLA « MESSA DI REQUIEM »
DIRETTA DAL MAESTRO MITROPULOS
(Fot

Chi abbia vaghezza di penetrare nella costruzione tecnico-musicale di questa colossale partitura d'Ettore Berlioz — La messa di requiem o, meglio definito. «Il grande Requiem» — acquisti la bella pubblicazione di Reconservatorio, la quale, oltre la R. Conservatorio, la quale, oltre la scolta oggi questo monumento del contratorio del R. Conservatorio, la quale, oltre la «Storia esterna» del lavoro berlioziano, ne riporta gli elementi tematici musicali e il testo sacro. Noi qui, a oltre cento anni dalla sua nascita, riassumeremo la sensazione d'un postero che si riporta al tempo di que-sta colossale concezione, quando Wag-ner era tuttora in fieri, la Scuola dominava sovrana con l'inviolabilità as-soluta della tradizione classica (Che-rubini ritenne, pare, un'offesa al Con-servatorio parigino l'incarico del «Requiem» dato al Berlioz per comme-morare i morti della rivoluzione di luglio 1830), e l'infrazione ai sacri canoni era considerata in musica atto portare la rivoluzione proprio nel-l'arte più conservatrice di Francia, il Requiem di Berlioz mise il brivido nelle menti timorate, la commemorazione dei caduti di luglio fu celebra-ta senza musica e si dovette atten-dere la presa di Costantina e la mor-te d'un generale in quel cimento per rendere giustizia a Berlioz, cioè qualche tempo dopo, e presentare così ai francesi il testo temuto di mala voglia, sotto minaccia dell'autore di provocare uno scandalo per una som-

tempo, così potentemente descritta nella Vie sentimentale di Flaubert colpito, più al fegato che al cuore. Fu la Germania a consacrare il ge-

nio di Berlioz, a riconoscergli la gran-diosità dei suoi procedimenti, l'auda-cia dei suoi effetti, il tremendo splen-dore delle sue sonorità, i mezzi esco-gitati pre pregimentale. gitati per raggiungerle.

E quali sfavillanti mezzi! A darne un esempio basta l'effetto escogitato nello scoppio del Tuba mirum. Ber-lioz pone attorno all'orchestra principale quattro piccole orchestre d'ot-toni, collocate in angolo delle masse vocali e strumentali, che, a darci la sensazione della fine del mondo, nel 3. terzetto del Dies irae, irrompohel 3. terzetto del Dies irae, irrompono con accordi squillanti, improvvisi,
che s'intrecciano e si sovrappongono
da egni parte, finchè queste voci non
concordano in unica sonorità, che
renda — con l'enuncio del Tuba mirum spargens sonum per sepulchra
regionum — la grandezza della scena.
Perchè l'arte di Berlioz eccelle in
questi contrasti folgoranti, di tenerezza e d'impressionabilità, di soavi
effluvi — come nell'Enfance du Christe e nella Dannation de Faust ste e nella Dannation de Faust — e di panorami sonori, come nella macabra Corsa all'abisso. La potenza di immaginazione di questo colosso, an-tesignano dell'arte strumentale e delle trovate foniche, fu così sbalordi-tiva che non trovò più in sè suffi-ciente genio creativo per poter rag-giungere l'assolutezza nell'opera di

arte.
Berlioz maneggia con eguale padro-nanza l'aereo (l'incantesimo delle ros-se, nella Dannazione con la susse-guente danza dei sils) e il colossale, Mab nel «Romeo» — e l'affresco po-tente — la cantina d'Auerbach — la melodia tenue ed il baccanale trasci-nante: il Carnevale romano del Ben-

calittico un cataclysme musical. Chi ascolta oggi questo monumento del-l'avvenirismo musicale, questa libe-razione dalla prigione classica — che tuttavia di classico, in senso lato, ha la costruttività chiara e spaziosa, sen-za impantanarsi nello scolastigismo delle forme rituali — chi, dalla po-tenza animatrice e soggiogante d'un direttore meraviglioso come Deme-trio Mitropulos oggi può nettamen-te cogliere il disegno michelangio-lesco di questo Requiem in cui si al-ternano anime atterrite dall'inferno (Vaca me de profundo lacu) e invo-canti la clemenza superna (Lacrymosa dies illa — Qua resurget ex fa-villa — Judicandus homo reus); chi. canoni era considerata in musica atto delittuoso. A questa luce storica, in infine, riesce ad allacciare tutte le quell'atmosfera di timore e di spavento contro chi osasse ribellarsi e portare la rivoluzione proprio nellarsi e di fresco veneziano e con efficacia drammatica più conservatrice di Francia, matica in cui la messa funebre diventa tragedia greca, non può esi-mersi dal considerare Ettore Berlicz un precursore, un genio della costru-zione polifonica, un fenomeno che rapi Roberto Schumann e gli fece affilare a difesa la penna come una

Perchè di questo gigantesco rica-mato lo Schumann, adorabile poeta della musica, preferiva le melodie di trina squisita, serpeggianti fra le maprovocare uno scandalo per una somma autorizzata ma non voluta pagare dal Ministero delle Belle Arti.

Visto, dunque, nel clima storico in cui questo Requiem esplose la sua novità, la sua tracotanza, la sua frenessa espressiva — nella quale bollique de la grande caldaia romantica del cista francese contemporaneo che imperiore describito bracci l'arma per difendere il Berlioz. cista francese contemporaneo che im-bracci l'arma per difendere il Berlioz dalla canèa congiurante e intrigante. nella Vie sentimentale di Flaubert — dalla canea congiurante e intrigante, portarono l'immancabile discrientamento di tutte le rivoluzioni. È il forti difensori dell'autore dei Tronome di Berlioz divenne, insieme, una bandiera e un bersaglio, un tema di fede e d'esecrazione, ma questo di fede e d'esecrazione, ma questo non giovò all'autore in patria. La bandiera fu ripiegata e il bersaglio ta, d'ingratitudine. E Wagner ne sepequalcosa, al tempo della battaglia pe qualcosa, al tempo della battaglia del Tannhäuser!

spada.

Ma non divaghiamo. Ritorniamo l'espressione del suo animo squisito. E lo fece con la larghezza e con e nel pubblico dagli scatti entusia- la signorile spontaneità che in lui stici per la magnifica realizzaziore d'un eccezionale opera d'arte, produsse questa immensa creazione profana d'Ettore Berlioz.

Si creazione profana Da Rouliez

Si, creazione profana. Da Berlioz non c'era d'aspettarsi estasi religiosa o umiltà di fraticello in penitenza. Ma dramma poderoso di passione in involvera di lituaria calcadera di involucro di liturgia, splendore di tragedia atteggiata a contrasti, pietà poetica che geme nei sublime finale dissolto in un pianissimo impetrativo -- lux perpetua luceat eis, Domine quia pius es — potenza rappresenta-tiva del Dies irae, così nel Tuba di cui s'è descritto l'effetto rabbrividen-te, come nella supplica al Rex tremendae majestatis, perchè ritorni alla mansuetudine cristiana, e tutta l'ori-ginalità del trattamento dell'Offertorio con quell'angelico Agnus Dei (do-ve Giordano trovò lo spunto dell'Amor il vieta) e con quel sospirato
Amen, che segue all'Osanna così diverso dal convenzionalismi del Rituale, tutta questa concezione, insomma, del sommo giudizio quale spa-vento dell'Umanita, cataclisma musi-cale in figurazione di condanna in-sorabile da mutare in clemenza, tut-ta questa poesia espressa con accenta questa poesia espressa con accento profano e tuttavia intrisa di contrizione, grandiosa sempre, anche se ridotta a voce di plebe orante, mi vinco. E ci vinse iersera, nello splendore del quadro, anche dove qualche luce s'affievolisce, per la magnificenza dell'insieme, per l'irresistibilità del colore, per la sapienza dei chiaroscuri superbi, per l'arco sotto cui l'artista interprete di masse fa passare la folla dai sentimenti primordiali. diali.

ca pittorica sonora. Il pubblico fu trasportato dinanzi a si sfolgorante bravura. a così alto e tormentoso senso d'arte. Il suo dirigere, sceverare, accentare, coordinare, per raggiungere il blocco, l'organismo, la forza e la poesia dell'insieme presentato in sintesi è fatica d'alta nobilità in qui col convello e cel guerre. biltà, in cui col cervello e col cuore dell'interprete cooperano le membra di quest'uomo magro e ossuto; le braccia, le dita delle mani enormi di quest'uomo magro e ossuto; le braccia, le dita delle mani enormi prive di bacchetta perchè ogni dito è indice direttivo, le spalle incurvate a semilune, il soffio animatore che si sprigiona da questo organismo da Menenio Agrippa. Il suo trionfo eruppe iersera come un uragano. Tutto aveva obbedito al suo ritmo e alla sua volontà: le 5 orchestre della partitura, le voci del cuore il modesto tenore solista allievo del Conservatorio Salvatore Sebastiani, che disse con delicato sentimento la melodia dell'Agnus Dei, ignorando che cento dell'Agnus Dei, ignorando che cento anni fa l'aveva cantata Dupré. Rinunzio a descrivere le acclamazioni dell'uditorio arcicompetente raccolto dalla Scarlatti al San Carlo. In fine della prima parte e in chiusa si vol-le il Mitropulos non so quante volte alla ribalta. E la festa raggiunse una nota ancora più cordiale quando il sommo direttore trascinò seco Emi-lia Gubitosi, l'imperterrita, fervida, preziosa preparatrice del Coro, che le fa tanto onore e che ha saputo

portarsi al livello d'un'opera di tanta mole, di tali difficoltà, di così pe-rigliosa ricchezza di tavolozza. Quale spettacolo godemmo iersera e come fulgeva negli occhi di Mitro-pulos l'orgoglio d'avercelo presentato in cosi fascinosa cornice!

Sua Altezza Reale il Principe di Piemonte, nel volere personalmente congratularsi col direttore di così vibrante suggestione, deve avere interpretato il pensiero artistico della sua Napoli.

Ma il Mitropulos doveva, a sua volta, rendere al Coro e all'orchestra

La "Grande Messa,, di H. Berlioz II "Requiem,, di Berlioz a Napoli, diretta da D. Mitropulos al Teatro San Carlo,

tana dell'anno XVII, che ha compreso fra quelli del R. Conservatorio di S. Pietro a Maiella una ventina di concerti, e in col- profondità della ispirazione. laborazione fra la Società Scarlatti e il R. Conservatorio, si e avuta ieri sera, al Teatro San de Messa da Requiem » di Hec-Mitropulos.

Di questa « Messa » Hector Berlioz narra, nelle « Memorie », la storia e le vicende talora curiose, talora tragicomiche. Gli fu commessa dall'allora Ministro dell'Interno Gasparin, il quale voleva rimettere in onore la musica religiosa, e voleva anche, in tale circostanza, affrire un pubblico attestato di stima e di fiducia a Berlioz. Ma, alle dipendenze del Ministro amico dei nuovi artisti era un direttore generale delle Belle Arti il quale, narra Berlioz, non riconosce va valore, in musica, che a Ros sini, e di Beethoven diceva: «Eh bien, celui-là n'était pas sans talent ». Questo Direttore Generaiontà del Ministro tutti i possibili espedienti dell'ostruzionismo burocratico per evitare che al Berlioz toccasse l'onore e 11 vantaggio di un incarico cost importante, e perduta, in questo in tutti i modi e con armi anche subacquee per silurare l'esecuzione del «Requiem». La lotta che allora si accese fra il giovane autore e la cricca burocratico-artistica che lo avversava è « Mémoires » di Berlioz, che è peccato sacrificarla in un riassunto; ma vale la pena di ricordare l'esortazione che il Berlioz rivolge « ai poveri artisti » che lo leggeranno, perchè approfittino almeno, a propria difesa, delle sue dure esperienze: « Essi impareranno a diffidare di tutto e di tutti quando si trovino in situazioni analoghe, e a non preche alle parole, e a « se précautionner contre l'enfer et le cicl ».

Concezione grandiosa

In onta a tutto, rafforzato ancie riscaldato, come succede ai veri temperamenti, dalla durezza degli ostacoli e dall'algore del clima ufficiale, Hector Berlioz tivo, per la quasi completa assi era gettato con tutto l'entusiasmo e la foga di cui era capace (formidabili l'una e l'altro) alla composizione della sua grande opera. Gli pareva che la testa gli stesse per scoppiare sotto la pressione del ribollente pensiero. ta drammaticità di alcune sue Non aveva ancora finito di abbozzare il piano di un pezzo, che già quello di un altro gli si pre ti: i sedici timpani, le quattro sentava, e con tale carattere di tare per i primi appunti, una che gli fu particolarmente utile nel brano « Lacrymosa ».

Bisogna dire che nella « Grande Messa» è più facile trovare i segni e le testimonianze di una

e l'impianto e lo sviluppo di certi quadri musicali, che non quel li di una fantasia portata al calor bianco dalla abbondanza dale quelli della Società Scarlatti, la forza dalla commozione dalla

Il contenuto musicale, le forme, i modi di espressione di quest'opera d'arte sono indubbia-Carlo, la esecuzione della « Gran- mente elevati e nobili, tolte poche eccezioni: per esempio, la tor Berlioz, diretta da Dimitri melodia corale « Te decet hymnus » che è piuttosto banale e che era l'atmosfera musicale deminante interno al 1836, si vede quanto sia lontana quest'opera così dal melodramma di Rossini e dei suoi imitatori, come dalla classica e sostanziosa castigatezza di Cherubini che aveva dato all'arte la stupenda « Sinfonia » in re magg, e i due « Requiem »; e « Medea » ammirevolissima.

Una forte personalità

L'altezza dello spirito e la indipendenza della originale e forte personalità di Berlioz si riaffermano in questa « Grande Messa », e si riafferma il suo potenle, dopo aver opposto alla vo le ingegno di rinnovatore della orchestra e di creatore di una nuova tavolozza sinfonica. Ma anche si riafferma certa magrezza e superficialità della sua fantasia inventiva, di «trovatore di belle inclodie», e certa incacampo, la partita, si adoperò poi pacità di profonda, di vera commozione che è poi (« si vis me flere... ») virtù necessaria e insostituibile a commuovere altrui. Strana quanto si voglia, questa apparente contradizione di una sostanziale freddezza d'animo narrata con tanto spirito nelle che si accompagna ad un temperamento esteriormente così focoso ed esuberante e brillantemente oratorio e romanticamente eccessivo anche, come quello di Hec tor Berlioz. Ma tutt'altro che insolita o rara: di casi simili, e dei loro reciproci, è ricca la rubrica degli ingegni eletti, e dei mediocri. Fermandoci a Berlioz, eredo assolutamente fuor di di scussione che se alle ecceziona star maggiore fede agli scritti li qualità di ingegno, d'intelligenza, di spiriti innovatori avessero corrisposto, in lui, la profondità, il genio inventivo, la fantasia prettamente musicale, la « musicalità » di un Rossini o di un Beethoven, tutto il primo Ottocento musicale sarebbe suo e

si intitolerebbe a lui. Per la scarsezza di potere emosenza di commozione sia di un cuore d'uomo (come in Verdi) che di religioso (come in Bach) questa « Grande Messa » appare nel suo insieme un poco scialba musicalmente: in onta alla molparti, e alla spettacolosa vastità dei mezzi impegnati o prescritfanfare ecc. In qualche pagina, ... urgenza, da obbligarlo ad adot come nel coro senza accompagnamento « Quaerens me », anche piuttosto scolastica.

> Il Sanctus è forse, fra tutte, la parte della Messa in cui il dono della ispirazione ha meglio assistito Berlioz. La contemplativa melodia del tenore solista,

finalmente (ciò che non avvie ne spesso in quest'opera) un rapporto fra espressione della musica e significato del testo sacro. La fuga centrale di questo episodio non ha interesse alcuno è puramente accademica. Bella e di molto effetto è la ripresa del dialogo tenore-coro, e la chiusa del brano.

Ma porta anche, in altre pagine, i segni della grandezza dell'ingegno di Berlioz. Uno dei vuota. Se si riflette poi a quella più significativi e impressionanti, a mio modo di sentire, è il di segno strumentale di due battute che nel primo coro si ripete con drammatica eloquente insi stenza quando, dopo le « corone», i « bassi » attaccano ff « Requiem aeternam ». Di questo primo coro, ottimo è anche l'effetto che produce il finale. Un epi sodio nel quale il contrappunto assurge a vera forza espressiva quello in « re min. » del « Dies irac », dove il disegno dei primi tenori si contrappone al canto dato dei bassi e secondi tenori, e alle note tenute e ribattute det soprani. Un altro momento di grande interesse sopra tutto sinfonico, e di carattere schiettamente berlioziano è l'accompagnamento orchestrale del coro « Lacrymosa », con un serrato. drammatico dialogo degli strumenti ad arco, dei legni, degli ottoni, dei timpani. Il famoso «Tuba mirum», dove entra in funzione tutto l'arsenale delle fanfare, dei timpani, ecc., è grandioso di sonorità ma rimane, appunto, al timpano dell'orecchio. Dopo l'« Agnus Dei », net quale sono c grande, poetico ef fetto gli accordi delle « viole » che fanno eco a quelli dei « fia ti», è ripreso con molta effica cia il « Requiem » iniziale, con le iterazioni bellissime e fatali di cui ho già detto. L'opera si chiude con sobrii ed espressivi « Amen » del coro, di effetto assai suggestivo.

Adriano Lualdi

Il successo

L'esecuzione della grande Mes sa da Requiem, che ha impegna to tutte le forze corali e sinfo niche napoletane, è stata diretta con arte raffinata di interprete e di animatore da Dimitri Mitro pulos, che ha avuto ad ottima cellaboratrice per la parte corale la signora Emilia Gubitosi. L'or chestra del R. Conservatorio d San Pietro a Majella e il core della Associazione Scarlatti, debi tamente rafforzati negli organic si sono comportati, sotto la sicu ra espressiva guida del Mitropu los, in modo eccellente, ed han-no raggiunto effetti molto sug-gestivi ed equilibri di sonorità bellissimi, sia nei grandi insieme di potente dinamica che nelle pagine di più delicata espressione. L'opera, che ha avuto, prima di questa napoletana, una sola esecuzione integrale in Italia — e fu diretta da Bernardino Moli nari, all'Augusteo di Roma, una dezzina d'anni fa — ha ottenuto dal pubblico che affollava il Teatro San Carlo un pieno successo, che si è concretato alla fine di ogni parte in molte chiamate al maestro Mitropulos e alla signora Gubitosi. concezione artistica grandiosa ad ogni frase della quale fa eco le LL. AA. RR. la Principessa di non soltanto per i mezzi impe- l'imitazione sommessa del coro, Piemonte e la Dyrbessa d'Aosta. Assisteva alla manifestazione

La illuminata interpretazione che precisione e spirito d'arte, ha supe-Dimitri Mitropulos ha dato del Re- rato difficoltà tecniche che vanno quiem di Berlioz ha avuto il merito non comune di gettare un raggio di luce su una pagina della storia musicale, offuscata da un equivoco se-colare. Gli è che l'interpretazione artistica e l'intelligenza critica, pur vivendo separate, s'incontrano nei sotterranei della vita spirituale.

Mitropulos è un interprete sorretto da una salda coscienza stilistica. Questo animatore dalla testa di san-to dal cuore di fanciullo e dalla mano di stregone è un profondo cono-scitore delle personalità creatrici, con le quali si medesima, le rievoca e le porge ricreate. Berlioz ha trovain lui, un perfetto intenditore del suo spirito, e soprattutto del suo spirito fatto stile, Poichè qui sta l'errore, nei fatti dell'arte, in generale, e nei riguardi di Berlioz, in particolare: nel confondere la psicologia con la forma, nel prendere la lucciola del temperamento romantico per la lunterna dello etile. per la lanterna dello stile.

Berlioz è, senza dubbio, un musicista pieno di squilibri: c'è la perfe-zione dell'arte accanto alla banalità della non arte. Ma questi sono i momenti d'interruzione dell'attività artistica. I contrasti non sono nell'artista, ma sono tra il non artista e l'artista. Ora quello che interessa è l'artista ed è un errore, ed è stato errore continuo da un secolo in qua. definire l'artista sulla scorta dei momenti negativi della sua attività.

La cosa più delicata da compren-dere nella vita reale dell'artista, è il momento, che poi costituisce il dato obiettivo della forma artistica, in cui la psicologia acquista il dominio di se stessa e da dominatrice dell'azione assurge a vita dominata e dominante della forma. Uno dei più gravi er-rori dell'estetica musicale d'oggi, le cui conseguenze si deplorano in cer-ti orientamenti confusionari della musica contemporanea, sta nella falsa applicazione del vocabolo roman-tico, arbitrariamente spostato dal campo del temperamento e della psicologia a quello dello stile. Il ca-rattere così detto romantico desi-gna la limitazione e la definizione di certi arteggiamenti di vita e di sentimento, ma non è mai dell'ope ra d'arte, la quale, se fosse romantica in questo senso, sarebbe un ba-nale travestimento della vita e quindi fallita come creazione. Così classico; portato nella forma artistica, come preordinamento costruttivo e schema, diventa retorica e scolasticismo. Classico è d'ogni forma d'arte riuscita, della forma non della psicologia, sì che anche lo stato d'animo più scapigliatamente e disordinatamente romantico diventa classico quando è in grado di dominarsi produttivamente e di ricrearsi. Ed è questo il caso della musica di Berlioz e del suo Requiem in ispecie nel quale la visione iperbolica del romantico ha trovato la forma musica, conveniente sarena. forma musicale conveniente, serena definita, non meno che in qualun que autore comunemente accettato con la qualifica di classico. E questo appare, non solo nelle parti belle dell'opera, che sono la grande maggioranza, ma anche, per contrario in quelle inferiori e fiacche; e per me una di queste è il *Lacrimosa*, non ostante, anzi forse per questo, sia stata l'unica veramente accetta e applaudita dai contemporanei

I momenti principali del Requiem di Berlioz sono momenti perfetti di equilibrio e di accento, d'invenzione e di forma e si riscontrano, non tanto nel Tuba mirum, con le sue quatto nei Tuba mirum, con le sue quat-tro fanfare, che è pur momento di personale e originale invenzione, quanto nelle altre parti più intime e raccolte: come nel Requiem iniziale, che è anche il finale, drammatico e pur così contenuto; nel Quaerens me a sole voci, monteverdianamente contrappuntato da accenti acutamencontrappuntato da accenti acutamente espressivi, nella pura vocalità del Sanctus e nell'architettura strumentale che lo incornicia. Ma soprattuto nell'Offertorio che è una pietra miliare nella storia musicale dell'Otiocento, che segna una tappa, tra la Marcia funebre dell'Eroica e il mortorio di Titurel, nel Parsifal. L'esecuzione del Requiem di Berlioz deve considerarsi tra le maggiori imprese musicali della Scarlatti, affrontata con l'usata audacia e vittoriosamente riuscita. Le masse vocali e strumencon l'usata audacia e vittoriosamente riuscita. Le masse vocali e strumentali sono state ubbidienti e docili al gesto creatore di Mitropulos che ha trovato in loro intima adesione e armonica risonanza. Il coro, fstruito da Emilia Gubitosi, con disciplina,

rato difficoltà tecniche che vanno noverate fra le più ardue: per la tessitura, per le estensioni particolari nei tenori e nei bassi, per gli spostumenti di equilibrio e per amalgame vocali di non comune procedimento. Si può bene affermare che Emilia Gubitosi, universalmente stimata quale appassionata ed energica maestra di coro, abbia questa volta superato se stessa. Equilibrato e into-nato solista, il giovane tenore Sebastiano.

Il pubblico è rimasto ammirato e stupito della bellezza della musica, della bontà dell'esecuzione, Dimitri Mitropulos ha ritrovato l'ammirazio-ne e gli applausi di altre volte ed è viva e sentità speranza in tutti, compreso naturalmente il sottoscrit-to che egli sappia trovare il modo di accorciare le distanze, tra un'ap-parizione e l'altra, nella nostra città.

g. pan.

Μία ὥρα μὲ τὸν Μητρόπουλο

Το 'Αθφναϊκό κοινό θὰ έχη σὲ Εκθέσεως τῆς Νέας Ύόρκης, συλίγες ήμερες μιά σπάνια άπόλαυ-σ : θ' άκούση πάλι το μεγάλο μας μαέστρο Δημήτρη Μητρόποιλο νά διευθύνη στο 'Ωδείον Ήρώδου του 'Απτικού, μιά σειρά συναυλιών τῆς σική, γεμάτη ἀνακρίδειες, συμφωνικής δυχήστρας. Ρωτάμε σχετικώς τὸν Μητφό-

συμφωνικής δυχύστοας. Ο Μητοόποικος βρίσκεται άπὸ προχθές ἀνάμεσά μας. "Υστερ" άτο έναν δλόκλησο χούνο έντατικῆς ἔργασίας στὴν Μεννεάπολι τῶν Ήνωμένων Πολιτειών ὅτου, ὡς γνωστόν, διευθύνει ἀπὸ ἐτῶν τὴν συμφωνική δρχήστρα της πόλεως, μιάν άπό τις καλλίτερες της 'Απεοιχής, βατες' άτο την πούσσατη θοιαμβευτική έκτέλεσι τοῦ «Ρέκδιεμ» τοῦ Μπερλιός στό μημουαττικὸ «Σὰν Κάφλο» τῆς Νεαπόλεως, ό μοναδικός μας μαέστρος ήρθε ν' άναπαυθή το καλοκαίοι στήν πα-

Ν' ἀναταυθη... είνε ἕνας τοόπος τοῦ λέγειν.

 Ο καλλιτέχνης δέν έχει τὸ δικαίωμα νὰ σταματήση ποτέ Πρέπει πάντα νὰ προχωρή. πρέπει πάντα ν' άνεβαίνη. Σταμάτη-μα σημαίνει γι' αὐτὸν ὁπισθοδρόμησις καί κατρακώπουα στον κατήφορο... είνε τὰ ίδια τὰ λόγια τοῦ έκλεκτοῦ καλλιτέχνη ποὺ μᾶς εἶπε γθές, στή σώλα της «Μεγώλης Βρεττανίας» διου μας έδέχθη καί δπου ξανασινέδεσε, με την άσθαστη γοητεία της ποοσωπικότητός του, τὸ νημα μιᾶς άλλης ὁμιλίας πού είχαμε άρχίσει, πρίν άπό ένά μιση περίπου μήνα, στό μεγάλο ξε νοδοχείο «Μπίλτμορ» της Νέας Υόρκης, Έπρόκειτο, τότε, να διευθύνη μιά μεγάλη συναυλία που ήταν να δοθή με την εθκαιοία της

ENEYOEPON BHM

TETAPTH, 21 'louviou 1939

==== ENANHA0EN Ο ΜΗΤΡΟΠΟΥΛΟΣ =====

Μὲ τὸ ἀεροπλάνον τῆς γραμμῆς ἔφθασε χθές έξ Ίταλίας ὁ μαξ-στρος κ. Μητρόπουλος, ὁ ὁποῖος, ὡς γνωστόν, διηύθυνε τὴν παρελ-θοῦσαν Κυριακὴν εἰς τὸ «Σὰν Κάρ-



Δημήτριος Μητρόπουλος λό» τής Νεαπόλεως τὸ περίφημον λοθ της Νεαπόλεως το περίφημου «Ρέκδιεμ» τοῦ Μπερλιόζ. Αὶ ἐφημερίδες τῆς Ίταλίας, ὅσαι ἔχουν ληφθή μέχρι στίγμῆς, ἀφιερώνουν ἐνθουσιώδη σχόλια διὰ τὴν ἐκτέλεσιν καὶ γενικῶς τὴν διεύθυνσιν τοῦ "Ελληνος μαέστρου. Ίδιαιτέρως ἡ «'Εφημερὶς τῆς Ίταλίας» γράφει: «Τὴν ἐκτέλεσιν τοῦ «Ρέκβιεμ» τοῦ Μπερλιὸζ κὰ τὴν ἀπείρος τοῦ Απερίλος κὰ ἀπολο Απερίρος τοῦ Απερίρος τοῦ Μπερλιὸζ κὰ τὴν ἀπείρος τοῦ Απερίρος κὰ ἀπολο Απερίρος κὰ ἀπολο Απερίρος καὶ και ἐκτείρος κὰ ἐκτείρο διεμ» του Μπερλιόζ, διά την όποίαν έχρησιμοποιήθησαν όλαι αὶ συμ-φωνικαὶ καὶ φωνητικαὶ δυνάμεις τῆς Νεαπόλεως, διηύθυνε με έκλεπτυ-σμένην τέχνην έρμηνευτοῦ καὶ έμπνευστοῦ ὁ Δημήτριος Μητρόπου-λος. Ύπο τὴν ἀσφαλῆ καὶ ἐκφραστικωτάτην διεύθυνσίν του όρχή-στρα καὶ χορφδία ἀπέδωσαν ὅ,τι καλλίτερον είχαν ν' ἀποδώσουν.» Περαιτέρω γράφει ἡ Ιταλική ἐφη-μερίς ὅτι μέχρι τουδε τὸ «Ρέκδιεμ» τοῦ Μπερλιόζ δὲν εἶχε δοθῆ παρὰ μίαν μόνον φορὰν εἰς τὴν Ἰταλίαν και δή πρὸ δέκα έτῶν περίπου εἰς τὴν Ρώμην, ὑπὸ τὴν διεύθυνσιν τοῦ την Ρώμην, ύπό την διεύθυνσιν τοῦ Μολινάρι, καὶ ὅτι ἡ ἐκτέλεσις τῆς Νεαπόλεως ὑπῆρξε μιὰ μεγάλη ἐπιτυχία, ἡ ὁποία καὶ ἐπεκυρώθη ἀπὸ τὸ πλῆθος, ποὺ είχε συρρεύσει ἀθρόον, διὰ τῶν ἀτελειώτων ἐπευφημιῶν, αὶ ὁποῖαι ἐχαιρέτησαν τὸν Μητρόπουλον, 'Ο κ. Μητρόπουλος, ὡς ἀνηγγέλθη ῆδη, θὰ διεικού και στοῦν καιράν, συσκιλίος και τὸ 'Οθύνη σειράν συναυλιών είς τὸ Ὠ-δεΐον τοῦ Ἡρώδου τοῦ Ἁττικοῦ, ἐκ τῶν ὁποίων ἡ πρώτη ὡρίσθη τὴν προσεχή Τεταρτην, ώρα 10.15 μ.μ.

ναυλία πού δέν έγινε γιά λόγους διαφόρους, άλλα πάντως δχι έχείνους πού άνετερε κάποια δημοσιευθείσα άντυπόκοισις άπό την 'Απε-

πουλο καί, με την ιπποτική μεγαλοφοσώνη του άληθινου καλλιτέννη, αναλαμβάνει ὁ ίδιος τὴν εὐθύ-1 νη της άναβολής της συναυλίας έκή εύκαιρία αναδείξεως του έλλη-



Ο κ. Μητρόπουλος

νιχοῦ ὀνόματος περισσότε**φο παρ**ά τοῦ διχοῦ του, σὲ μιὰ συγχέντρωοι τιαητική έτ' εύκαιψία της 'Εκ-

'Ενώ εξήτησα ν' άναβληθη ή συναυλία γιατί δέν θά ήταν δ.τι θά ήθελα καί δ.τι θά έπρεπε νά είνε, μᾶς λέει ὁ Μητοότουλος, "Αλλως τε, τὸ γεγονός δὲν ἔχει τόση συμασία ὅση τοῦ ἀπεδύθη, κακώς. Σημασία σπουδαία έχει κάτι άλλο που έγινε στη Νέα Ύορκη : Στό γείμα πού μοῦ παφέθεσαν οι ένεει "Ελληνες, τοὺς ὁμίλησα γιὰ τή μουσική τέχνη καὶ έδέχθησαν δλοι μ' ένθουσιασμό τη γνώμη μου: Νά γίνη ένας σύνδεσμος, μιά soiety, που με μιά ελάχιστη συνοροιή 10 δολλαφίων το χρόνο κατὰ μέλος ν' ἀναλάβη τὴν ἐχτύπωσιν καί την έκδοσι των άξίων τοῦ δνόματος έλληνικών μουσικών έργων. Μόνο χίλια μέλη ἄν ὑποθέσωμε ότι μετέχουν στό σύνδεσμο αὐτό, θὰ είχαμε ἀμέσως ἕνα ποσὸν 10 χιλιάδων δολλαρίων που θά ξθανε για την έγαρξι ένος έργου. ην άξια τοῦ όποιου είνε περιττό 'Ηρώδου τοῦ 'Αττιχοῦ, Bébaia và avartico èvo

'Η διιιλία γύρω άπὸ τὸ θέιια αὐτο μας ξαναγυρίζει στην 'Αμερική καί δίνει στον Μητρόπουλο ά σορμή να ύμνήση τα έφόδια ποί παφέχει ή μουσική της ζωή σ' έ ναν άληθενο καλλιτέχνη ώστε νό έπιδοθή με ζήλο άλλά και με άνεσι στό έργο του, «νὰ ἀνέβη τὰ σκαλοπάτια τῆς Τέχνης». Αὐτὸς είνε ὁ κύριος λόγος για τον δποίον δ μεγάλος μας μαέστρος είνε ύποχρεω χείνης, του θά ήταν μια έξαιρετι- μένος να μείνη στην 'Αμερική. Τὸ συμδόλαιό του με την δοχήστρα της Μιννεαπόλεως διαφαεί δύο άχόμη χρόνια «κατά τά όποῖα έχει νά δώση άλλά και νά πάρη πολλά, για τον έαυτό του, για την Τέχνη

> Ή έφετεινή περίοδος της συμ-φανικής δρχήστρας της Μιννεαπόλεως έληξε με μιά παταγώδη έπιτυχία όπου «τὸ 'Αηδόνι τῆς 'Αμερικής», ή παγκοσμίου σήμης Φλάγκσταδ, έτραγούδησε Βάγχνες, 'Αλ-λά καὶ ἀτὸ οἰκονομικής ἀπόψεως ύπης ξεν όπιτιχής ή έφετεινή οίοδος, άφαι δεν άφηκεν Ελλειμ-μα. Άλλοτε, το τακτικό Ελλειμια ήταν 150,000 δολλάοια το χρόνο, ποσόν που τὸ ἐκάλυπτεν ἡ γενναιο-δωρία τῶν συνδρομητῶν. Ἡ συμφωνική δοχήστρα της Μιννεαπόλεως, όπως καὶ όλων τῶν μεγάλων Αμερικανικών πόλεων, είνε καλλιτεχνική έπιχείρησις Ιδιωτική, που δέν έξαρταται ούτε από τὸ Κράτος οδιτε άπὸ τὸ Δτιμο, άλλα μόνον ώτο το σύνδεσμο των συνδρομπτών, οί όποιοι πληφώνουν και τα έλλείμ ματά της, διότι σὲ χέρδη βέβαια δεν αποδλέπει μια τέτοια έπιγείοησις. Καὶ τὸ συγχινητικώτερο είνε, ποὺ ἀποδεικνύει συνάμα τὸ ἀληθινό καλλιτεχνικό αίσθημα τοῦ "Αμερικανικού κοινού — ότι φτωτικό συμβούλιο δύο δολλάρια γιά σπιμετοχή τους πρός κάλυψιν τοῦ τακτικού έλλείμματος.

Κατά τὸ διάστημα τῆς έδω παραμονής του, δ κ. Μητράτουλος ή πολογίζει ότι, αν όλες οι λεπτομέ φειες κανονισθούν όμαλά, θά μπο ρέση νὰ δώση μιὰ συναυλία άνὰ 15θήμερον, στὸ θέατρο Ἡρώδου τοῦ 'Αττικοῦ, Είνε μιὰ τύχη έξαιοετική, μάς λέγει, ότι έχομε την ώραία κληρονομία του θεάτρου αὐ τοῦ ποὺ μᾶς ἐπιτρέπει νὰ πυοσφέφωιε σὲ δικούς καὶ ξένους κάτι ποὺ είνε ἀδύνατο να πραγματοποιηθή σὲ ἄλλες χῶφες: τὴ νέα Τέχνη πλαισιωμένη άπὸ τὴν ἀνχαία, ποί τὸ ἀρχυτεκτονικό της μεγαλείο διαιωνίζεται στὸ ὑπέροχο κτίσμα τοῦ

1. Σ.

Towia 22-6-939 'Απόσπασμα Χρονολογία

ή μουσική κίνησις

'Αφίκετο ὁ κ. Μητρόπουλος

Μία συνέντευξις μέ τὸν καλλιτεχνην

τον, θά μοῦ δώσουν τὰ καλλιτεχνικά ἐφόδια νὰ προχωρήσω ἐκεῖ ποὺ τὸ Ιδανικό μου
μὲ καλεῖ.

» Η δρχήστρα τῆς Μιννεαπόλεως, τὴν ὁποία θὰ διευθύνω ἐπὶ δύο ἀκόμη χρόνια, εἶνε ἔνα σύνολο, ἀποτελούμενο ἀπὸ ἀρίστους μουσικούς. Γενικὰ στὴν 'Αμερικὴ δὲν
μπορεῖ νὰ γίνη κανεἰς δεκτὸς σὲ μιὰ ὁρχὴστρα ἀν δὲν ἔχη ἀφ ἐνὸς δίπλωμα μουσικῆς καὶ ᾶν ἀφ ἐτέρου δὲν ἔχει ὑποδληθῆ ἐπὶ δύο χρόνια σὲ σχετικὴ δοκιμασία.
Κανένας μουσικὸς τῆς τζάζ δὲν γίνεται δεκτὸς σὲ συμφωνικὴ ὀρχήστρα. "Αλλωστε ὑπάρχουν τόσοι μουσικοὶ σπὴν 'Αμερική, ποὺ
μὰ τὴν ἀλήθεια ἔχει ὁ ἐργοδότης δυσκολία
ἐκλογῆς. Μουσικοὶ πρώτης δυνάμεως, τοὺς
ὀποίους προσλαμέἀνουν, φυσικά, κατόπιν
δοκιμασίας αὐστηρᾶς. 'Η προσφορὰ αὐτή
ἐργασίας, ὅπως εἶνε ἐπόμενο, δημιουργεῖ
καί... πτῶσι τῶν τιμῶν. Δὲν ἔχει λοιπὸν
κανεἰς παρὰ νὰ ἐκλέξη, μέσα πάντα στὸν
κύκλο τοῦ καλλιτεχνικοῦ, ἀλλὰ καὶ οἰκονομικοῦ συμφέροντος. Πάντως, ὁ νόμος ὀρίζει
ἐγα κατάτατο δριο ἀμοιδῆς τῶν μουσικῶν,
τὸ ὁποῖον δὲν μπορεῖ ὁ ἐργοδότης νὰ ἀγνοἡση. Τὸ κατάτερο αὐτό ὁριο εἶνε 50 δολλάρια τὴν ἐδδομάδα.

»Οὶ ὁρχῆστρες στὴν 'Αμερική, συνεχίζει
ὁ καλλιτέχνης, ἐρν ἐξαρτῶνται οῦτε ἀπὸ τὸ
κράπος, οῦτε ἀπὸ τοῦς δήμους, οῦτε ἀπὸ τὸ
κράπος, οῦτε ἀπὸ τοῦς δήμους οῦτε ἀπὸ τὸ
κράπος, οῦτε ἀπὸ τοῦς δήμους οῦτε ἀπὸ τὸ
κράπος, οῦτε ἀπὸ τοῦς δήμους
διὰ κὰλιτέχνης, ἐρν ἐξαρτῶντοι τῆν μουσικός
διὰ ἐράνων. Τὸ ἐλλειμμα αὐτὸ στὴ Νέα
δρκη περιόδου οἱ συναυλίες προυσιάζουν
ελειμματα, τὰ ὁποῖα καλύπτονται ἀμέσως
δι' ἐράνων. Τὸ ἐλλειμμα αὐτὸ στὴ Νέα
δος Περίνει τὸ 150.000 δολλάρια τὸν χρόνο! Καὶ δμως καλύππεται. Στὴ Μιννεάπολι
ἡ ὁρχήστρα δίδει δύο συναυλίες τὴν ἑδδομάδα. Μιὰ συνδρομηπῶν καὶ μιὰ λαϊκή.

»Μὲ τραγματική ἐπιτυχία παίχθηκαν ἐκέτος, μοῦ λέγει ὁ κ. Μητρόπουλος ἐς ἐκτις, ἐρόνος
τοῦ καλύπτος.
Στὸ σημεῖο αὐτὸ ἐρωτῶν καὶ γιὰ τὴν συκότος τοῦ κικ. Καλωθου, τ

Καθ΄ δλον τὸν περασμένο χειμῶνα, παρὰ τὴν ἐπιδλητική επαρέλασι» τόσων και τόσων είνων μεἐστρων στίς συμφωνικές μας συνανλιες, ή ἀπουσία τοῦ Δημητρίου Μ΄ Αμητρίου Μ΄ Αμητρόπουλος είνε σήμερα ὁ μοναδικος Έλλλα λιατί ὁ καλλιτέχνης, αὐτὸς ξεύρει πάντα τό συναγπαζη το άκροαπηρίο του, ἐξικαι μέσα του. Είχαιμε νοσταλγήσιος καὶ καὶ το συγκηταγία του κηλινας τὸς και μέσα του. Είχαιμε νοσταλγήσιος καὶ καὶ το συγκηταγία καὶ πουσία ἐνος σχεδον ἐτους, τὸσ τὰν, μετὰ ἀπουσία ἐνος σχεδον έτους, τὸσ τὸς, τὰ ἀροροῦσε ἀφ' ἐνὸς τὴν φωτεινή πράσγματι σταδιοδρομία του, τὴν κίνησι ἀφ' της και το ἐνδιαφέρον γιὰ τὴ μουσική.

Τό τον για την Ικανοποίητος Είνε ἔχος καλλιτέχνης, που ἐνδιαφέρεται, κατ' ἐξοχήν, γιὰ τὴν τέχνη του. Ζητεί καλές ὁρχήσιος καὶ δενά διευθύνη ἀρτια μουσικά συνολα, όχι μόν γιὰ τὴν Ικανοποίητα τοῦ καλλιτέχνης, που ένδιαφέρεται, κατ' ἐξοχήν, γιὰ τὴν τέχνη του. Ζητεί καλές ὁρχήσιος καὶ δείξείς του. Πρὸ παντός μάλιοτα γιὰ διευθύνη ἀρτια μουσικά συνολα, όχι μόνο γιὰ τὴν Ικανοποίητα τοῦ καλλιτέχνης, που ένδιαφέρεται, κατ' εξοχήν, νιὰ τὴν τέχνη του. Ζητεί καλές ὁρχήσιος καὶ μεισόν του καλιοτα γιὰ διευθύνη ἀρτια μολιοτα τοὶ καλιοτείνη το καλλιτέχνης, μοῦ λέγει, πρέπει πάντα νὰ προφεύρι Τίποτε άλλο διακές τὸς τον τον φρίσον τὴς Τέχνης, πρό τα πορός τὸ μουσικό αντό σύνολο μουσικοί τια, τ' ἀναρθήμπα σκαλοπατια, πού φέρε τον τραχύ δρόμο τὴς τέχνης, πρό τα πορός τὸ μουσικό αντό σύνολο μουσικοί τια, τ' άναρθήμπα σκαλοπατια, πού φέρε τον τραχύ δρόμο τὴς τέχνης, πρό τα διακόν μουμέ καλεί. *

α ' Καλεί του προδεύρι Τίποτε άλλο διακόν τον δρόμο τὸς τον τραχύ δρόμο τὴς τέχνης, πό το καλοιτα τιν το καλοι της κέδεσως, παρά το τον κόλι πό κάδεσος καλλιτέχνικό, ο δελει να τὴ πόκος καλιλιτέχνικό το διανικό μουμέ καλεί. *

α ' Αναργότος και πό πο

θνών.
Νομίζω, συνεχίζει δ κ. Μητρόπουλος, πός μεγαλύτερη έκδούλευση θά προσφέρωμε και περισσότερο θά έξυπηρετήσωμε τὸ ζήτημα μὲ τὴ συναυλία τὴς Φιλαρμονικῆς Νέας Ύόρκης, πού θά διευθύνω τὸν προσεχῆ 'Ιανουάριο.
'Ερωτῶ εἰδικώτερα τὸν κ. Μητρόπουλο γιὰ τὴν προσπάθειά του στὴν 'Αμερική πρὸς διάδοσιν τοῦ ἔργου τῶν 'Ελλήνων συν-

θετών.

'Ο άγών μου στὸ σημεῖο αὐτό, μοῦ ἀπαντῷ, στρέφεται στὸ νὰ προπαγανδίζω διαρκῶς μεταξύ κυρίως τῶν 'Ελλήνων τῆς 'Αμερικῆς γιὰ τὸ ζήτημα αὐτό. Προσπαθώ σήμερα νὰ δημιουργήσω στὶς διάφορες πόλεις συλλόγους γιὰ τὴν τύπωσι τῶν Εργων τῶν 'Ελλήνων μουσουργῶν. Μὲ δέκα δολλάρια τὸ χρόνο, ποὺ θὰ δίνη κάθε ἕνας (καὶ πρέπει νὰ ξέρετε, ότι οἱ Έλληνες τῆς 'Αμερικῆς εἶνε πραγματικοί πατριῶται καὶ ἐνθουσιώδεις ὑποστηρικταὶ κάθε ὡραίας ἰδάσιος ὁ ἀ μαζεὐεται σεδαστὸ ποσὸ γιὰ τὴν ὑπόθεση αὐτή. Εἶνε δὲ περιττὸ νὰ τονίσω πόρα ὁφὰλη θὰ προκύψουν ἀπὸ μιὰ τέτοια τὰ ἔργα στὶς διάφορες ὁργῆστρες, οἱ ὁποῖες θὰ τὰ ἐκτελοῦν.
Εἶνε μιὰ ἐξυπηρέτησις αὐτή τοῦ ἐλληνικοῦ στὸ ἐπίπεδο τῆς μουσικῆς, ζητήματος, ὁ ὁποία κρύδει πολλά περισσότερα ἀπὸ ὅ,τι ἐκ πρώτης ὅψεως φαίνεται.
'Ο κ, Μητρόπουλος θὰ διευθύνη ἐδῶ δσες μπορεῖ πὸ πολλὲς συναυλίες στὸ 'Ωδεῖο 'Ηρώδου τοῦ 'Αττικοῦ.

Είνε εύτυχής διότι στο ζήτημα της όρ-χήστρας μας έγινε ήδη μια καλή άρχη με την μονιμοποίηση των μελών της και την

την μονιμοποιησή της.
Τὰ ἄλλα θὰ Ελθουν σιγά - σιγά. Τὸ κάθε τι, καταλήγει, γιὰ νὰ ἔξελιχθή καὶ νὰ «κατασταλάξη» ἀπαιτεῖ χρόνο καὶ ἐργασία.
Χ.

XQOVOXOYIA 25-6-939 MIAMPA ME TON ΉΤΡΟΠΟΥΛΟ

τὸν διεθνῆ ἄσσο τῆς μπαγκέττας

Γιατί στα διάφορα μουσικά προγράμματα δέν άκοῦμε τὴν φωνὴ τοῦ αἰῶνα μας.-Ἡ μουσική κίνησις τῆς 'Αμερικῆς.-Τὸ ἐνδιαφέρον του γιὰ τὰ ἔργα τῶν Ἑλλήνων συνδετῶν

εργο που αποδίδει, να οιαισθα- ναυλίες της ορχηστρας μας, για νεται, να ζῆ τὴ συγκίνησι τοῦ τοὺς διαφόρους ἀρχιμουσικοὺς συνθέτη ποὺ προκάλεσε τὸ ἔργο ποὺ ἀκούσαμε. Τοῦ λέγω τὸ πατου, ὅχι τὴ στιγμὴ ποὺ ἔγραφε, ράπονό μου, πὰς δὲν ἀνανεώ- ὅταν εἰχε σδύσει πιὰ ἡ πρώτη νονται τὰ προγράμματα, πὰς ἀφλόγα καὶ ἔδαζε κάτω μὲ ψυ- κοῦμε σχεδὸν ὅλο τὰ ἴδια, πὰς χραιμία τὴ μουσική του σκέψι διφοῦμε ν' ἀκούσωμε καὶ τὴ φωστὸ χαρτὶ, ἀλλὰ πολὺ πρὶν, τὴ νὴ τοῦ αἰῶνα μας καὶ γι' αὐτὸ στιγμὴ ποὺ ἢταν ἀκόμα αἰσθημα, μᾶς ἐνθουσίασε τόσο ὁ «Οὺγγρισου ἀλλωῖς τὴν μυγά του Αὐτὸ κὸς Ψαλμὸς» τοῦ Κοντάλυ πού φλόγιζε την ψυχή του. Αὐτό κός Ψαλμός» τοῦ Κοντάλυ. εἶναι τὸ χρέος τοῦ ἐρμηνευτῆ, —Αὐτὸ εἶναι ἐπόμενο — μοῦ εἴτε διευθυντής ὀρχήστρας εἶναι, λέγει—ὅταν περνοῦν πολλοὶ δια-

-Νὰ δίνεται δλόκληρος στὸ Μιλοῦμε γιὰ τὶς φετεινὲς συ-ἔργο ποὺ ἀποδίδει, νὰ διαισθά- ναυλίες τῆς ὀρχήστρας μας, γιὰ

είτε πιανίστας, ή ό,τι δήποτε άλ- βατικοί άρχιμουσικοί, άκόμα καί οί μεγαλύτεροι. Δέν ριψοκινδυ-

Μία τελευταία φωτογραφία τοῦ κ. Δ. Μητροπούλου

νὰ γίνεται όλοκαύτωμα μπροστὰ στό ἔργο τοῦ δημιουργοῦ, μὲ άπόλυτη αὐταπάρνησι καὶ ἀνιδιοτέλεια. Αὐταπάρνησι καὶ ἀνιδιοτέλεια, γιατὶ θὰ ξέρη πώς αὐ-τὸς θὰ ξεχαστῆ ἄμα πεθάνη, μὰ πως το έργο χάρι σ' αύτον θά ζήση, στὸν αἰῶνα ἴσως. Μονάχα συγκίνησι τοῦ ίδιου τοῦ δημιουργου, θα μπορέση να τη μεταδώση καί στον άκροατή. Καί τότε ό έρμηνευτής θα είναι κι' αὐτός ένας δημιουργός, γιατί άναδημιουργεῖ τὸ ἔργο, ποὺ χωρὶς αὐτὸν θὰ ἔμενε νεκρό. Μιὰ τέτοια ἀναδημιουργία είναι πού ξεχωρίζει τὸν ἐμπνευσμένο, τὸν ἔνθεο ἐρμηνευτή, ἀπὸ τὸν ἄψογο μαέστρο, που μ' όλη τη φωτογραφική ἀκρίβεια τῆς ἐκτελέσεώς του, άφήνει ἀσυγκίνητο τὸ κοινό.

Αὐτὰ τὰ λόγια μοῦ ἔλεγε ὁ Μητρόπουλος, ένῷ κουβεντιάζαμε στὸ ξενοδοχεῖο τῆς «Μεγάλης Βρεττανίας» τώρα πού ξαναγύρισε πάλι ἀνάμεσό μας. Καὶ τὰ λόγια αὐτὰ μας ἀποκαλύπτουν τὸ μυστικό τῆς γοητείας πού ἐ-ξασκεῖ ὁ Μητρόπουλος ὅταν διευθύνει τή συμφωνική μας ὀρχήστρα, εἴτε σὲ μιὰ κλασική συμ-φωνία, εἴτε σ' ἕνα ἔργο μοντέρνο. Γιατί κι' ὁ ίδιος δίνεται όλόκληρος στό έργο πού έρμηνεύει, πάλλεται ἀπό τὴ συγκίνησι τοῦ δημιουργοῦ του καὶ μεταδίδοντάς τη στὸ ἀκροατήριο, τὸ συνε-

Τον ἀκούω που μοῦ μιλεῖ γιὰ τέχνη και τὸν νοιώθω νὰ δονῆται όλόκληρος ένῷ σπιθοδολοῦν τὰ μάτια του. Και στοχάζομαι τι συμπυκνωμένη ζωτικότητα, πόσων δυνάμεων ήλεκτρισμό κλείνει μέσα του ὁ σπάνιος αὐτὸς καλλιτέχνης.

λο. "Οχι νὰ ναρκισσεύεται, νὰ νεύουν μὲ ἔργα ποὺ δὲν ξέρουν λὲη «ἔτσι μοῦ ἀρέσει», ὅχι νὰ τὶ ἀπήχησι θὰ ἔχουν στὸ κοινόν. — "Εσεῖς πῶς αταρτίζετε τὰ ξεχνᾶ, νὰ σδύνη τὸν ἑαυτό του, προγράμματά σας στὴ Μινεάπο-

λη ;
— Έκει τὰ κανονίζω μόνος μου όπως νομίζω πώς χρειάζεται γιὰ νὰ Ικανοποιήσω καὶ συγχρόνως νά μορφώσω τὸ γοῦστο τοῦ κοινού. Τὸ πρόγραμμα κάθε συναυλίας περιέγει ένα κλασικό έργο, ένα ρομαντικό, ένα μονάμα μετουσιώσει μέσα του τη τέρνο, πάντως μια πρώτη έκτέλεσι. Έτσι μπορεί να γνωρίση τὸ κοινὸ τὴ μουσική τοῦ αἶῶνο μας, να ζήσωμε την έποχή μας. Κι' αύτὸ είναι ἀπαραίτητο γιὰ νὰ πάη μπροστὰ ἡ τέχνη.

Βρήκατε μουσική παραγω

γὴ ἄξια λόγου στὴν 'Αμερική; -Καὶ πολλή μάλιστα. Ύπάρ-χουν ἄπειροι συνθέτες. Στή φετεινή περίοδο έπαιξα πέντε συμφωνικά ἔργα 'Αμερικανῶν, με ταξύ αὐτῶν καὶ τοῦ ᾿Ααρών Κόπλανδ, ποὺ ,ὅπως ξέρετε, εἰναι ό ἀκρότατος μοντερνιστής. Μᾶς άρέσει, δὲν μᾶς ἀρέσει, δὲν ἔχομε δικαίωμα να σταματήσωμε τὸ ρεθμα πού όλο προχωρεί. "Εχομε μάλιστα χρέος νὰ τὸ 6οηθή. σωμε νὰ φτάση στὸ τέρμα του: Γιατὶ τότε μόνο θὰ καταλάδωμε αν ό δρόμος που πήρε ήταν σωστὸς ἢ στραβός. Θὰ τὸ καταλά ὅῃ κι' ὁ ἴδιος ὁ συνθέτης. Δὲι φαντάζεστε τὶ κακὸ κάνουν οἰ συντηρητικοί, οί ἀπολιθωμένοι, πού δὲν ἀναγνωρίζουν καμμιὰ νέα προσπάθεια. Σταματοῦν τη ζωή, την έξέλιξι, κάνουν την τέ-

τοῦ περασμένου αἰῶνα, ὅσο λαμ-

πρές κι άν ήταν στην έποχή

-Μάθαμε μὲ χαρὰ πὼς παί-ξατε τρία έλληνικὰ ἔργα σὲ μιὰ άπό τὶς τελευταΐες συμφωνικές σας συναυλίες, τοῦ Καλομοίρη, τοῦ Σκλάδου καὶ τοῦ Σκαλκώτα. Τὶ ἐντύπωσι ἔκαναν στὸ

- Αρεσαν ύπερβολικά. Οἱ κριτικές ήταν περίφημες. Αλλά να ξέρετε πόσο παιδευτήκαμε για νὰ τὰ παίξωμε. Δὲν είναι συνηνὰ τὰ παίζωμε. Δεν είναι συνηθισμένοι ἐκεῖ νὰ παίζουν ἀπὸ χειρόγραφα. Χρειάστηκε ἀπὸ τὴν παρτιτοῦρα ποὺ μᾶς ἔστειλαν ἀπὸ ἐδῶ ν' ἀντιγραφοῦν ὅλες οἱ πάρτες γιὰ τὰ διάφορα ὅργανα, νὰ γίνουν λάθη, νὰ τὰ διορθών νωμε. Μὴ ρωτᾶτε τὶ τραδήξαμε.

- Τὶ κρῖμα ποὺ δὲν μπόρεσε ν' ἀντιπροσωπευθῆ καὶ στή μουσική τορ στην ἔκθεσι τῆς Νέας Ύόρκης, μιὰ καὶ εἴσαστε σείς έκεί.

— 'Αφήστε τα. "Ας μη μιλοῦμε καλλίτερα γι' αὐτό. "Ατυχες
συμπτώσεις. Εὐτυχῶς, ὅμως, ὑπάρχει ἐλπὶς νὰ ἐξυπηρετηθῆ ἡ μουσική πολύ οὐσιαστικώτερα παρὰ ἄν διηύθυνα μιὰ συναυλία στην έκθεσι, όπου κόσμος, κουρασμένος πιὰ ἔπεν τα ἀπὸ τὸ τέλος τῆς μουσικής περιόδου, δέν είχε δρεξι για κονσέρτα.

 Μπορείτε νὰ μᾶς τὸ πῆτε; Στὸ γεῦμα που μοῦ παρέθεσαν οἱ Ελληνες τῆς Νέας Υόρκης ἔρριξα μιὰ ἰδέα. Νὰ γίνη κάποια ὀργάνωσις μεταξὺ τῶν Ἑλλήνων τῆς ᾿Αμερικῆς καὶ νὰ δίνουν έλάχιστο ποσό, ἀσήμαντο για τοὺς έκει, 10 δολλάρια τὸ χρόνο. "Αν βρεθοῦν χίλιοι να δίνουν τὸ ποσόν αὐτό, ἔχουμε ἀ-μέσως—ἀμέσως 10.000 δολλά-ρια. Μὲ αὐτὰ θὰ τυπώνονται δύο έργα συμφωνικά Ελλήνων συνθετῶν, τὰ ὁποῖα θὰ ἐκλέγω ἐγὼ ὑπ' εὐθύνην μου καὶ θὰ τὰ ἐκτελῶ. Ξέρετε τὶ τεράστια σημασία θά ἔχη γιὰ τὴν ἑλληνικὴ μουσικὴ παραγωγή, νὰ ὑπάρχουν ἔρ-γα Ἑλλήνων συνθετῶν, ποὺ θὰ σταλούν σε όλες τις συμφωνικές όρχηστρες τῶν Ἡνωμένων Πο-λιτειῶν; Ὁλες θὰ θέλουν νὰ τὰ έκτελέσουν.

Λαμπρὴ ίδέα, ἀληθινά. Καὶ

έλπίζετε να πραγματοποιηθή; — Ή πρότασίς μου δρῆκε θερμότατη και ένθουσιώδη ύποδοχή και είμαι βέδαιος πώς θά δρεθούν και περισσότεροι ἀπό χίλιοι συνδρομηταί.. Μά και πεντακόσιοι μόνον άν γίνουν τὸν πρώτο χρόνο, θά τυπώσουμε ξυα ξργο. Πρέπει όμως καὶ οί Ελ-ληνες μουσουργοὶ νὰ νιώσουν πως ὁ αἰώνας μας ἀπαιτεῖ συντομία, δὲν ἀντέχει ὁ κόσμος σὲ μακρυὰ ἔργα. Στή Γερμανία ἀ-κόμα, ποὺ ἄλλοτε ἄκουαν μὲ ὑπομονή συναυλίες γιά τρεῖς όλό-περισσότερο ἀπὸ μιάμιση ὥρα: κληρες ώρες, τώρα δὲν ἀντέχουν Ο αίωνας μας είναι διαστικός.

Καὶ τώρα ᾶς ἔρθουν πάλι με ρικοί να μας ξαναπούν πως οίι Ελληνες καλλιτέχνες που έκπατρίζονται είναι «λιποτάκτες» καϊ «τυχοδιῶκτες». Θα μπορούσε ποτε να έξυπηρετηθή καλλίτερα ή έλληνική μουσική παρά με μιά τέτοια ώραία πρωτοδουλία τοῦ) Μητροπούλου; Μένει τώρα νά δείξουν και οι "Ελληνες τῆς 'Α--μερικῆς, πώς και το δικό τουςς ενδιαφέρον για τη μακρυνή τους; χνη μούμια. Δεν είναι δυνατόν νὰ πατρίδα δεν είναι μικρότερο άσκεπτόμαστε με τὶς φόρμουλες πό τοῦ ξενητεμένου μας άρχιτοῦ περασικόου αἰῶνα, ὅσο λαμ- μουσικοῦ. Καὶ γι' αὐτὸ δεν ἔχομε καμμιάν άμφιβολία.

ΑΥΡΑ Θ ΘΕΟΔΩΡΟΠΟΥΛΟΥ

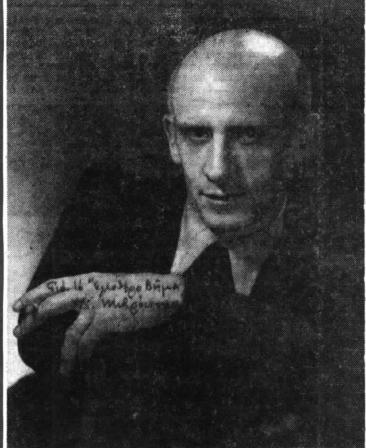
'Απόσπασμα Έρευ Απρια Χρονολογία 26 - 6 - 939

ΑΠΌ ΤΟ ΠΕΡΑΣΜΑ ΤΟΥ ΜΗΤΡΟΠΟΥΛΟΎ ΕΚ ΝΕΑΠΟΛΕΩΣ

«Ρέκδιεμ» του Μπερλιος, ευρίσκεται ἀπό ἡμερῶν κοντά μας ὁ μαέστρος κ. Μητρόπουλος. Ἡ έπιθυμία του είνε νὰ διευθὖνἡ μίαν σειρὰν συναυλιῶν εἰς τὸ ἀρχαῖον ὑδεῖον τοῦ Ἡρώδου, γιὰ νὰ μπορέση ἔτσι νὰ προσφέρη εἰς τὸ άθηναϊκὸν κοινὸν ὅ,τι ἀκουσίως τοῦ
υτερεῖ κατὰ τὴν περίοδον τοῦ χειμῶνος ποὺ εἶνε ὑπονρεωμένος ἐκ καὶ τῆς εωγραφικῆς τοῦ ῆχου. Τὸ

Μετά παραμονήν δέκα όλοκλή- Ιένδόμυχος ή έλπὶς ὅλων, συμπεριρων μηνών είς τὴν 'Αμερικὴν καὶ μετὰ μίαν ἀκόμη θριαμδευτικὴν ἐ-τωτυχίαν εἰς τὴν Νεάπολιν, ὅπου διηθθυνεν εἰς τὸ «Σὰν Κάρλο» τὸ «Ρέκδιεμ» τοῦ Μπερλιὸζ, εὐρίσκε-ται ἀπὸ ἡμερὸν κοντά μας ὁ μας».

ση ετσι να προσφερη είς το αθη-ναϊκόν κοινόν ὅ,τι ἀκουσίως τοῦ στερεί κατὰ τὴν περίοδον τοῦ χει-μῶνος ποὺ εἶνε ὑποχρεωμένος ἐκ καὶ τῆς ζωγραφικῆς τοῦ ἥχου. Τὸ τῶν συμβολαίων του νὰ διευθύνη κοινὸν μετηροιώθη μπροστὰ εἰς τό-



Μία τελευταία φωτο γραφία τοῦ μαέστρου

είς τὴν 'Αμερικήν. 'Ο Μητρόπουλος θὰ παραμείνη είς τὰς 'Αθήνας μέ-χρι τῶν ἀρχῶν τοῦ Σεπτεμδρίου καὶ μετὰ θὰ ἀναχωρήση διὰ Βενε-τίαν ὅπου θὰ διευθύνη εἰς τὴν ἐκεῖ ἔκθεσιν. 'Ακολούθως θὰ ἀναχωρή-ση εἰς 'Αμερικήν. Τὸν Μάϊον τοῦ 1940 θὰ ἐμφανισθῆ εἰς τὰς μουσι-κὰς ἑορτὰς τοῦ «Φλωρεντινοῦ Μα-ἴου» εἰς τὴν Φλωρεντινοῦ Μα-ἴου» εἰς τὴν Φλωρεντίαν. ὅπου θὰ ίου» είς την Φλωρεντίαν, ὅπου θὰ διευθύνη τρεῖς παραστάσεις τοῦ «Μπόρις Γκοντούνωφ» τοῦ Μουσσόργσκυ καὶ τὴν 9ην συμφωνίαν τοῦ Μπροῦκνερ.

Έν τῷ μεταξὺ αἱ ἐφημερίδες τῆς Ἰταλίας ἀφιερώνουν ἄρθρα καὶ ἐνθουσιώδεις κρίσεις διά την τελευταίαν είς Νεάπολιν έμφάνισίν του. Ούτω τὸ «Ματτίνο» γράφει μεταξύ άλλων: «'Η φωτεινή έρμηνεία τοῦ Μητροπούλου είχε το όχι κοινον πλεονέκτημα να ρίψη δέσμην φωτός έπὶ μιας σελίδος της μουσικής Ιστορίας, σελίδος σκοτεινιασμένης άπὸ παλαιὰς παρανοήσεις. Καὶ αὐτὸ ὀφείλεται εἰς τὸ γεγονὸς ότι ή καλλιτεχνική έρμηνεία καὶ ή κριτική εὐφυῖα καίτοι ζοῦν κεχωρισμέναι, συναντώνται είς τὴν πνευ-ματικὴν ζωήν. Ο Μητρόπουλος είνε ένας έρμηνευτής, τον όποῖον ένισχύει στερεά στυλιστική συνείδη-σις. 'Ο έμπνευστής αὐτός μὲ τὴν κεφαλὴν ἀγίου, τὴν καρδιὰ παιδίου καὶ το χέρι ένὸς μάγου, εἶνε βα-θὺς γνώστης τῶν δημιουργικῶν προσωπικοτήτων, με τάς οποίας συνταυτίζει τὴν καλλιτεχνικήν του ψυ-χὴν, τὰς ἀνακαλεῖ εἰς τὸ προσκήνιον καὶ μᾶς τὰς παρουσιάζει ἀνα-δημιουργημένας. 'Ο Μπερλιόζ εὐρή-κεν εἰς τὸ πρόσωπόν του γνώστην τοῦ πνεύματός του καὶ πρὸ παντὸς τοῦ πνεύματός του τοῦ γεμάτου άπὸ στύλ. Τὸ κοινὸν ἔμεινεν ἀποθαυμάζον και κατάπληκτον άπο την ώραιότητα τής μουσικής καὶ ἀπὸ τὴν ἀρίστην έκτέλεσιν. Ο Μητρό-πουλος έπανεύρεν ένταύθα τὸν θαυ-

δίαν τοῦ ἐρμηνευτοῦ συνεργάζον-ται τὰ μέλη τοῦ ἰσχνοῦ καὶ ὁστε-ώδους αὐτοῦ ἀνθρώπου: Οἱ δραχί-ονες, τὰ δάκτυλα, μακρὰ καὶ ἐλεύονές, τά δακτυλά, μακρά και ελευθερά άπό μπαγκέτταν, διότι κάθε δάκτυλον ξχει καὶ τὸν διευθυντικόν του σκοπόν, οἱ κυρτοί, ὡς ἡμισεληνος, ὡμοι, ἡ ἐμψυχώνουσα πνοὴ ποὺ βγαίνει ἀπὸ ὅλον τὸν ὀργανισμόν του. Ὁ θρίαμβός του ἐξερρά γη χθές τὸ έσπέρας ώς θύελλα. "Ολα ὑπήκουσαν είς τὸν ρυθμόν του καὶ είς τὴν θέλησίν του. Αὶ πέντε όρχηστραι, αὶ φωναί, ὁ τενόρος διολίστας. Παραλείπω νὰ περιγρά ταν ὁ ὕψιστος αὐτὸς διευθυντής εσυρε μαζί του είς το προσκήπιον τὴν Αἰμιλίαν Γκουμπιτόζι, πολύτι-μον προπαρασκευάστριαν τοῦ κό-ρου. Τὶ θέαμα ἀπηλαύσαμεν χθὲς ρου. Τι θέαμα άπηλαύσαμεν χθές τὸ ἐσπέρας καὶ πόσον ἔλαμπε εἰς τὰ μάτια τοῦ Μητροπούλου ότι μᾶς τὸ παρουσίασε μέσα είς τόσον γο-ητευτικὸν πλαίσιον. Ο διάδοχος πρίγκηψ του Πεδεμοντίου έν τη έπιθυμία του νά συγχαρή προσωπι πιθυμία του νὰ συγχαρῆ προσωπικῶς τὸν διευθυντὴν τόσον παλμώδους ὑποδολῆς, θὰ ἐρμήνευσε τὴν καλλιτεχνικὴν σκέψιν τῆς Νεαπόλεως ὁλοκλήρου. 'Αλλὰ ὁ Μητρόπουλος ἔπρεπε καὶ αὐτὸς μὲ τὴν σειράν του νὰ ἀποδώση εἰς τὸ κόρον καὶ εἰς τὴν ὁρχήστραν τὴν ἔκφρασιν τῶν αἰσθημάτων τῆς ἐκλεκτῆς ψυχῆς του. Καὶ τὸ ἔκαμε μὲ γενναιοφροσύνην καὶ αὐθόρμητον χειρονομίαν ποῦ εἰς αὐτὸν συναγωνίζονται τὴν εὐγενικότητα τοῦ καλλιτέχνη,» μασμόν καὶ τὰ χειροκροτήματα άλ-λων έμφανίσεων καὶ είνε ζωηρὰ καὶ τὴν εύγενικότητα τοῦ καλλιτέχνη.»

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Από μια δοκιμή τοῦ Μητροπούλου

Η αρηκολούθησα την πρώτη πρό-δα της συμφωνικής δρχήστρας μέ τὸ Μητρόπουλο.

"Υστερα ἀπὸ ἕνα δλόκληρο χρόνο, πού είχα νὰ τὸν ἀχούσω χαὶ νὰ τὸν ξανωδώ, δὲν ξέρω γιατί ἔνοιωσα μιὰ ξεχωριστή συγκίνησι παρακο-λαυθώντας τὸν θαυμαστὸ μουσικό μας στην καθοδήγησι τῆς ὁμάδος των εγχοροών της ορχηστρας μας. Έδοκίμαζε τὸ κουαρτέττο τοῦ Σε-

Έσοχιμαζε το χουαφτεττο του Δε-ζάφ Φράνκ, ποὺ ἔχει ὁ ἴδιος μετα-γράψη γιὰ ὀρχήστρα ἐγχόρδων, καὶ δὲν ξέρω ἄν ἥτανε ἡ ὑποβολὴ τῆς μαγείας τοῦ μουσικοῦ ἢ ἡ ὑποβολὴ τῆς μαγείας τοῦ συνθέτου ποὺ μὲ ἔκαναν νὰ ἀκούω τὴν ὀρχήστρα μας ἔκαναν ἐξαγνισμένη ἀπὸ ποὶ έξαϋλωμένη, έξαγνισμένη ἀπὸ πολ

λές περασμένες άμαρτίες. 'Αλλά και ποτέ δὲν ἐκατάλαβα τὸ Μητρόπουλο σὰν μουσικό ἀπὸ ὅλες του τὶς πλευφές, όσο σ' αὐτὴ τὴ δοκιμή, πού ἔπαιονε γιὰ ποώτη φορὰ ἐπαφή μὲ τοὺς μουσικούς του, ὕστερα από τόσον καιρό πού τὸν είχαν

Καὶ ἤτανε πραγματικὰ κάτι τὸ θαυμαστό νὰ τὸν παρακολουθῆ κανείς νὰ διευθύνη ἀπὸ «μνήμης» ὁλόκληφο το κουαφτέττο του Φράνκ. Και αὐτό γιατί ή διεύθυνσις αὐτή δὲν αύτο γιατί η διευθυνσις αυτη οεν είχε καιμιιά «δεξιοτεχνική» αίχμη, καιμιιά διάθεσι επιδείξεως, όπως συχνά συναντούμε σε άλλους μαέστους. Ό Μητρόπουλος διηύθυνε άπο μνήμης τόσο άπλᾶ, τόσο άβίαστα, σὰν νὰ ἔκανε τὸ άπλουτερο τῶν πραγμάτων. Ἐσταματοῦσε τὴν έρχήστρα καὶ τῆς ὑπεδείκνυε τὸν άριθμό και το μέτρο από το όποιο θα ξανάρχιζε με μεγαλείτερη ά-σφάλεια από ὅ,τι θὰ ἔχανε Εν είχε τη μουσική άνοιγμένη μποοστά του.

Καὶ ή δοχήστρα πειθαρχοῦσε καὶ ύπετάσσετο στα κελεύσματά του σάν τὸ ἄτι ποὺ βοῆκε τὸν καβαλλάρη ποὺ τοῦ ταιριάζει, καὶ ἀπέδιδε ή-χους καὶ χρώματα ποὺ δὲν μποροῦσε κανείς να όνειρευθη πώς θα ήτανε σὲ θέσι νὰ τοὺς δώση.

Καὶ ἔνοιωσα πόσο βαρειὰ ἤτανε ή ἀπώλεια τοῦ Μητροπούλου γιὰ τὸ συμφωνικό μέλλον τοῦ τόπου, όσο κι' αν είνε τιμητικές και γι' αὐτὸν και γιὰ τὴν Ἑλλάδα οι ἐπιτυχίες του στην ξενητειά.

Καὶ ἐσκέφθηκα πώς ὁπωσδήποτε είνε άδύνατο ή συμφωνική δοχή-στοα να έξελιχθη καί να συντηρηθη χωρίς ενα μόνιμο μαέστρο όλκῆς, δ όποιος να έχη την εύθύνη και τη χαρά τῆς ἐκπαιδεύσεώς της. 'Αλλά αὐτὸ είνε ἕνα ἄλλο ζήτημα, γιὰ τὸ όποιο θὰ ἔπρεπε κάποτε νὰ μιλήσω πλατύτερα.

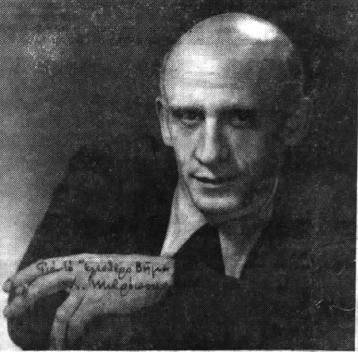
Σήμερα οἱ λίγες αὐτὲς γραμμές έχουνε σκοπὸ νὰ ἐκφοάσουνε τὴ συγ-κίνησι ένὸς καλλιτέχνη, ποὺ ἔνοιωσε τὸ θαῦμα τῆς ἐξελίξεως καὶ δι-αιιορφώσεως ένὸς συντεχνίτη του, πού ξεπέρασε στην είδικότητά του κχὶ στὴν όλοκλήρωσι τῆς μουσικῆς ἰδέας ὅ,τι πρὶν ἀπὸ λίγα χρόνια δὲν τολμούσαμε οὖτε νὰ ὀνειρευθοῦμε πώς θὰ μπορούσε νὰ φθάση ὁ τόπος

ΜΑΝΩΛΗΣ ΚΑΛΟΜΟΙΡΗΣ

Anionagui Honvaissi Nea

Ό Μητροπουλος= είς τὸ θέατρον Ἡρώδου Υστερα ἀπὸ νοσταλγική λα- κανένα ἔργο τιτανικὸ, ὅπως ἡ χτάρα ἐνὸς χρόνου, ὁ ἐλληνικὸς μνημειώδης «Φαντασία καὶ Φούγ-

κόσμος ξαναηθρε χθές τὸ βρά-δυ τὸν ἀγαπημένο του ἀρχιμου-σικὸ μέσα στὸ ἱερὸ περιβάλλον τοῦ ἀρχαίου θεάτρου, ὅπου πέ-τοῦ ἀρχαίου θεάτρου, ὅπου πέ-πνευματικῶν ὁραματισμῶν τοῦ



'Ο Μητρόπουλος.

τήτως μουσικών ή κοινωνικών διαβαθμίσεων, συνδέεται μὲ τὸν Μητρόπουλο με άδιάρρηκτες ψυχικές Ινες. Είνε ο άγαπημένος σε όλους καλλιτέχνης που περιφέρει θριαμβευτικά τὸ ὄνομα τῆς Ελλάδος στὸν παλαιὸ καὶ στὸν νέο κόσμο. Είνε ὁ θριαμβευτής που στήν άκμή τῆς νεό-τητός του άκόμη, συμπληρώνει τόν κύκλο μιᾶς σταθερῆς στα-διοδρομίας καὶ συγκεντρώνει ἀμέριστο τὸν θαυμασμό καὶ τὴν ἐκτίμησι όλου τοῦ διεθνοῦς κόσμού. Τὸν θαυμασμὸ, γιὰ τὴν ἀπίθανη στὴν ἐποχή μας μουσική περίπτωσι πού παρουσιάζει: μιά μουσική φλόγα άκοίμητη, και μιά ἀσάλευτη δρφική ἀκτι-νοβολία. Τὴν ἐκτιμησι, γιὰ τὴν ἀκατάβλητη καὶ τόσο ἐπίπονη ἐργασία ποὺ καταβάλλει ἀνένδοτα ἐπὶ τόσα χρόνια γιὰ νὰ φθάση πάντα ψηλότερα, πραγματοποιώντας την περίφημη ρήτρα τοῦ Γκαΐτε: Immer höher! Καὶ στὸ ὕψος ὄμως αὐτὸ τῆς μουσικής και της ψυχικής του δριμότητος, ὁ Μητρόπουλος θε-ωρεί ὅλο τον αὐθορμητισμό τῆς πρώτης ώρας ποὺ σημάδεψε τὸ μεγάλο του ξεκίνημα. Μένει πάντα τὸ μουσικὸ φαινόμενο πού ήλεκτρίζει όλους γύρω του, έκτελεστάς και άκροατάς, και τούς κρατά ύποτακτικούς στή δημιουργική του θέλησι, πειθήνιους στὸ κάθε κέλευσμα τῆς έμπνευσμένης του πνοῆς. Τὸ δι-απιστώσαμε μὲ ἄδολη χαρά χθὲς τὸ βράδυ. Ο Μητρόπου-

Μ' αὐτὰ κατέκτησε τὸν σ' όλη τη θαυμαστή εξέλιξί του. Καὶ στὶς ἀπροσπέλαστες κορυφές τοῦ βασιλείου τῶν Ιδεῶν, διατηρεῖ ἀέραια τὴ μουσική του εύγλωττία. Μὲ τὸ «Credo» τοῦ Μπάχ, κοράλ γιὰ ἐκκλησιαστικό ὄργανο διασκευασμένο γιὰ συμφωνική ὀρχήστρα ἀπὸ τὸν Μπαίζενροτ, μᾶς ἔδωσε χθὲς μίαν ὑπέροχη ὁμολογία μουσικής πίστεως, μία προσευ-χή ἀπόλυτης εὐρυθμίας και με-γαλείου στή συνεκτική συμμετρία τῶν φράσεων, ποὺ ἔνωσαν τον δημιουργό και τούς έκτελεστάς στον ίδιο απολυτισμό τῆς μουσικής λατρείας. Μιά τέτοια σελίδα, σύντομη καὶ ἀπέραντη στό μεγαλείο της, είνε άρκετή για να δώση όλο το μέτρον τῆς εμψυχωτικῆς άρετῆς του Έλληνος αρχιμουσικού.

Στὸ Κουαρτέττο τοῦ Σεζάρ Φράνκ είς ρε μεταγραμμένο άπό τὸν Μητρόπουλο γιὰ ὁρχήστρα έγχόρδων, ὁ διασκευαστής βαθειά μυημένος στά μυστικά τῆς θρησκείας τοῦ πονεμένου Βέλγου συνθέτου, έδοσε βαθειές συνηχήσεις έκκλησιαστικού *ργάνου, ύπέροχα έξωτερικευμένες. Ο θεόληπτος όραματιστής τῶν «Μακαρισμῶν» κλείνεται ὁ λόψυχα μέσα στούς ήχινους κόσμους του ἐκκλησιαστικού ὁργάνου, πού είνε ή άληθινή του πατρίδα. Αὐτούς τούς κόσμους έπικαλεῖται ὁ Μητρόπουλος στὸ ξιοι τοῦ τιμημένου ἀρχηγοῦ «Κουαρτέττο» του, ἀπό τὸ ὁποῖ-ον δὲν ζήτησε νὰ δημιουργήση ΣΟΦΙΑ Κ. ΣΠΑΝΟΥΔΗ

ρυσι τὸν εἶχε ἀποχαιρετήση. Ὁ Σεζὰρ Φράνκ. Τὰ ἔγχορδα τῆς κάθε Ἑλλην ἀκροατής, ἀνεξαρ- Ελληνικῆς ὀρχήστρας ἀνέπτυξαν ελληνικής όρχηστρας ανέπτυξαν μιὰ θαυμαστή ένότητα στίς έ-ξαγγελτικές καὶ τόσο εὐγλωττες φράσεις πού φανερώνονται μέσα σ' ενα θάμβος αποκαλυπτικών μορφών ντυμένων με χερουβικές άρμονίες. Ή ἀπόκοσμη εὐγένεια τής πλαστικής φόρμας τοῦ Φράνκ, ή «Ίλαρότης τῆς θλίψεως» πού ἀποτελεῖ τὴν ξεχωριστή του σφραγίδα, ηθραν για να έκδηλω-θοῦν ἕνα ἰδεώδη χῶρον μέσα στην κόγχη του άρχαιουθεάτρου.

Λιγώτερο πρόσφορη γιὰ τὸ περιβάλλον στάθηκε ή εκλογή τοῦ περίφημου Σκέρτσο τοῦ Paul Dukas «*Ο μαθητευόμενος μάγος» στὸ όποῖον ὁ έφευρετι κώτατος Γάλλος συνθέτης, έμπνεόμενος ἀπό τη γνωστή σε όλους μπαλλάντα τοῦ Γκαίτε, εδωσε μιὰ ὑποδειγματική κι έντυπωσιακή σελίδα προγραμμα-τικής μουσικής. Ή σελίδα αὐτή μᾶς φαίνεται πάντα σάν μικρογραφία ἀνάλογου ἔργου τοῦ Μπερλιόζ ἥ τοῦ ἄπληστου συνενιπερλίος η του απληστού συνεχιστή τῆς μεγαλορρημοσύνης τοῦ Ρίχαρδ Στράους. Ἡ έλληνική ὀρχήστρα παρουσιάσθηκε χθὲς τὸ βράδυ ἀγνώριστη κυριολεκτικῶς στὰ θαυματουργὰ χέρια τοῦ Μητροπούλου. "Αν ἐξαιρέσωμε τις ἀδυναμίες τοῦ ξαιρέσωμε τις ἀδυναμίες τοῦ Φαγκόττι στὸ πνευματῶδες σκέρ-τσο τοῦ Paul Dukas, οἰ Ἑλληνες μουσικοί ἀναδείχθηκαν όλοι ἀνώτεροι αὐτῶν, γιὰ ν' ἀποδεί-ξουν τρανώτατα καὶ γιὰ πολλοστή φορά πόσο είνε άξιοι ν' άκολουθήσουν έναν άγαπημένο διευθυντή μαζί μέ τόν όποῖον βρίσκονται σέ στενή ψυχική συκείνος πού γνωρίσαμε πάνοπλο μουσικό παιδί, ἄπληστο γιά μουσικός παιδί, ἄπληστο γιά μουσικές κατακτήσεις, γιά δημιουργικές συγκινήσεις.

Δέν κατέθεσε κανένα ὅπλο ἀπό τὴν μουσική του παιοπλία.
"Όλα τὰ μεταχειρίζεται πάντα.
Μ' αὐτὰ κατέκτησε τὸν κόσμο

και βαθύτατα ψυχική. Τὴν ἐνότητα αὐτὴ θαυμάσαμε έξ ίσου έντονα στή θαυμαστή ες 1000 εντονά τη συμασιή μεταγραφή τοῦ περίφημου«Λάρ-γκο» τοῦ Χαΐντελ γιὰ συμφωνι-κη δρχήστρα ἀπὸ τὸν Μολινάρι, ποὺ ἔδωσε ὁ Μητρόπουλος ἐκτὸς προγράμματος γιὰ νὰ εὐ-χοριστήση τὸν ἔξαλλο ἀπὸ ἐνθουσιασμό κόσμο πού τὸν ἀποθέωσε κυριολεκτικώς. Ἡ σελί-δα αὐτὴ παρουσιάζει ἔνα τιτανικό μεγαλείο στή συμφωνική πληρότητα τῶν μεγαλόστομων φράσεων του διδασκάλου, που άντήχησαν χθές μέσα στὸ άρχαίο θέατρο υπέροχα δημιουρ-γικές. Τὰ σόλι τοῦ βιολιοῦ τοῦ Βολωνίνη και τοῦ βιολονσέλλου τοῦ Βουτσινά συγκίνησαν δλους ώς τὰ δάκρυα καὶ σ' αὐτή τὴ σελίδα ἐξ ἵσου ὅσο καὶ Κουαρτέττο τοῦ Σεζάρ Φράνκ.

Μόνον θαυμασμό κι' έπαίνους γιὰ τὴν ὀρχήστρα μας ἔχομε ν άναγράψωμε καί για την έκτε λεσι τῆς Εἰσαγωγῆς τοῦ Λαλὸ στὸν «Rei d' Ys» που ἀποτελεῖ ήξη ἕνα αὐτοτελές συμφωνικό ποίημα βαγνερικής πνοής. Οί Έλληνες μουσικοί πανηγύρισαν γθές την άγαπημένη τους συνεργασία με τον Μητρόπουλο ό λόψυχα και συγκινητικά. Πολλαπλασίασαν όλες τους τίς δυναμικότητες καί φάνηκαν άντά-

ΣΟΦΙΑ Κ. ΣΠΑΝΟΥΔΗ

Edia 6 - 7 . 939 ANO THN MOYEIKHN

B' OEPINH

Οι 'Αθηναίοι ύπεδέχθησαν χθές μὲ ζωηρά και παρατεταμένα χειροκροτή-ματα τὸν κ. Μητρόπουλον, μετά την όλοετη σχεδόν άπουσίαν του είς την ολοετή σχεουν απουστάν του ετς την 'Αμερικήν. Είνε καὶ διὰ τοὺς ἀκροστάς εὐχάριστον, νὰ δλέπουν, μετὰ τόσους ξένους ἀρχιμουσικοὺς, ἔνα Ἑλληνα ἐξ ἴσου διαπρεπή' άλλ' ἴσως νὰ είνε ἀκόμη μεγαλειτέρα ή εύχαρ[στησις διά τὸν άρχιμουσικόν, ὁ όποιος άντὶ νὰ διευθύνη ἐνώπιον ξένου ποινοῦ καὶ εἰς μίαν οιανδήποτε ξένην αϊθουσαν, ξαναβλέπει τὰς 'Αθήνας καὶ διευθύνει ὑπὸ τὸν ἔναστρον ούρανὸν τῆς 'Αττικῆς, elς ένα κλασσικόν πλαίσιον, που δέν έχει δέδαια καμμίαν σχέσιν μὲ τὰ κα-

εχει θεσαιά καμμιάν σχεσιν με τα κα τασκευάσματα τοῦ Νέου Κόσμου. Ακόμη καὶ ἡ άκουστικὴ τοῦ 'Ωδείου τοῦ 'Ηρώδου ἦτο χθὲς καλλιτέρα ἀπὸ τὴν περασμένην φοράν' ἀλλ' αὐτο, πλέον, είνε ενα φυσικόν φαινόμενον που δεν έπηρεάζεται άπο την διάθεσίν μας: «Οι ήχοι — εγραφε τελευταίως ενας 'Αμερικανός είδικός — άκούονται δυνατώτερα την νύκτα παρά την ημέραν, διότι ή μετάδοσίς των δὲν ἐμποδίζεται ὑπὸ τῶν ἀνερχομένων ρευμάτων τοῦ ἀέρος, ποὺ έθερμάνθησαν άπὸ τὸν ἥλιον καὶ τὴν συναφή ἀκτινοβολίαν τοῦ ἐδά-

φους».
 Ἡ τεχνικὴ ἐξήγησις εἶνε, ὅπως δλέ-πετε, ἀπλουστάτη ἐπὶ πλέον δὲ, πρέπει νὰ ὑπολογισθη καὶ ἡ ὑποδολή, τὴν ὁ ποίαν άσκεῖ ἐπὶ τῶν φωμαντικῶν άκφοατών ή «σιγαλιά τῆς νύχτας». Καὶ καλὸν θὰ ἦτο νὰ μὴ λησμονῆται, κατὰ την όργάνωσιν τῶν θερινῶν συναυλιῶν, ὁ ψυχικός αύτός παράγων.

Θέσιν Συμφωνίας ἐπεῖχεν εἰς τὸ χθεσινὸν πρόγραμμα τὸ Κουαρτέττο τοῦ Φράνκ, μεταφερθὲν ἀπὸ τὸν κ. Μητρόπουλον εἰς τὰ ἔγχορδα τῆς 'Ορχήστρας. Θὰ ἡμποροῦσε κανεἰς νὰ παρατηρήση ὅτι καὶ ἡ Συμφωνία τοῦ Φράνκ, ποὺ είνε γραμμένη δι' δρχήστραν άπο τον ἴδιον, θα ήτο προτιμωτέρα δι' ἔνα συμ-φωνικόν πρόγραμμα'έξ άλλου, ὅμως, πρέπει νὰ ὁμολογηθή ὅτι ή μὲν Συμφωνία ἀ-κούεται συχνά, ἐνῷ τὸ Κουαρτέττο — ποὺ είνε καὶ αὐτὸ ἔνα μουσικὸν ἀρι-στούργημα — δὲν τὸ γνωρίζουν παρὰ μόνον οἱ όλίγοι φίλοι τῆς Μουσικῆς Δωματίου. Διατί, λοιπόν, νὰ μὴ δοθή μίαν φοράν άφορμή να τὸ άκούσουν καὶ όσοι δὲν ἔχουν συνήθως τὴν εύκαιρίαν αύτήν; Ναὶ μὲν εἶνε κάπως πολὶ μακοὺ εἰς τὰς άναλογίας του — ἰδίως διά μίαν νυκτερινήν συναυλίαν καὶ είς καθίσματα χωρὶς έρεισίνωτον — ἀλλά, κατὰ τὰ ἄλλα, τὰ ἔγχορδα ἡχοῦν πάντοτε ώραῖα είς τὸ 'Ωδεῖον τοῦ 'Η ρώδου τὸ δὲ εύφάνταστον Σκέρτσο, ποὶ ενθυμίζει τόσον τὸν Μπερλιὸζ, καθως καὶ τὸ νευρώδες Φινάλε, άποζημιώνουν τὸν άκροατὴν διὰ τὴν σχετικὴν κούρασιν είς την οποίαν υπεβλήθη πρός παρακολούθησιν του πρώτου και του τρί του μέρους.

'Η άπὸ μέρους τοῦ κ. Μητροπούλου έρμηνεία ὑπῆρξεν ἀπ' ἀρχῆς μέχρι τέ ους άνταξία του ποιητικού περιετομένου τοῦ ἔργου καὶ δικαίως έχειροκροτήθη με ένθουσιασμόν. Τὸ ίδιον δὲ θὰ ἔπρεπε νὰ λεχθῆ καὶ διὰ τὸν «Μαθητευόμενον Μάγον» του Ντυκάς, όπου έν τούτοις, αι σάλπιγγες και τα τρομ πόνια κατέστρεψαν είς μερικά σημεία τὴν ήχητικὴν Ισορροπίαν, μὲ τὸν... ὑπερβολικόν τους ζῆλον. 'Αρίστη ἐπίσης, ὑπῆρξε καὶ ἡ ἐκτέλεσις τῆς εἰσαγωγῆς τοῦ «Βασιλέως τοῦ "Υς» τοῦ

Λαλό — μιᾶς θαυμασίας συμφωνικής σελίδος, ή όποία θὰ ἔπρεπε νὰ παίζεται καὶ τακτικώτερα εἰς τὰς 'Αθήνας, ἀφοῦ δὲν ἔχομεν ἐδῶ τὴν τύχην νὰ ἀκούωμεν ὀλόκληρον τὸ μελόδραμα αὐτό, ποὺ εἶνε ἀπὸ τὰ καλλίτερα καὶ εὐγενικώτερα Γαλλιώς ἔρομα κώτερα Γαλλικά έργα.

Τὴν μεγαλειτέραν ὅμως ἐπιτυχίαν — ἀπὸ ἀπόψεως κοινοῦ ἰδίως — ἐσημεί» ωσεν ἡ ὁρχήστρα μὲ τὴν ἐκτὸς προσ γράμματος έχτέλεσιν ένὸς «encore». ως λέγουν οι 'Αμερικανοί τὰ «μπίς». Ήτο τὸ Λάργκο τοῦ Χαῖνδελ, κατά την νέαν ένορχήστοωστι τοῦ Μολινάοι, ἡ ὁποία, ἀφ' ἡς έξετελέσθη πφὸ τριετί-ας διὰ πρώτην φορὰν εἰς τὴν Ρώμην. δὲν ἔπαυσεν, ὁπουδήποτε καὶ ἄν παίξεται, να προκαλή τὸν μεγαλείτερον έν θουσιασμόν, με τὸ θαυμάσιον δυναμικ κόν crescendo πού έπιτυγχάνει δαθμην δόν ο Ίταλὸς διασκευαστής καὶ εἰς τὸ όποιον τόσον πολὺ συνετέλεσε χθὲς ἡ μαεστρία τοῦ κ. Μητροπούλου.

ΤΗ έπιτυχία δὲ αὐτὴ ἀποτελεῖ τῆς

άπάντησιν, είς όσους διατυπώνουν έπιφυλάξεις διὰ τὰς διασκευὰς τῶν μουσικών έργων, κατά τρόπον διάφορον έκείνου που είχεν άρχικῶς προδλέψει ὁ συνθέτης. Έν ὅσφ ὁ τρόπος αὐτὸς δὲν καταστρέφη τὸ μουσικὸν νόημα τοῦ ἔργου καὶ εύχαριστεῖ περισσότερον τούς άκροατάς, ποίος ήμπορεί να τόν κακίση; 'Αλλ' έννοείται, ότι, δια μίαν όρθην διασκευήν τοῦ είδους αὐτοῦ. πρέπει καὶ ὁ διασκευαστής νὰ μὴ είνε πρέπει καὶ ὁ διασκευαστής νὰ μή είνει μόνον σπουδαῖος τεχνίτης, ἀλλὰ νὰ ἐμδαθύνη — ὅπως ὁ Μολινάρι — εἰς τὸ
πνεῦμα τοῦ συνθέτου, εἰς τὸ αἰσθημά
του καὶ εἰς τὴν θρησκευτικήν του κα-!
τάνυξιν ἀκόμη. Τοῦθ' ὅπερ δὲν συμδαίνει, ὡς φαίνεται, μὲ τὸν κ. Μπαῖξενροτ, τοῦ ὁποίου ἐπαίχθη, ἐν ἀρχὶς
τοῦ προγράμματος, μία διασκευὴ τοῦ
«Credo» τοῦ Μπαχ. Ἑκεῖ, δὲν ἐπείθημεν καθόλου, ὅτι ἡ ἐργασία τοῦ 'Εδοπογεριαγοσμεροικανοῦ διασκευαστοῦ δοαιογερμανοαμερικανού διασκευαστοί - έτσι φαίνεται τούλάχιστον άπὸ τὸ όνομά του — ήξιζε πραγματικώς τόν κόπον. Τὸ Credo είνε, ώς γνωστὸν, τὸ «Πιστεύω» της καθολικής λειτουργίας. Καὶ τί ήμπορεί, κατά βάθος, νὰ πιστεύη ό κ. Μπαίζενροτ;

Φιλόμουσος

тори Le Messages 9'Athéne,

ογία **y - 7 - 93 9**Le premier des six concerts symphoniques, de la saison d'été, dirigé par M. D. Mitropoulos, a eu lieu mercredi soir, devant une grosse affluence d'auditeurs. Comme entrée en matière on aurait pu s'attendre à un programme de premier ordre. Il faut bien le **co**nstater, 'intérêt s'effondra littéralement devant un choix de compositions, dont le moins qu'on puisse dire est qu'il fut d'une valeur bien discutable. Non pas que M. Mitropoulos ait perdu de ses vertus artistiques. Il reste un animateur, un interprète de grande classe. C'est son goût pour les transpositions — et Dieu sait combien de fois il nous gratifia de ce genre d'erzats! — qu'on arrive difficilement à comprendre. Donner comme plat de résis-tance le quatuor de C. Franck, joué par toutes les cordes de l'orchestre, avec les contrebasses en plus, est un jeu parfaitement puéril. Peut-être, qu'en éliminant de ce fait les souffleurs qui constituent la faiblesse de l'orchestre, M. Mitropoulos a-t-il voulu éviter au public, des instants toujours douloureux? Des deux maux, lequel est le moindre? Certainement pas la solution incriminée. Mais dans la joie de retrouver enfin un chef d'orchestre grec qui honore son pays à l'étranger, les auditeurs applaudirent à tout rompre tout ce que M. Mitropoulos leur fit entendre. Il dirigerait des variations sur «Au clair de la lune» que son succès ne serait pas moindre. Sa manie d'améliorer les chefs-d'œuvre de l'art, ou de favoriser leur audition s'est encore manifesté dans un «Credo» de Bach lourdement orchestré. On sait qu'il s agit d'une partie importante de la messe et, sans l'apport des chœurs, c'est un poisson dont on nous offre la tête à déguster. Il faut croire qu'il n'y a pas que les chats qui aiment ça, à entendre claquer les mains dans un enthousiasme débordant. Le reste du programme comportait 'Ouverture du «Roi d'Ys» de Lalo, de qualité n dessous de la moyenne, de l'«Apprenti sorcier» de Dukas, déjà entendu sous la direc-tion de M. Mitropoulos.

FRANK CHOISY

'Απόσπασμα Χοοναλογία 7-7-939

Ή προχθεσινή συμφωνική συναυλία

σι, όσο καὶ ἀπὸ πὴν ἐκλογὴ τοῦ προγράμματος. Μπάχ, μιὰ πρώτη ἐκτέλεσι τοῦ Κρέντο, Φράγκ, τὸ κουαρτέτο διασκευασμένο γιὰ ὀρχήστρα έγχόρδων, Πὼλ Ντυκάς, τὸ συμφωνικὸ ποίημα, «Ο μαθητευόμενος μάγος», Λαλό, εἰσαγωγὴ ἀπὸ τὸ μελό-δραμα «Λὲ Ρουὰ ντ΄ Ύς».

Κι' άλλες φορές μας έδειξεν ὁ Μηρόπουλος τὴν κλίσι του νὰ ἐκτελῆ μὲ ὀρχήστρα ἔργα μουσικῆς κάμε-ρας κι' ὁμολογῶ πὼς εἶχα πολλὲς

τὸν άγαπητό μας μαέστρο Μητρό- ἐντὶμ— χαρακτῆρα τῆς μουσικῆς αὐπροχθὲς δράδυ στὸ θέατρον «Ἡρώ- εἴπε πὼς ὁ μόνος τρόπος γιὰ νὰ τὴ μοναδική του καλλιτεχνική διαίδου τοῦ ΄Αττικοῦ». Ἡ Ικανοποίησις γνωρίση τὸ κοινὸν τὰ ἀριστουργή- σθησι τὸν ὀδηγεῖ στὴ δαθειὰ κατανό-ἦταν ἀπόλυτη, τώσο ἀπὸ τὴν ἐκτέλε- ματα ποὺ εἶναι γραμμένα γιὰ κου- ησι τοῦ ἔργου ποὺ ἐκτελεῖ καὶ στὴν αρτέτο ἢ κουϊντέτο ἐγχόρδων, εἶναι νὰ μεταφερθοῦν στὴν ὀρχήστρα. Γιατί, μολονότι έχομε άξιόλογα μουσικὰ συγκροτήματα, τὸ Τρίο ᾿Αθη-νῶν καὶ τὸ Κουαρτέτο ᾿Αθηνῶν, ποὺ δίνουν κάθε χρόνο ἐκλεκτὲς συναυλίες, ὁ κόσμος δὲν πηγαίνει νὰ τὶς ἀ-κούση. Γιατί; Γιατὶ ἀκόμα δὲν ἔχει φτάσει στὸ σημεῖο νὰ ἱκανοποιῆται με τήν καθαρή μουσική, ποὺ άντιπροσωπεύει το άνώτερο είδος τῆς μουσικής κάμερας. Δέχομαι τὴν έξήγησί του, περιμένοντας να ίδω τα μορφωτικά άποτελέσματα του πειράματός του στὸ κοινό μας. Ώς τόσο τὸ ὑπέροχο κουαρτέτο Φράγκ δὲ ζημιώθηκε καθόλου, κατὰ τὴν γνώμη μου, άπὸ τὸ πλάτεμά του μέσα σὲ μιὰ ὀρχήστρα ἐγχόρδων. Εἶναι τόσο πλούσιο σὲ μουσικὲς ίδέες, περιέχει τόση δραματικότητα, που καταντά ένα άληθινό συμφωνικό ποίημα. Μὲ τὴ μεταγραφή στὴν ὀρχήστρα έξαίρονται καὶ παρουσιάζονται άνάγλυφα όλα τὰ μουσικὰ στοιχεῖα ποὺ τὸ ἀποτελοῦν. Ὁ Μητρόπουλος ἀπέδωσε τὸ λαμπρὸ αὐτὸ ἔργο μὲ ὅλη τὴ θρησκευτικὴ ἔξαρσι ποὺ ἀπαιτεῖ, μὲ ἔντονη ἐκφραστικότητα. Τὸ δεύτερο μέρος, θαῦμα χάριτος καὶ παιχνιδιάρικου χιούμορ, ἀπεδόθηκε ὑπέ-

> Τὸ συμφωνικὸ ποίημα τοῦ Πὼλ Ντυκάς «΄Ο μαθητευόμενος μάγος», άπὸ τὰ πιὸ ἐπιτυχημένα δείγματα πραγματικής μουσικής, γεμάτο μουσικά ευρήματα πρωτότυπα, χαρακτηριστικά, μὲ πλούσιαν ἐνορχήστρωσι, όλο πνεύμα καὶ γοργότητα, ἀπετέλεσε, μαζὺ μὲ τὴν Εἰσαγωγὴ

ροχα.

"Η ανυπομονησία καὶ ἡ χαρὰ τοῦ ἐπιφυλάξεις γιὰ τὴ μεταγραφὴ αὐ- τοῦ «Ρουὰ ντ' "Υς» τοῦ Λαλό, ἕνα Αθηναϊκοῦ κοινοῦ γιὰ νὰ ξαναϊδή τή, ποὺ ἀφαιρεῖ τὸν ἐσωτερικὸ — ἀληθινὸ θρίαμδο τοῦ Μητροπούλου, πού τὸν ἀποθέωσε κυριολεκτικά τὸ πουλο, επειτα από τὶς θριαμθευτικές τῆς μορφῆς, 'Ο ίδιος μᾶς ἐξῆγησε τό-του ἐπιτυχίες στὴν 'Αμερικὴ καὶ στὴν τε σ' ἔνα κύκλο καλλιτεχνών ποὺ τὸν μερα μᾶς παρουσιάζεται ὁ μεγάλος Εὐρώπη ἐκδηλώθηκε μὲ τὸν πανηγυ-ρικώτερο τρόπο στὴ συναυλία τῆς ὑπάρχουν τόσα ἔργα συμφωνικά, ποὺ τῆς πείρας, μὰ καὶ τὴν ψυχικὴ καὶ συμφωνικής όρχήστρας, ποὺ δόθηκε μᾶς είναι ἀκόμα ἄγνωστα. Καὶ μᾶς διανοητική ώριμότητα, ποὺ, μαζύ μὲ πλέρια ἀπόδοσί του σὲ τρόπο ποὺ καὶ ὁ ἀμύητος ἀκροατὴς νὰ μπορῆ νὰ τὸ νοιώση.

'Ο Μητρόπουλος, θέλοντας νὰ εὐχαριστήση τὸ κοινό, γιὰ τὶς ἐνθουσιώδεις έκδηλώσεις του, έδωσε στὸ τέλος, έκτὸς προγράμματος, τὸ «Λάρ-γκο» τοῦ Χαῖντελ. Γενικὰ ἡ μουσικἡ αὐτὴ δραδυὰ ἦταν μιὰ ἀληθινὴ καλλιτεχνική μυσταγωγία.

ΑΥΡΑ Σ. ΘΕΟΔΩΡΟΠΟΥΛΟΥ

'Η χθεσινή συμφωνική Χρονολογία

ου στον μεγαλο ελληνα καλλιτε- ολη εκείνη η ακριοεία και όλο ε- ούτε της τελευτήτος της εφηγανή Δημήτριο Μητρόπουλο πού, ε- κείνο τὸ ἀνάλαφρο παίξιμο, χωρίς νείας, ούτε τῆς καταπληκτικής ένπειτα ἀπὸ τόσο καιρό, ξανάβλεπαν, οὕτε στιγμή νὰ χάνεται ἡ ἐσωτερι- τυπώσεως. Καὶ τὰ δύο ἔργα περι- ἐπὶ τέλους, ἐπὶ κεφαλῆς τῆς Συμ- κὴ συνοχή. Τὸ τρίτο μέρος ὑψώθη- γραφικῆς τέχνης γίνονταν ἀληθινὲς

Οι Αθηναίοι επεφώλασσαν μιὰ ταν σὰν ενα αθέφιο παιχνίδι, διε- οὐφωμά της καὶ τὰ λόγια δὲν θὰ ἀποθεωτική ὑποδοχή χθὲς τὸ βρά- οωτάτο κανείς πῶς ἐπετυγχάνετο μπορούσαν νὰ δώσουν ἀκριδῆ ἰδέα ὅτὸ μεγάλο Ἑλληνα καλλιτέ- ὅλη ἐκείνη ἡ ἀκρίδεια καὶ ὅλο ἐ- οὕτε τῆς τελειότητος τῆς ἑομη-



Απὸ τὴν χθεσινὴν συναυλίαν: Ο κ. Μητρόπουλος ἐν μέσω τῆς ὁρχήστρας.

ταν μιὰ πανηγυρική βραδυά. Μιὰ δλόκληρη πόλις ύποδεχόταν ενα διαύγεια της έρμηνείας, που άνέπαιδί της που γύριζε θριαμβευτής, ήταν σάν τὰ παληὰ χρόνια, δταν ὑποδέχονταν ἕνα 'Ολιμπιονίκη: 'Ο Μητρόπουλος μᾶς γύριζε νικητής στὸν πιὸ ὡραίο καὶ τὸν πιὸ δύσκολο άγῶνα.

"Όταν ὁ ἀρχιμουσικός μας έμφανίσθηκε άνάμεσα στην δοχήστοα, χρειάσθηκε να περιμένη άρκετα λεττά για να μπορέση ν' άρχίση το τρόγραμμα. Τὰ χειροπροτήματα κου τὸν ὑπεδέχθησαν, δὲν είχαν τέ-

Μέσα σὲ μιὰ θοησκευτική σιγή. ἰοχίζει τὸ «Κοέντο» τοῦ Μπάχ, ἕγα μιχοδ άριστούργημα άπὸ τὴν Λαλό. Ἡ γοητεία ἔφθασε τὸ κοσειρά τῶν «χορικῶν» τοῦ μεγάλου δασκάλου, γραμμένο για έκκλησιαστικό δργανο καί μεταγραμμένο για όρχήστρα μὲ τρόπο ποὺ ἀποδίδει πραγματικά την μεγαλειώδη έντύ-πωσι τοῦ δργάνου. Ἡ δοχήστρα, έμψυχωμένη άπὸ τὴν δημιουργική πνοή τοῦ διευθντοῦ της, είνε άγνώριστη. Τὸ βαθύ θοησκευτικό αίσθημα που άναδίδεται άπ' αὐτή τή μουσική, μεταδίδεται στούς μουσικούς, περγάει στούς άκροατάς καί τούς καθηλώγει αίχμαλωτισμένους. σάν σὲ ἔνα ὅνειρο. 'Αλλά ἀκολουθεί τὸ Κουαρτέττο τοῦ Φράνα, ποὺ έκτελει δλη ή φάλαγξ των έγχός-δων μέ μιά ἀσύλληπτη ένότητα, μέ μιά ἄφθαστη ήχητική ἱσορρο-πία, μέ μιά ὅνειρώδη συνοχή. Ποιός θά μπορούσε νὰ ἰσχυρισθη πώς ἀφοῦ ἡ ἀρχική ἔμπνευσις τοῦ σινθέτη ήταν για τέσσερα δργα-να, δεν είνε σωστό να αποδίδεται να, σεν είνε σων δόσα τὰ λοιπά που ἀκοθμε σὲ τέτοιες έκτελέσεις καὶ ποὺ πιστεύω κι' ἐνὰ ἡ ἴδια; Ἡδῶ πού πιστεύω κι' έγω ή ίδια; δέν μπορούσε νὰ σκεφθή κανείς τίποτα. Παραπάνω ἀπ' ὅλα στεκόταν ή μαγική, ή τεράστια προσω-πεότης του Μητροπούλου, ή θέλη-σίς του. Ήταν μιὰ έρμηνεία που δέν θὰ έπτύχη ποτὸ τὸ τελειότε-ρο κουαρτέττο, ήταν μιὰ σωστή άναδημιουργία της καταπληκτικής αυτής συνθέσεως πού, άλλως τε, δέν θα άξιωνόμαστε ν' ακούσωμε ποτέ άλλοιῶς. Το ποῶτο μέρος ά-πεδύθη με όλο του το βαθύ θρησκευτικό αίσθημα, ένφ το δεύτε-οο, το θαυμάσιο έκεινο Σκέρτσο ή-

μα μιὰ φορά τη δύναμι καὶ τη διδε κάθε θέμα, κάθε φράσι, κά-

Υπάρχουν στιγμές που δέν χωρεί καμμιά σκέψες καὶ καμμιά κριτική, που ὁ ἄνθοωπος νοιώθει τὸν ἐαυτό του νὰ ἐκμηδενίζεται μπροστά στήν τέλεια Τέχνη καὶ ἴσως νάνε αὐτές οί πιὸ εὐτυχισμένες στιγμές τῆς ζωής μας. 'Αλλά χρειάζεται μιά τεράστια προσωπικότητα για να μεγαλόπρεπο, γαλήνιο, δραματικό, μας χαρίση τέτοια εύτιχία. Ένας μέσ' στη θερινή νύχτα συνεπαίρ-Μητοόπουλος.

'Ακολουθούσε ὁ «Μαθητευόμενος Μάγος» τοῦ Πὼλ Ντυκᾶς καὶ ἡ Εἰσαγωγή τοῦ «Βασιλέως "Υς» τοῦ

7-7-939

Ή Συμφωνική

στό Θέατρον Ήρώδου

Ο Μητρόπουλος έκανε ποινηγυ-

ρικὰ τὴν πρώτη ἐφετεινή ἐμφάνισι στὴ διεύθυνσι τῆς συμφωνικῆς μας ὀργήστρας στὸ θέατρον Ἡρώδου

τοῦ 'Αττικοῦ καὶ τὸ ἀθηναϊκὸ Κοινὸ ἔσπευσε σὲ σπάνιο συναγερμὸ

νά παρακολουθήση τη μουσική

ἐκτέλεσι τοῦ ἀγαπημένου του

μουσουργοῦ καὶ νὰ ἐκδηλώση μὲ

κάθε τρόπο τὴν ἀγάπη καὶ τὸν ἐν-

Ή ἀλήθεια είνε πώς ή συναυλία αὐτή τῆς συμφωνικῆς ὀρχήστρας ήτανε ἐξαιρετικὰ ἐπιτυχημένη.

"Ήδη ή βραδυνή ώρα, που είχεν όρισθῆ μετὰ τὶς δέκα, ἀπεδείχθη

πώς ήτανε, τοὐλάχιστο γιὰ τὶς θε-

ρινές συναυλίες, πολύ πιὸ κατάλ-

ληλη ἀπὸ τὶς ἀπογευματινές, ποὺ

ορίζονται συνήθως καὶ γιὰ τὶς θε-

Ηρώδου. Γιατί και ἀκουστικώς Ι

θουσιασμό του.

φωνικής "Ορχήστρας. Κοσμοσυς-ροή ἀφάνταστη. "Αλλες τόσες θέ-με τὶς καθώριες του γραμμές καὶ τὸ σεις ἄν εἰχε τὸ "Ωδείον Ἡρώδου, καλι δὲν θάμενε καμμιὰ ἄδεια. Ἡ-ἐνῷ στὸ τέταρτο ἐθαυμάσαμε ἀχό-καὶ μορφές, κάτι ποὺ ἔφθανε ὥς καὶ μορφές, κάτι ποὺ ἔφθανε ὧς τὸν πόνο καὶ συγκλονοῦσε τὰ μύ-

χια τῆς ψυχῆς. Τὰ χειροκροτήματα — πτωχὴ προσφορὰ — ξέσπασαν σὰν θύελλα. 'Ακροαταί και δοχήστρα δρθιοι, εύχαριστοῦσὰν τὸν μάγο ἀ**ρ**-χιμουσικό, κανένας δὲν ἐννοοῦσε **νὰ** κινηθη άπό τη θέσι του. Καὶ δ Μητρόπουλος ἐξάντλησε τοὺς θησαυρούς της γενναιοδωρίας του: Το Λάργκο τοῦ Χαίντελ ὑψώθηκε μέσ' στη θερινή νύχτα συνεπαίρνοντας άχόμα μιὰ φορά τοὺς φτωχούς θνητούς σὲ άλλες σφαίρες καί αποσπώντας τὰ πὸ εὐτυχισμένα δά κουα άπὸ πολλά μάτια...

ΑΛΕΞΑΝΔΡΑ ΛΑΛΑΟΥΝΗ

κερδίζει πολύ ή έκτέλεσι στίς νυχτερινές ώρες, χωρίς τους σχετικούς μικροθορύδους τῆς ἡμέρας, άλλά και ή άνεσις τῶν μουσικῶν τῆς ὀρχήστρας καὶ τῶν ἀκφοατῶν ἀκόμη συντελοῦν στὴν πληρέστερη ἀπόδοσι καὶ κατανόησι τῶν μουσικών ἔργων.

'Η άλήθεια όμως είνε πώς ή όρχήστρα κάτω ἀπὸ τὰ μαγικά χέρια του Μητρόπουλου ήτανε κυριολεκτικώς άγνώριστη. Σάν άτι πού ξαναβρήκε τὸν καβαλλάρη του, τὸν καβαλλάρη ποὺ ξέρει νὰ τὴν όδηγῆ μέσα ἀπ ὸτοὺς μαιάνδρους τῆς μουσικῆς στὰ ἀνώτερα ἐπίπεδα τῆς Τέχνης.

Στὸ πρόγραμμα ἔνα χορικὸ τοῦ Μπάχ καὶ τὸ περίφημο Κουαρτέττο τοῦ Φράνκ, διασκευασμένο για ὀρχήστρα ἐγχόρδων ἀπὸ τὸν κ. Μητρόπουλο. Όσο καὶ αν κατ' ἀρχὴν δὲν συμπαθῶ ἰδιαιτέρως τις διασκευές για δρχήστρα έργων έξω τοῦ κύκλου τῶν ὀρχηστρικών ἔργων, πρέπει ὅμως να άναγνωρίσω πώς ίδιαιτέρος τὸ Κουαρτέττο αὐτὸ τοῦ Φράνκ μὲ τὴν πλατειά του πνοή, μὲ τὴ θαυμαστή του πολυφωνία καϊ κυκλικὴ μορφὴ συνταιριάζεται θαυμαστὰ με τὸν ὅγκο τῶν ἐγχόρδων καὶ ἐταίριαζε πληρέσταπα μέσα στὸ πλαίσιο τοῦ ἀρχαίου θεάτρου. Ή ὀρχήστρα, μὲ τὸν κ. Βιολωνίνη έπὶ κεφαλῆς καὶ μὲ τὴ μιοναδικὴ έρμηνεία του Μητρόπουλοιυ, τὸ άπέδωσεν έξαιρετικά.

'Επίσης μοναδικές έκτελλέσεις ό «Μαθητευόμενος Μάγος» που Ντυκάς καὶ τὸ γνωστὸ «Λάργικο» τοῦ Χέντελ, διασκευασμένο γιιά συμφωνική δρχήστρα από το Μολινάρι, που ἀπετέλεσαν ἕνα εὐχάριστο, ὅσο καὶ συγκινητικό δοῶρο τοῦ Μητρόπουλου πρός το δδιαλεχτό ρινές συναυλίες στὸ θέατρο τοῦ του ἀκροατήριο.

ΜΑΝΩΛΗΣ ΚΑΛΟΜΟΣΙΡΗΣ

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'Αληθινό μουσικό άλλά καί κο-

Η ύπὸ τὸν Μητρόπουλον προχθεσινὴ συναυλία ⇒

'Αληθινό μουσικό άλλά καὶ κοσμικό γεγονός ή προχθεσινή συμφωνική συναυλία στό ὑποδλητικό πλαίσιο τοῦ θεάτρου 'Ηρώδου τοῦ 'Αττικοῦ ὑπὸ τὴν διεύθυνσιν τοῦ μεγάλου 'Ελληνος μαέστρου ποὺ ξαναείδε τὸ άθηναϊκό κοινό ὕστερα ἀπὸ ἐνὸς ἔτους ἀπουσία! 'Ο ἐνθουσιασμὸς τοῦ κοινοῦ ήταν μεγάλος ὅπως καὶ ἡ συγκίνησις του, άλλὰ φαντάζομαι πὼς καὶ ὁ κ. Μητρόπουλος θὰ αἰσθάνετο ίδιαιτέρα εὐχαρίστησι νὰ διευθύνη ἐνώπιου 'Αθηναίων ἀκροατών γιὰ τοὺς ὁποίεύχαριστησι να διευθυνη ενωπιού 'Αθηναίων άκροατών γιὰ τούς όποι-ους πάντα ήταν καὶ είνε τὸ χαΐδε-μένο παιδί! Θὰ προσέθετα καὶ ὁ άσωτος υἰός ὰν δὲν ἐγνώριζα καὶ ἐγὼ ὅπως καὶ πολλοὶ ἄλλοι ὅτι ἡ σχεδὸν ἀποχώρησις τοῦ Μητροπού-λου ἀπὸ τὶς συμφωνικές συναυλίες δέν ώφείλετο αποκλειστικώς είς την δική του θέλησι! Τὸ πρόγραμμα τής προχθεσινής συναυλίας περιεί-χε πολλή και καλή μουσική και ή έκτέλεσίς του από τήν όρχήστρα έ-ξαιρέσει μερικών έπιφυλάξεων που ζατρεσεί μερικών επτφύλαζεων πόν άφοροῦν ώρισμένας άταξίας τών πνευστών χαλκίνων καὶ ίδιως εἰς τὸ ώραῖο σκέρτσο τοῦ Πὸλ Ντυ-κὰς «'Ο μαθητευόμενος μάγος» ὑ-πήρξεν ὑποδειγματική. Όμολογώ πήρξεν ὑποδειγματική. Όμολογῶ ὅτι δὲν καταλαδαίνω καθόλου γιατί ό κ. Μητρόπουλος μας έδωσε στην αρχή του προγράμματος ως όρεκτικό μιὰ άρκετὰ περίεργη καὶ κα-κότεχνη διασκευή του Κρέντο τοῦ Μπάχ εὐτυχῶς σύντομη. Ἐπίσης προτιμούσαμε ἴσως ἀντὶ τῆς ἀληθιθαυμασίας διασκευής για όλα να σαυμασίας οιασκευης για ολός τὰ ἔγχορδα, τοῦ κουαρτέττου εἰς ρε τοῦ Κ. Φράνκ ἀπὸ τὸν κ. Μητρόπουλο, ν' ἀκούαμε τὴν συμφωνία τοῦ ἰδίου συνθέτου μὲ τὴν ὁποίαν ἄλλωστε συγγενεύει κατὰ πολὺ τὸ ἐν λόγω κουαρτέττο. Έπαναλαμδάνω πώς ή μετ' άπολύτου εύλαδείας διασκευή της άριστουργηματικής σελίδος του Βελγογάλλου συνθέτου άπο τον Ελληνα μουσικόν ήταν θαυμασία καὶ ἡ ἐκτέλεσις ἀπολύτως εξαίρετος. Έπειτα εὐκαιρίαι ν' ἀκούη κανεὶς αὐτὸ τὸ ώραῖο ἔργον εἶνε σπάνιαι στὰς 'Αθήνας καὶ αὐτὸ έξηγεῖ καὶ τὴν ἐκλογὴ τοῦ κ. Μητροπούλου καὶ τὴν ἐπιτυχία ποὺ είχε μ' όλο τὸ μάκρος πού τὸ χα-ρακτηρίζει. Περιέχει ἄλλωστε μέρη τόσον έλκυστικά, τόσων πρωτό-τυπα καὶ ἀσυνήθη είς την Τεχνοτυπα καὶ ἀσυνήθη είς τήν Τεχνο-τροπίαν τοῦ Φρὰνκ, σὰν τὸ σκέρ-τσο λόγου χάριν τὸ ἐνθυμίζον Μπερλιὸζ — σκέρτο τῆς Βασιλίσ-σης Μαμπ. Ρωμαΐος καὶ Ἰουλιέτ-τα — ὥστε κρατεῖ τὸ ἐνδιαφέρον τοῦ κοινοῦ, τὸ ὁποῖον ἐξέσπασε σὲ ἐνθουσιώδη χειροκροτήματα ὕστερα ενθουσιωση χειροκροτηματά υστερα άπὸ τὴν λαμπρὰν ἐκτέλεσι ἀπὸ τὴν ὀρχήστρα τῆς ὁποίας τὰ ἔγχορδα ἱδίως είνε άξια θερμῶν ἐπαίνων. Ἡ ἔρμηνεία τοῦ «Μαθητευομένου μάγου» ἀπὸ τὸν κ. Μητρόπουλον ἦ-ταν ἀπολύτως θαυμασία καὶ θὰ ἔλέγαμε τὸ ίδιο καὶ γιὰ τὴν ὀρχή-στρα ἄν δὲν μᾶς τὰ χαλούσαν λιγάκι δπως γράφω παραπάνω με-ρικά χάλκινα πνευστά. Η είσαγω-γὴ του «Βασιλέως του "Υς», μιᾶς ωραίας συμφωνικῆς σελίδος κτισμέ-συμφωνική μας όρχήστρα, μάλιστα ουμφωνική μας ορχηστρα, μαλιστα δταν παίζεται τόσον ώραία δπως προχθές. Στὸ τέλος τῆς συναυλίας καὶ ἐκτὸς προγράμματος μιὰ ἐπιτη-δεία διασκευὴ τοῦ γνωστοῦ «Λάρ-γκο» τοῦ Χαῖντελ — δὲν γνωρίζω ἀπὸ ποῖον μουσικὸν — ἐνθουσίασε μέχρι, φορνίτιδος τὸ ἀνρουσίασε μέχρι, φορνίτιδος τὸ ἀνρουσίασε από ποίον μουσικόν — ένθουσίασε μέχρι φρενίτιδος τὸ ἀκροατήριον. Τὸ βέδαιον εἴνε πώς ὁ διασκευαστής — μήπως εἶνε ὁ ἴδιος ὁ κ. Μητρόπουλος; — ἐπεξειργάσθη τεχνικώτατα καὶ μὲ βαθειὰ γνῶσι τοῦ στὸλ καὶ τοῦ πνεύματος τοῦ συνθέτου. Ἡ μελωδία αὐτὴ τοῦ Χαῖντελ ἀποτελεῖ μέρος τοῦ ρετσιτατίσου καὶ ἄρια, ἀπὸ τὸ μελόδραμα «Ξέρξης», παίζεται δὲ συνήθως ὡς σόλο βιολιοῦ συνοδεία ὀρχήστρας ἢ πιάνου. Ὁ διασκευαστής ἐπαναλαμβάνει τὴν μελωδία τρίς: τὴν ἐκη πιανου. Ο οιασκευαστης επανα-λαμβάνει τὴν μελφδία τρίς: τὴν ἐκ-θέτουν κατὰ ποῶτον τὰ ξύλινα πνευστὰ, ἀκολούθως τὴν παίρνουν τὰ ἔγχορδα — ἀξιόλογος ὁ κ. Βο-λωνίνης ὡς σολίστας — Βιολιὰ ὑ-ποστηριζόμενα ἀπὸ τὰ ἄλτι, τὰ Βι-ολοντσέλλα καὶ τὰ ἀρπὲζ τῆς ἄρπας καὶ τελειώνει τὴν τρίτη φορὰ σ' ἔνα κρεσέντο ἀπὸ ὅλη τὴν ὁρχήστρα μηδὲ τῶν κρουστῶν ἐξαιρουμένων θριαμβευτικό καὶ είς ά-

'Ιωάννης Ψαρούδας

κρον έντυπωσιακόν. Ίσως νά ύ-

πάρχη λίγος καμποτινισμός στή διασκευή αὐτή, είνε όμως τόσον συ-7-939 HOUGIKH KIVHOIS

συναυλία είς τὸ 'Ωδεῖον 'Ηρώδου ΆΤΤΙΚΟῦ

Μετά άποι σίαν ένος περίπου έτους ο Δηπητριος Μητρόπουλος μάς μετέδωσε και πάλιν προχθές τον παλμόν του μέσα είς τον
μοναδικόν χώρον τοῦ άρχαίου 'Δδείου.

'Η τέχνη τοῦ Μητροπούλου είνε τόσον
προσωπική, ώστε ἡ ὅλη καλλιτεχνική έκδηλωσίς του ἀπό τῆς άρχης τοῦ σταδίου του
δως σήμερα ν' ἀποτελή ἔν ὅλον ἀδιάσπαστον. Ένας χρόνος πραγματικής ἀδιάκοπου έργασίας, ὅπως αὐτός, τὸν ὁποίον ἐπέρασεν ὁ "Ελλην ἀρχιμουσικὸς είς τὴν
'Αμερικήν, μὲ τὴν συνεργασίαν ἀξίων μουσικών καὶ λαμπρῶν έκτελεστῶν, είνε χρόνος γόνιμος καθ ὅλα, χρόνος, ὁ ὁποίος ἀφῆκε κάτι, ὁ ὁποίος ἐφερε τὸν καλλιτέχνην
πλησιέστερα πρὸς τὰ ἱδανικά του, χρόνος
πραγματικής προόδου καὶ έξελίξεως, Καὶ
ὅμως, διὰ νὰ τὸ ἀντιληφθῆ κανείς αὐτὸ ἐπρεπε νὰ προσέξη πολύ είς τὰς ἐλαχιστοτέρας ἀκόμη λεπτομερείας εἰς τὴν καλλιτέχνιγόν καὶ προγραμματος μάγος» ἀπεδθθη μὲ πραγματικήν λεπτότητα καὶ ἀκρίδειαν. 'Ο κ. Μητρόπουλος κατώρθωσε
ρας ἀκόμη λεπτομερείας εἰς τὴν καλλιτέχνιγόν κόμη λεπτομερείας εἰς τὴν καλλιτέχνι-

Towia



Ο κ. Μητρόπουλος διευθύνων την συμφωνικήν δρχήστραν κατά την προχθεσινήν συναυλίαν είς τὸ "Ωδεῖον "Ηρώδου τοῦ "Αττικοῦ

Το κ. Μητροπουλος δευθύνων την συμφωνικήν δρχήστραν κατά την προχθεσινήν συνακή τραμή» παρέμενε και θε παραμένη πάντοτε η αυτή. Η προσωπικότης του κ. Μητροπουλου θ' στοτκήρ πάντοτε το μεγάλο σχονευτηρουν τής Λεπτομερίας.
Ποσο λεπτό πρέπει να είνε το μητροποίλου που δυσχερούς σπό πασης πλευράς μουπόλολο την διαμένες.
Το κοινόν έπεφιλατε προχθές είς τον πέλλητα αρχιμουσικόν τένθουπούλη πρόγματι το ποδοχήν και ή δλη συναιλία σπετέλεσε είνα το μητροποίλου του πολική και με το ποδοχήν και ή δλη συναιλία σπετέλεσε είνα το μητροποίλου του πολική και με το ποδοχήν και ή δλη συναιλία σπετέλεσε είνα το μητροποίλου του πολική και γάζει αὐστηρῶς ἀπὸ τὴν προσωτικότητα τοῦ εκτελεστοῦ, καθρεπτίζει καὶ συμπληρώνει συναμα μὲ τὴν ὁμαδικὴν, μεταξῦ τῶν τεσσάρων μουσικῶν συνενόστιν καὶ μελέτην, καὶ τὰς προσωπικότητας τῶν άλλων. Κάθε έκτελεστὴς εἰς τὴν μουσικὴν δωματίου είνε σολίστ μὲ «αὐθύπαρκτον» καλλιτεχνικὴν ζοὴν καὶ δρᾶσιν, μὲ ἱδίαν καλλιτεχνικὴν προσωπικότητα, ὑποτεταγμένος ὅμως αὐστηρῶς εἰς τὸ σύνολον. "Ενα κρᾶμα δηλαδή προσωπικῆς καὶ δμαδικῆς καλλιτεχνικῆς ένεργείας καὶ ἐξωτερικεύσεως. Πῶς είνε τώρα δυνατὸν νὰ κατορθωθή τοῦτο, δταν οἱ ἐκτελεσταὶ είνε πενῆντα καὶ όταν τοὺς ὁδηγεῖ, κατ' ἀνάγκην, ἔνας ἐρμηνευτής, ἀπὸ τὸν ὁποῖον πηγάζουν ὅλαι αὶ ἐσωτερικαὶ διαθέσεις καὶ οἱ παλμοὶ διὰ

δημιουργού του μέχοι του τελευ-ταίου συνεργάτου πάντες άφιερώνουν είς αυτό την ψυχήν των. Είς αυτήν την σχέψην όδηγεί ή έντύ-τωσις από την άλησιώνητον, την ποσες από την αληπιονητόν, την άπαράμμλον βοαδιάν, που μάς ε-δοσεν δ μεγάλος ιπέστρος μας, Δημ. Μητρόπουλος, προχθές εἰς τὸ 'Ωδεῖον 'Ηρώδου τοῦ 'Αττικοῦ. Οἱ μουσικοὶ ἐντερέδησαν ἐαυτούς. τὸ ἐκλεκτὸν κοινόν, που παυηκολού Onos the ouvardiar, Edide the evτύποσιν άνθρώπων, που έχοινωνουσαν με την ψυχήν των των μυστηοίων τής θείας Τέχνης, ή μετώδο σις τής συναυλίας διά του Ραδιο-φωνιχού μας Σταθμού ήτο δσον μπορούσε καλλιτέρα, δ Μητρόπου-λος — μπορεί να τό ημ κανείς αὐ-τό για τό μεγάλο καλλιτέχνη, άφοῦ δρόμος της Τέχνης είνε άτελείωτος — άτεχάλημε νέαν δύναμιν, που ώς διά μαγείας μετεμάρηωσε έκτελεστάς και κοινόν, τους απέστα από την καθημιερινήν πεζότητα καί τους ανεδαζε σε ψηλότερα πίπεδα, σε επίπεδα πνευματικά, έπιπεδα, σε έπιπεδα πνευματικα, δτου ζή κανείς με την ήπιχή του, τέλος αύτος 6 οὐσανὸς ηπλόγησε την λειτουργίαν έκείνην εἰς τον ναὸν τῆς Τέχνης καὶ μᾶς ἔδωσε μιὰ βραδυά δροσερή, διάφανη, ό-λόφωτη, που θα μείκη άλησμόνητη. Έτσι ἡ ἀνάμνησης τῆς βραδυάς έκείνης μᾶς φέρει μιὰν εἰκόνα, εἰς τὴν δισίαν ὅλα ἦσαν ὁμιορηία καὶ γαλήγη, ἕνα αζοθικα χαρά γαλήνη, ένα αίσθημα χανά το οποίον δλα συνέδαλλον να την καταστήσουν έντον

φήμης μαέστρος κ. Δ. Μητρόπουλος, σὲ τελευταία του φωτογραφία, που ἀφιερώνει στά «Παρασκήνια»,

Μιὰ φωτογραφία ἀπὸ τὴ δεύτερη Συναυλία τῆς Συμφωνινῆς 'Ορ χήστρας του 'Ωδείου 'Αθηνών, που δέθηκε την περασμένη Τετάρτη τὸ δράδυ στὸ «Θέατρο Ἡ ρώδου τοῦ Αττικού» και ὑπὸ τὴν διεύθυνσιν του χ. Δ. Μητροπούλου,

H KPITIKH ΤΗΣ ΜΟΥΣΙΚΗΣ

ΤΟΥ Κ. Θ. Δ. ΚΑΡΥΩΤΑΚΗ

νῶν, ὑπὸ τὴν διεύθυνση τοῦ κ. Μητροπούλου, αν έξαιρέσει κανείς τη βλητικότατες άρμονίες και την τεπολυπαιγμένη και κοινότυπη είσαγωγή τοῦ Λαλὸ «Βασιληᾶς τοῦ Υ» είχε πολύ ἐνδιαφέρον, ἀφοῦ ἐκτός ἀπό τὸ συμφωνικὸ σκέρτσο τοῦ Ντυκὰ «ὁ μαθητευόμενος μάνος» περιλαμβάνει καὶ δυὸ πρῶτες ἐκτελέσεις: τὸ κρέντο τοῦ Μπάχ καὶ τὸ κουαρτέτο σὲ ρὲ μεῖζον τοῦ Φράνκ, μεταγραμμένο γιὰ όρχήστρα έγχόρδων άπὸ τὸν κ. Μητρόπουλο. Τὸ μεγαλύτερο ὅμως μέρος τοῦ ἐνδιαφέροντος τοῦ ἐκλεκτοῦ κοινοῦ τράβηξε ή ἐμφάνιση τοῦ "Ελληνος μαέστρου ϋστερα άπὸς ἔτους ἀπουσία στὸ ἐξωτερικό, καί νοσταλγό τῆς μεγάλης του τέχνης κατέκλυσε τὴ περασμένη Τετάρτη τὸ ἀρχαῖο θέατρο γιὰ νὰ τὸν χειροκροτήση μὲ τὸ μεγαλύτεςο ένθουσιασμό.

Δὲν είνε ἡ εὐκαιρία νὰ ἐξαρθῆ ἀπὸ τὴ στήλη αὐτὴ ἡ προσωπικότης του Ιδιοσυγκρασία καὶ τὸ ἐκλεπτυσμένο μουσικό ταμπεραμέντο του. Οἱ ἑρμηνεῖες του μπορεῖ νὰ μὴν έχουν πάντα τη σφραγίδα της σχολαστικής άκριδείας, άσφαλῶς κ' ἐνδιαφέρον.

νευρικότητα, κυρίως τῶν χαλκίνων δργάνων, τὸ «κρέντο» ἀπὸ τὴ σειρὰ τῶν χορικῶν γιὰ ἐκκλησιαστικὸ ὄργανο τοῦ Μπάχ· γρήγορα ὅμως άνέκτησε τὴ ψυχραιμία της καὶ στὸ κουαρτέτο τοῦ Φράνκ. ἐκτέλεση ἀπὸ τὴν ὀρχήστρα έγχόρ νε φυσικό νὰ χάνη κάτι ἀπό τὴ λεπτότητα καὶ τὴν ἐντιμιτέ της ὅκαὶ παίζει μάλιστα στὸ ϋπαιθρο ώς τόσο ή προχθεσινή ἐκτέλεση ὅχι μόνο μ' ἐσυμσιλίωσε μὲ τὴ «μόδα» ατὐτὴ ἄς ποῦμε τῆς ἐποχῆς στοος δείχνει ίδιαίτερη προτίμηση, άλλὰ καὶ ὡς ἔργο ευρισκα πώς ἢταν ἀπόλυτα κατάλληλο γιὰ τὸ ὑποβλητικώτατο περιβάλλον τοῦ άρχαίου θεάτρου. "Εργο ώριμότητος τὸ κουαστέττο τοῦ Φράνκ θεωρείται ἀπὸ πολλούς μεταξύ τῶν ὁποίτὸ ἀριστούργημα τῆς μεταμπετοδε νικής μουσικής δημιουργίας. "Ενα

Τὸ πρόγραμμα τῆς 6΄ καλοκαι- ἔργο δαθειᾶς ἐσωτερικότητος μὲ ρινῆς συναυλίας τοῦ 'Ωδείου 'Αθη- τὴ μυστικόπαθη ἔμπνευση, τὴ γερή άρχιτεκτονική του, τὶς ὑποχνική χρησιμοποίηση τῶν ὁργάνων. Τὸ πρῶτο μέρος μὲ τὴς θεματικές του άντιθέσεις, τὸ σκέρτσο άληθινός χορός συλφίδων, τὸ λαργκέττο γεμάτο απλότητα καὶ είλικρίνεια καὶ τέλος τὸ φινάλε στὸ ὁποῖο περ νοῦν διαδοχικά ὅλα τὰ θέματα ποὺ άκούσθησαν στὰ προηγούμενα μέρη, ἀπεδόθησαν μὲ πλούσια ἡχητικότητα καὶ ὁμοιογένεια ἀπὸ τὰ ἔγ χορδα, κ' οἱ ώραῖες χρωματικές μεταπτώσεις κ' ή ἀνάγλυφη ἀνάδειξη τῶν θεμάτων ἤσαν τὰ κυριώτερα σημεία της έπιτυχίας της έκτελέσεως τοῦ κουαρτέττου αὐτοῦ, στό όποιο ό κ. Μητρόπουλος έδωσε όλη τὴ ψυχή του καὶ τὸ μέτρο τῆς ἐκπληκτικῆς του ίδιοφυΐας.

Αντίθεση πρός τὸ σεραφικὸ αὐτὸ κουαρτέττο τοῦ Φράνκ ἀποτελοῦσε τὸ σκέρτσο τοῦ Ντυκά ἀπάνω σὲ τοῦ κ. Μητροπούλου, ἀφοῦ ἀπὸ μιὰ μπαλλάντα τοῦ Γκαῖτε «'Ο μακαιρό πιὰ ή φήμη του έχει ξεπερά- θητευόμενος μάγος». Στὴν περισει τὰ στενὰ σύνορα τῆς πατρίδος γραφική αὐτή σελίδα μὲ τή χιουτου, ἔως καὶ πέρα ἀπὸ τὴν ἄλλη μοριστική της ἔμπνευση, τὴς τολέχθη τοῦ 'Ατλαντικοῦ, Μουσικὸς μηρές άρμονίες καὶ τὴ σπινθηροδό «ράτσας», γεννημένος με το δαιμό- λο ενορχήστρωση μεταφέρεται δ νιο τοῦ διευθυντοῦ τῆς ὀρχήστρας, ἀκροατής χάρις στη θαυμαστή τέδ κ. Μητρόπουλος συνεπαίρνει κυ- χνη τοῦ Γάλλου συνθέτη καὶ μὲ τὴ ριολεκτικώς τούς μουσικούς τῆς δοήθεια τοῦ προγράμματος στὸ κό όρχήστεας του καὶ τὸ πιὸ δύσκολο σμο τῶν μαγγανειῶν καὶ τῶν καάκουα άκροατήριο με τη φλογερή κῶν πνευμάτων. Χαρακτηριστικώτατο τὸ θέμα τοῦ μαθητευομένου μάγου ποὺ ἐκτελεῖται ἀπὸ τὰ τρία φαγκόττα καὶ ἡ «ἐπίκληση» ἀπὸ τὰ χάλκινα ὅργανα ὡραιότατο ὡς τρουβάγι. ή δρμητική Ιδιοσυγκρα διιως έχουν δημιουργική πνοή και σία τοῦ Μητροπούλου ήταν ὅ,τι ἐκάτω ἀπὸ τὴ διεύθυνσή του κ' ἡ χρειάζετο γιὰ ν' ἀποδοθῆ μ' ὅλη πιό άναιμική μουσική παίρνει ζωή τή ρυθμική ζωντάνεια και τό σωστό ὕφος ή σπαρταριστή αὐτή σελίδα. "Ισως μόνο τὰ φόρτε τῶν Στὴν ἀρχὴ τῆς συναυλίας ἡ ὁρ- σελίδα. "Ισως μόνο τὰ φόρτε τῶν χήστρα ἔδωσε, ἴσως μὲ κάποια χαλκίνων ὀργάνων νὰ ἐκάλυπταν σὲ μερικά σημεία την δρχήστρα, αὐτὸ όμως είνε ζήτημα άκουστικής του θεάτρου, που ἀσφαλῶς θὰ ἔχη ὑπ* όψη του ὁ Μητρόπουλος στὸ μέλλον γιὰ τὴν ἀνάλογη κατανομή τοῦ ή ήχου.

Ελάχιστο μουσικό ἐνδιαφέρον δων ήταν άληθινά άριστουργηματι- παρουσίαζε ή είσαγωγή «Βασιλη» κή. Δὲ συμπαθῶ κατ' ἀρχὴν τὶς με- ᾶς τοῦ 'Y» τοῦ Λαλό, μὲ τὴν ὁποία ταγραφές καὶ ίδίως όταν πρόκει- ἔκλεινε τὸ πρόγραμμα. Εὐτυχῶς ται γιὰ μουσική δηματίου ποὺ εί- τὸ Κοινὸ ἀποζημιώθηκε μὲ τὴν ὡραία έρμηνεία της είσαγωγής ούτῆς, ὔστερα ἀπὸ τὴν ὁποία ἀνειιέταν πολιτογραφήται στην όρχηστρα νοντο φυσικά τά αὐθόρμητα καὶ ζωηρότατα χειροκροτήματα τῶν θαυμαστών τοῦ Ελληνος μαέστρου. έσυμοιλίωσε με τή Πρωτότυπη ή ίδέα τοῦ κ. Μητρομας, στήν όπαία ὁ Ελλην μαέ- πούλου νὰ δώση στὸ τέλος ὡς μπὶς μιά έπιτυχη σὲ ήχητικότητα καί μεγαλοπρέπεια έκτέλεση τοῦ λάργκο τοῦ Χαῖντελ, πολὸ φοδούμεθα όμως μήπως ή άρχη αὐτη ἀποτελέση κακό προηγούμενο και για την δρχήστρα στὸ 'Αθηναϊκό Κοινδ ων κι' ὁ μαθητής του Ντ' "Εντύ ώς πού είνε γνωστό γιὰ τὴν ἀπληστία

του σὲ τέτοιες ἐπαναλήψεις. Θ. Δ. ΚΑΡΥΩΤΑΚΗΣ

Μουσικά σημειώματα

■Β' συμφωνική τῆς ὀρχήστρας είς το θέατρον 'Ηρώδου 'Αττικοῦ

Τοῦ μουσουργοῦ κ. Δ. Λεβίδη

κῆς ὀρχήστρας τῆς θερινῆς μουσικῆς περιόδου προσείλκυσεν ὅλως κης περίοσου προσείκουεν ολως ίδιαιτέρως το ἐνδιαφέρον τοῦ κοι-νοῦ διότι ὁ «ἀρχιμουσικὸς» αὐτὴν τὴν φορὰν ἦτο ὁ Ἑλλην Μητρόπου-λος. Τὸ θέατρον τοῦ Ἡρώδου ᾿Ατλος. Το σεατρον του πληρες ή τικού ήτο ἀσφυκτικώς πληρες ή δε γενομένη ύποδοχή είς τον Ελ-ληνα άρχιμουσικόν άνταξία τῆς διεθνούς φήμης του. Διά τὸ πρόγραμ-μα δὲν δυνάμεθα νὰ εἴπωμεν ὅτι ἢ-το ἀντάξιον οὕτε τῆς σοδαρότητος τον συμφωνικών συναυλιών ούτε και της ζηλευτής φήμης του Έλληνος άρχιμουσικού άλλ' ότι ήτο μάλλον «πρόγραμμα λουτροπόλεων» δπως όνομάζονται ξξω τα τοιούτου είδους προγράμματα. Πάντως ἀπὸ μουσικής αποδόσεως και έκτελέσεως ή συναυλία αύτη είχε τοιαύτην θριαμθευτικήν επιτυχίαν ώστε και ό πλέον κακόπιστος άλλα καί ο πλέ-ον μεμψίμοιρος να άποστομωθή προ τής ίδιοφυΐας τοῦ Ελληνος άρχι-

μουσικού. Τῷ ὄντι ὁ κ. Μητρόπουλος ὑπῆρξε διὰ μίαν ἀκόμη φορὰν ἄφθαστος εἰς τὴν έρμηνείαν τῶν πέντε τόσον διαφορετικών έργων του προγράμματος (συμπεριλαμβανομένου και τοῦ Λάργκο τοῦ Χένδελ, ὅπερ ἐξε-τέλεσεν εἰς τὸ τέλος τῆς συναυλίας «ἐκτὸς προγράμματος»). Ἡ ἐπιρροὴ δὲ τοῦ μεγαλοφυοῦς ταλάντου του είνε τόσον ζωηρά είς τούς μουσικούς της όρχήστρας, την όποίαν διευθύνει ώστε να διαισθάνεται ό άκροατής κάτι τι τὸ ψυχικὸν ἐνιαῖον μεταξὺ τοῦ ἀρχιμουσικοῦ καὶ τῶν ὑπ' αὐτὸν ἐκτελεστῶν του. Ἡ ψυχική αΰτη ένότης, ή δημιουργουμένη ὑπὸ τοῦ ἀρχιμουσικοῦ εἶνε καὶ τὸ ὅλον μυστήριον έφ' οδ βασίζεται τὸ τάλαντον τὸ ἀδιαφιλονείκητον ένὸς μεγάλου καλλιτέχνου, ένὸς μεγά-λης όλκῆς άρχιμουσικοῦ. Παρά τὸ θεάρεστον ὅμως αὐτὸ τόλαντόν του διατί ὁ κ. Μητρόπουλος ἐπιμένει νὰ παρουσιάζη ἐκάστοτε εἰς τὰ προπαρουσιαζη εκαστοτε εις τα προ γράμματά του διασκευάς κουαρτέ-των κλασικών; Δέν φανταζόμεθα ό-τι ὁ διαπρεπής "Ελλην άρχιμουσι-κὸς θέλει νὰ ἀκολουθήση τὴν νοσηράν αὐτὴν «μόδαν» μερικών κούφων ξένων συναδέλφων του οίτινες νομίζουν ότι διὰ τοῦ τρόπου αὐτοῦ θὰ καινοτομήσουν. Δέν δυνάμεθα ἀφ έτέρου να παραδεχθώμεν ότι παρουσιάζων ύπο τοιαύτην μορφήν τά κλασικά κουαρτέττα θὰ δυνηθῆ νὰ τὰ ἐπιδάλη εἰς τὸ κοινὸν διὰ τῆς βίας διότι, — λέγει — ὁ κόσμος δέν ἀρέσκεται νὰ πηγαίνη πλέον είς συναυλίας «κουαρτέττων», κινδυνεύουν δὲ ούτω νὰ ταφῶσι τὰ κλασικά

Ή δευτέρα συναυλία τῆς συμφωνι- , αὐτὰ δημιουργήματα. Κατὰ τὴν τα πεινήν μας γνώμην ή λογική είνε μία: έὰν δηλαδή ὁ κόσμος δὲν ἀρέσκεται νὰ πηγαίνη ν' ἀκούη τἡν γνησίαν αὐτῶν ἐκτέλεσιν εἰς τὰς συναυλίας «κουαρτέττων» σημαίνει ότι: ἢ προτιμᾶ τὴν ποικιλίαν τῆς όρχήστρας ή — ὅπερ ἀτυχῶς καὶ ἀληθέστερον — ὅτι τὰ πλεῖστα τῶν έν λόγω ἔργων ἔχουν «κάποιο κουσοῦρι» τὸ ὁποῖον διὰ τὴν ἐποχήν μας καταντά άνιαρὸν καὶ άνυπόφορον καὶ «διώχνει» πλέον τοὺς ἀκροατάς άντι νὰ τούς προσελκύη. Τὸ «κουσοῦρι» λοιπὸν αὐτὸ δυστυχῶς ύπάρχει καὶ ἔχομεν τὸ θάρρος νὰ τό ξεσκεπάσωμεν και να τό διατυμπανίσωμεν χάριν τῆς ἀληθείας. Τὸ «κουσοῦρι» αὐτὸ είνε ἡ μακροσκελεστάτη μουσική ἀνάπτυξις, ή πο-λυλογία δηλαδή ἐντὸς ἐνὸς πολὺ περιωρισμένου κύκλου ή ὁποία πρὸ περιωρισμένου κοκλου η οποίο προ πεντήκοντα άκόμη έτων ήτο ύπο-φερτή, σήμερον όμως είνε αὐτό-χρημα άνυπόφορος, έκτὸς έλαχίχρημα άνυπόφορος, έκτὸς έλαχίστων έξαιρέσεων ώς λ. χ. τῶν κουαρτέττων τοῦ Μπετόβεν καὶ μερι-κῶν ἄλλων. Ἡ ἀνία ὅμως αὕτη τὸ «κουσοῦρι» δηλαδή ὅπερ ἐμφωλεύει είς τὰ έν λόγω ἔργα - δὲν άποφεύγεται μὲ μίαν «διασκευήν» δι' ἔγχορδον ὀρχήστραν, ἀπόδειξις ὅτι ἡμεῖς ἐμετρήσαμεν (κατὰ τὰ πεντήκοντα λεπτά άτινα διήρκεσεν ή έκτέλεσις τῆς «διασκευῆς» τοῦ Κουαρτέττου εἰς ρὲ τοῦ Φρὰγκ) περὶ τὰ 400 σιγαρέττα «τινα ἡνάφθησαν είς τὰς τρεῖς μόνον κερκίδας αἴτινες ὑπέπιπτον εἰς τὴν ὅρασίν μας, όταν δὲ ἐπὶ τέλους τὸ ἔργον έτελείωσεν, δλόκληρος ὁ κόσμος ήσθάνθη μίαν άνακούφισιν ή όποία ήτο καταφανεστάτη και διά τὸν πλέον δύσπιστον ὑποστηρικτὴν τοῦ ἐναντίου. Θὰ ἐννοούσαμεν περισσότερον λογικήν, μίαν πλήρη ένορχήστρωσιν ένὸς τοιούτου έργου, οπόταν πλέον πλείστοι άλλοι συντελεσταί θὰ συνέτειναν ἴσως ώστε οι όλιγώτερον έπίμονοι έκ τῶν άκροατών να κεντηθώσιν ύπὸ τῆς περιεργείας διά ν' ἀκούσουν τὸ «δι-ασκευασθέν» ἔργον ὑπὸ τὴν αὐθεντικήν του μορφήν, δηλαδή ὡς κου-αρτέττον μὲ τὰ γνωστὰ τέσσαρα έγχορδα δργανα.

Μήπως άπὸ τοῦ αὐτοῦ καλοῦ καὶ άγαθοῦ πνεύματος δρμώμενοι οί διάφοροι ἐπιφανείς άρχιμουσικοί φιλαρμονικών δέν ένοργανώνουν τόσα και τόσα άθάνατα μουσικά κειμήλια διά νά τά καταστή σουν γνωστά εἰς τὸ πολὺ κόινὸν καί, δλίγον κατ' δλίγον, νὰ τοῦ δια-πλάσουν τὸ αἴσθημα τῆς μουσικῆς εἰς τρόπον ώστε νὰ τὸ κάμουν νὰ ζητήση πλέον μόνον του ν' ἀκούση τὴν «αὐθεντικὴν» ἔκδοσιν τοῦ μουσικοῦ ἔργου μὲ τὸ ὁποῖον ἔκαμε τὴν γνωριμίαν; Αλλοίμονον ὅμως ἐάν, ἐπιφανεῖς ἀρχιμουσικοὶ τῶν μεγάλων έπισήμων συμφωνικών συ-ναυλιών άκολουθήσουν τὴν σφαλερὰν σκέψιν τοῦ προπαγανδισμοῦ τῆς μουσικῆς «δωματίου» δι' ἀναλόγων μεταγραφών! Τότε κινδυνεύοουναυλίας καμμίαν κλασικήν σονάταν πιάνου, ἐκτελουμένην ἀπὸ 20 πιανίστας ταὐτοχρόνως και διευθυνομένην ἀπὸ ἐπιφανῆ ἀρχιμουσικόν μὲ τὴν δικαιολογίαν ὅτι ὁ κόσμος βαρύνεται νὰ πηγαίνη ν' ἀκούση τ' ἀθάνατα αὐτὰ ἔργα εἰς τὰ «ρεσιτὰλ» πιάνου! "Όχι, χιλιάκις όχι! Τοιαθται δικαιολογίαι δέν χωροῦν εἰς τὴν καθαρόαιμον μουσικὴν τέχνην. Ἡ μουσική, εἰς τὰς μεγάλας ἐπισήμους συναυλίας ὀφείλει νά παρουσιάζεται πάντοτε ὑπὸ τὴν μορφήν, τὸ πνεθμα καὶ τὴν έρμηνεί αν με τὰς ὁποίας ἐγράφη ἀπὸ τοὺς έκλιπόντας μουσουργούς, ή δ' άλλως κινδυνεύει να χάση το αύθεντικόν της κύρος το όποιον είνε και το χαρακτηριστικόν πλαίσιον της δόξης εκείνης ήτις την κατέταξεν ή τὴν κατατάσσει είς τὴν ἀθα-

ΔΗΜ. Κ. ΛΕΒΙΔΗΣ

Kadunepin 'Απόσπασμα 16 -7 -939 Χρονολογία

MOYTIKAI KPITEIT

ΑΙ ΣΥΜΦΩΝΙΚΑΙ ΣΥΝΑΥΛΙΑΙ ΕΙΣ ΤΟ ΩΔΕΙΟΝ ΗΡΩΔΟΥ ΤΟΥ ΑΤΤΙΚΟΥ

YNO TOY K. ALEX THURNEYSSEN

τέχνου καὶ εὐφυοῦς παλαιοῦ της ἄρ- τὴν ἔκφρασιν. ρισσότερο ἀπὸ ἀπλῶς ἐγχώριον.

παρελθόν καὶ γιὰ τοὺς λόγους, ποὺ άπετέλεσαν τὰ έμπόδια. Ἡ άρχὴ ἔγινε καὶ έχαιρετήθηκε άπὸ τὸ κοινὸ μὲ ὁλόψυχο ἐνθουσιασμό. "Ας ἐλπίζουμε, ὅτι θὰ ἔχη τὴν γόνιμη συνέχειά της. Αὐτὸ εἶναι τὸ πρῶτο γεγονός, ποὺ εὐχόμαστε νὰ χειροκροτήσουμε μὲ ἰκανοποίησι καὶ εύγνωμοσύνην ἀπὸ τῆς στήλης αύ-

Τὸ δεύτερον εἶναι ἡ ἐμφάνισι τοῦ Δημήτρη Μητροπούλου. Αὐτὴ τὴ φοπερισσότερο καιρό, άπὸ ὅσο φανταότι θὰ μᾶς λείψη καὶ πιὸ θερμές, τὶς πιὸ ἐγκάρδιες, ἀλλὰ άντάμωσι περνούσε άθελα μας κάποια σκοτεινή σκιά μελαγχολίας, γιατί δὲν κατωρθώθηκε ἐν καιρῷ νὰ γιατί σεν καταραστήτα μας, αν όχι για σεων άναπαράστασις τῆς δημιουργιπάντα, τοὐλάχιστον για ενα μέρος κῆς Ιδέας τοῦ συνθέτου. Καὶ ἔχει τ τῆς μουσικῆς μας χειμερινῆς σαιζόν, πει νὰ διορθωθή στὸ σημεῖον αὐτὸ, τοκετοῦ. ζη άπὸ χαρὰ καὶ καμάρι ἡ ψυχή μας, γιά τὶς θριαμβευτικές ἐπιτυχίες στὸ έξωτερικό τοῦ πρώτου μας μαέστρου, δὲν μᾶς εἶναι δυνατὸ νὰ παραδλέψουμε τὸ δυσαναπλήρωτο κενόν ποὺ άφήνει ἡ ἀναχώρησίς του. Ἡ κατάστασις αὐτὴ — νὰ ἔχωμε μιὰ ὀρχήστρα μόνιμη, ποὺ ἐπιχορηγεῖ τὸ ἐπίσημον κράτος, χωρίς ἀπολύτως δι κό της διευθυντή — ὅσο διαρκεῖ, γίνεται πιὸ άνυπόφορη. Καλοί καὶ αγιοι οὶ ξένοι διευθυνταί, άλλὰ μ' αύτούς δέν μπορεί να προχωρήση ή συστηματική διαπαιδαγώγησι τής όρχήστρας. Καὶ έκτιὸς αὐτοῦ ὅμως, νομίζω πώς μιὰ χώιρα ποὺ μπορε νὰ ὀνομάζη «δικό» της ἔνα διευθυντη ὀρχήστρας, ἕνα μουισικὸ τοῦ ὕψους του Μητροπούλου, έχει απλούστατα τὴν ὑποχρέωσι νὰ τοιῦ προσφέρη και στούς κολπους της τη θέσι, που άνταποκρίνεται στὶς καλλιτεχνικές του φιλοδοξίες. Μὲ λίγη καλὴ θέλησι θα ήταν δυνατό νὰ έξευρεθή κάποια λύσις συμβιδαστική καϊί για τα δύο μέρη. Έλπίζομεν, ὅτι θιὰ γίνη ὅ,τι πρέ πει πρὸς τὴν κατεύθωνσιν αὐτήν, γιὰ νὰ κανονισθή μιὰ καττάστασις, τὸ άστήρικτον της ὁποίαις είναι ὁλοφάνερο, για όσους τούλάχιστον άντικρύζουν τὰ μουσικά μαςς πράγματα νηφάλια και χωρίς το παραμικρό ίχνος ύστεροδουλίας.

Μὲ τὴν σειρὰ τῶν συμφωνικῶν, ποὺ Γιατί, τί εἶναι γιὰ μᾶς ὸ να την δείτρι των του του του του του λος αύτο πιὰ μᾶς τὸ ρώδου του 'Αττικου, πραγματο- εδειξε χειροπιαστὰ καὶ όλοκαθαρα ποιεῖται ἐπὶ τέλους τὸ ὄνειρον ὅλων ἄλλη μιὰ φορὰ ἡ τελευταία συναυέκείνων ποὺ έν διαφέρονται όχι άπο- λία. Δεν είναι μονάχα ο ὑπέροχος ο λύτως πλατωνικά γιὰ τὴν ἀνά- δηγός, ποὺ κρατεί στὴ μνήμη του ά-πτυξι τῶν ᾿Αθηνῶν καὶ τρέφουν σιω- ποτυπωμένες τὶς παρτιτούρες τῶν ἔρπηλά τὴ μυστικὴ ἐλπίδα ν' ἀντικρύ- γων που διευθύνει καὶ ὑποτασσει άσουν σύντομα τὴν πόλι μας ἀναγνω- διαστα καὶ χωρὶς κόπο στὴ θέλησί ρισμένη πιὰ πνευματική μητρόπολι του τούς μουσικούς του συγκροτήματής νοτιοανατολικής Εὐρώπης. Άλλως τος, Δὲν ειναι ὁ γεμᾶτος παλμό, ζωη τε ἡ μέχρι τοῦδε συνήθης ἐξάμηνος και φλογερὸ αἰμα μουσικός, που με σχεδὸν διακοπὴ τῶν συμφωνικῶν το ἀλανσαστο ενστικτο τοῦ ἀγριμιοῦ συναυλιών άποτελούσε πάντα ένα εύ- κατορθώνει να αίσθάνεται τη λογι αίσθητο σημεῖο στὴ μουσική μας κὴ της ἡχητικῆς δράσεως και ξέρει ζωή. Καὶ τὸ σημεῖο αὐτὸ ἦταν όδυ- να την υπουάλλη εύληπτα και στους νηρὸ τόσο γιὰ κείνους, ποὺ δὲν κα- ἄλλους μαζί μὲ τὴν άνώτερη πνευμα τορθώνουν νὰ σδύσουν τὴ δίψα τους τική τους εννοια. Είναι προ πάντων γιὰ μουσικὴ μὲ τὰ ἄφθονα προϊόντα ἡ προσωπικότης, της όποιας τῶν φιλοτίμων βιομηχάνων τοῦ ταγ- η άκαταμάχητη γοητεία,—όπως συμ κὸ καὶ ἀποζητοῦν ἕνα κάπως εὐγενι βαίνει αλλωστε με κάθε προσωπικοκώτερο δροσιστικό γι' αὐτήν, ὄσο τητα — ακτινοδολεί από το έμφυτο καὶ βλαδερὸ γιὰ τὴν ὀρχήστρα μας, το αὐθόρμητο, το ατομικό, αὐτο που πού στὸ σύνολό της έχανε φυσικά πο- οὲν αποκταται με τίποτα και υπάρλὺ σὲ ἀκρίβεια καὶ ποιότητα ήχου χει μόνο στην καθε μια, διαφορετικό μὲ τὴν κάπως ὑπερδολικὰ μακρο- πάντα, καὶ μιὰ μονάχη φορά. Καὶ ἡ χρόνια αὐτὴ καλοκαιρινὴ νάρκη. Μιὰ δύναμις αὐτἡ ἐκοηλώνεται στὸ Μηπόλις μὲ τόσο εὐνοϊκὲς κλιματολογι- τρόπουλο μὲ ἔνα τρόπο ἀναδημιουρκὲς συνθήκες, ὅπως αἰ ᾿Αθήναι, ἐφω- γιας, ποὺ οὲν ἰκανοποιεῖται μονο με διασμένη, ἐπὶ πλέον, μ᾽ ἔνα χῶρο Ι- τὸ νὰ γεννήση μιὰ έντυπωσι ώραια δεώδη ὑφ' ὅλας τὰς ἐπόψεις, ὅπως — ἄν παρωμε το ώραιο με τὴ σηματὸ ἸΩδεῖον, ποὺ τῆς ἐχάρισεν ἡ σία αὐτου ποὺ πρεπει καὶ εὐχαριτὸ ἸΩδεῖον, ποὺ τῆς ἐχάρισεν ἡ σία αὐτου ποὺ πρεπει καὶ εὐχαριστοργικὴ μέριμνα ἑνὸς τόσον φιλο- στεῖ — αλλά ἐπιδιώκει πρωτίστως χοντος θάπρεπε πρό πολλοῦ νὰ συλ- δηλαδή από τὴν ἔννοιαν που έπῆρε λάδη την ίδέαν της όργανώσεως μι- άργότερα ό χιλιομεταχειρισμένος ο-άς θερινής μουσικής σαιζόν, που αν ρος «εξπρεσσιονισμός» ως χαρακτη-έκτελεσθή σωστά και αν της εύρύ- ριστικόν ωρισμένων κατευθύνσεων και νωμε τὰ ὅρια, θὰ μπορούσε νὰ γί- τοῦ ξαναδώσουμε τὴν ἀπλή βασικη νη άναμφιδόλως καὶ μιὰ «άτραξιὸν» πρώτη του εννοια, δεν θὰ μπορούσα γιὰ τοὺς ξένους καὶ ἀκόμη νὰ ἀπο- με ναυρωμε πραγματικώς κανένα κτήση καὶ κάποιον χαρακτήρα πε- καλύτερο καὶ συμφωνότερο προς τήν αλήθεια όρισμό της υποκειμενικότη-'Αλλά ᾶς ἀφήσωμε τὶς μεμψιμοι- τος Μητροπουλου ἀπὸ αὐτὴν που ρίες, γιὰ ὅ,τι ὤς τώρα ἔγινε στὸ μὰς δίνει ὁ χαρακτηρισμός του, ως «κατ' έξοχήν εξπρεσσιονιστού».

Αὶ ἀποδόσεις του είναι μία διαρ-

κής μανιώδης φανατική πάλη γιὰ νὰ έπιτύχη την απόλυτον ἔκφρασιν καὶ μάλιστα μιὰ ἔκφρασι χαραγμένη μὲ τὸ ἄκρον ἄωτον τῆς βαθύτητος, μὲ τὴν πιὸ δυνατὴ ἔντασι. Φθάνει νὰ παρακολουθήσωμε για μια μόνο στιγμή τὶς πλαστικές κινήσεις τῶν χε ριών του, γιὰ ν' ἀντιληφθούμε, ὅτι έδῶ δὲν βρισκόμαστε μπρὸς σὲ κάποιον που έρμηνεύει μουσική κατά ρὰ έχρειάσθηκε νὰ τὸν στερηθοῦμε τὸν καθιερωμένον τρόπον, άλλὰ μπρὸς σ' ἕνα ποὺ σὲ μιὰ κατάστασι έκστάσεως, συγγενή πρός τη μεταρεῖναι εὐνόητο ὅτι, ὅταν ἡ ὀρχήστρα, σίωσι, ξαναζῆ μέσα στὴν ψυχή του άπὸ τὴν ὁποίαν ἐβγῆκε καὶ ἡ ὁποία τὸ φυσικὸ φαινόμενο τῶν ἥχων μὲ ὅ- δικαιότατα τὸν νοιώθει καθ' αὐτὸ δι- λη του τὴν τιτάνια δύναμι καὶ ἀγωκό της ἀρχηγό, τὸν είδε πάλι κοντά νίζεται ὕστερα νὰ ὑποδάλη στοὺς της, έξέσπασε μαζί μὲ τὸ κοινὸ στίς μουσικούς τῆς ὀρχήστρας τὴν προσωπική του αύτη συγκίνησι μὲ ὅλα πιο θερμες, τις πιο εγκαροιες, καὶ τὶς πιὸ εἰλικρινεῖς καὶ δικαιολο-γημένες ἐκδηλώσεις. ᾿Αλλὰ μέσα σ΄ τῆς κινήσεως. Ἔτσι, ἄν ἐξετάσωμε ἀ-αὐτὲς τἰς ἐνδείξεις τῆς χαράς γιὰ τὴν κριδῶς τὸν τρόπο του στὴν καθοδήσπασμα γησι τῆς ὀρχήστρας, δὲν εἶναι τίπο τα άλλο παρὰ ή πρὸ τῶν θαμδωμένων ματιών μας διά σωματικών κινήπροσπάθειά του αὐτὴ κάτι ἀπὸ τὴν της μουσικής μας μια τόσο πολύτιμη δύναμι. Κάτι πρέ-όδυνηρὴ λειτουργία τοῦ πνευματικοῦ Κάτι άπὸ τὸν άγῶνα τὸ κάτι ν' άλλάξη καὶ μάλιστα χωρίς σκληρον πρός οριστικήν άπολύτρωάργοπορία. Γιατί, όσο καὶ ᾶν γεμίσουν τοῦ δημιουργήματος ἀπὸ τὸ κα

Έτσι, ὑποστηριζόμενος ἀπὸ τὴι δρχήστρα του μὲ πρωτοφανή πρα γματικώς άφοσίωσι, μὲ στοργικήν προθυμίαν, μὲ ἀφάνταστη εὐκολίο καὶ ἱκανότητα ἀντιλήψεως, ἔκαμε νὰ μι<mark>λήσουν στ</mark>ην ψυχή μας μὲ ὅλη τους τὴν ἀνυπέρδλητη μεγαλοπρέπεια, μὲ όλη τὴ θρησκευτική τους εὐλάδεια οί γεμάτοι ἀπὸ ἀνακουφιστική χαρούμενη πίστι τόνοι τοῦ «Κρέντο» τοῦ Μπάχ. Μᾶς ὡδήγησε μὲ ἀσυνεί-θιστα σοφὸ καὶ ἀπλὸ χέρι στὸ μυστικόπαθο ήμίφως της θαυμαστής μουσικής του Σεζάρ Φράγκ, ύπογραμμίζοντας μὲ λεπτὴ φροντίδα γεμάτη άγάπη κάθε λεπτή ἀπόχρωσι κάθε άνεπαίσθητη άναπνοή τῆς εὐγενικής μελωδικής γραμμής στήν αί-θέρια αυτή σύνθεσι για κουαρτέττο Κατώρθωσε ἔπειτα νὰ έγχόρδων. ζωντανέψη σπαρταριστά στὸ «Μαθητευόμενο Μάγο» τοῦ Πὼλ Ντυκὰς, ὅλο τὸ σπινθηροδόλο πνεῦμα ποὺ διαπνεέει άπὸ τὴν ἀρχὴ ἕως τὸ τέλος της τὴν ἀσύγκριτη αὐτὴ Μπαλλάντο τοῦ Γκαΐτε,. 'Ερμήνευσε συναρπα-στικὰ τὴν ἐμπνευσμένη ὡραιότατη Οὐδερτούρα τοῦ 'Εδ. Λαλὸ «'Ο Βα-σιλεὺς τοῦ 'Υς» καὶ μᾶς ἔδωσε στὸ τέλος ἐκτὸς προγράμματος—γιὰ νὰ εύχαριστήση όλους έκείνους, πού τὸν χειροκροτοῦσαν μὲ τόσο αὐθόρμητο καὶ φλογερὸ ένθουσιασμό, χωρὶς νὰ ραίνωνται διαπεθειμένοι νὰ σταματήσουν κάποτε τὶς ἐκδηλώσεις τους — τὸ θαυμάσιο Λάργκο τοῦ Χαῖντελ, ποὺ ἡ εὐλαδική του μελωδία ἀνέβαινε στὰ πλατειὰ ἀπέραντα ὕψη, σὰν κατανυκτική προσευχή καὶ δη μιουργούσε μαζί μὲ τὸ μαγικὰ φωτισμένο σχεδιάγραμμα τοῦ άρχαίου θεάτρου μιὰ άτμόσφαιρα, ποὺ θἄλε-γα ὅτι εἶχε κάτι τὸ Ἱερὸ καὶ θὰ μᾶς

Έπειτα βρεθήκαμε έξω, στὴν ἡ συχία, στὴν ὡραία γαλήνη τῆς θερι-νῆς νύχτας. Ἔνας ἁπαλὸς δροσερὸς άέρας έχάϊδευε ήρεμα τὸ πρόσωπό μας. Μακρυὰ ἄστραφτε τὸ ἥσυχο κῦμα τοῦ Σαρωνικοῦ κι' ἀπάνωθέ μας δ άστροσπαρμένος ούρανὸς άκτινοδολούσε μὲ τὴν πολύτιμη γιορταστι-

μείνη άληθινὰ άλησμόνητη.

"Ω θεία 'Αττική!

ALEX THURNEYSSEN

Wisos 12-7-539

ΜΟΥΣΙΚΑ Θριαμβολογούμεν και πανηγυρί ζομέν. Διατί; Διότι έχομεν δίκαιον διήρκεσεν ή ἐκτέλεσις τῆς «διασκευ-ῆς» τοῦ Κουαρτέττου εἰς ρὲ τοῦ — Ποῦ εἰσαι, καϋμένε Μπετόδεν!... Φράγκ) περὶ τὰ 400 σιγαρέττα, ἄτι-Ποῦ εἰσαι Μόζαρτ, Σοῦμπερτ, Σοῦμπανν, να ηνάφθησαν είς τὰς τρεῖς μόνον Μένδελσον... Του εναντούν άκροατήρια των πλά και τρίδιπλα — τραγικών αύτων «ἐκτελέσεων», δἐν ἔχη, οὐτε κατά προκαταλαβαίνουν τίποτε ἀπὸ ὅ,τι ἔ-ξίαν του. Και τὸ «κτελείται, ὑποφέρουν δὲ τὰ πάνδει- δελ ἐπεσφράγισεν,

να. Κατόπιν χειροκροτούν και άλλη-λοεκφράζουν τόν θαυμασμόν των. "Ω | Σ' εται-τ-επατάν!...

Edia 20-7-939 ΑΠΟ ΤΗΝ ΜΟΥΣΙΚΗΝ

T' OEPINH

'Υπερπλήρες καὶ χθὲς τὸ 'Ωδεῖον τοῦ 'Ηρώδου, παρ' ὅλην τὴν ζέστην, ἡ ὁ-ποία πρὸς τὰ παγωτὰ μᾶλλον φέρνει τὸν νοῦν παρὰ πρὸς τὴν μουσικήν. Νὰ ἦτο, ἄρά γε, καὶ αὐτὸς ὁ λόγος διὰ τὸν ὁποίον τὸ πρώτον μέρος τοῦ προγράμο ματος άπετελείτο άπὸ μίαν σειράν μικρών κομματιών — αὐτών ποὺ θεωρούν» ται συνήθως ώς τὰ άναψυκτικὰ τῆς μουσικῆς;... Δὲν ένθυμοῦμαι ποίος μοντερνίζων νεοέλλην ποιητής ἔγραφε πρὸ ἐτών, εἰς ἕνα ἔμμετρον σκαλάθυρ« μά του:

Θὰ εἰποῦμε καὶ μικρὰ ποιηματάκια, Σᾶν παγωτὰ καὶ σᾶν σοκολατάκια.

Καὶ αυτὴν, περίπου, τὴν ἐντύπωσιν ἔκαμναν χθὲς τὰ κομματάκια τοῦ Σοῦμαγν, τοῦ Τσαϊκόφσκυ καὶ τοῦ Γκρὴγ, πού έπλαισίωναν,είς τὸ νυκτερινόν πρό γραμμα, την συμφωνίαν τοῦ Σιμπέλι-ους. Πράγματι δὲ, ἐρροφήθησαν ὅλα σαν γρανίτες καὶ, ἐπειδη ἡρμηνεύθησαν κα-τὰ τρόπον ἱδεωδῶς ἐκφραστικὸν ἀπὸ τὸν κ. Μητρόπουλον, ἡ ἀπόλαυσις ήτο διπλή. Μόνον μία κουκουδάγια, έγκα-τεστημένη είς κάποιαν άπὸ τὰς κόγχας τοῦ 'Ωδείου, έχαλοῦσε κάπου-κάπου τὰ πιανίσσιμι, μὲ τὴν ἐν εἴδει ροχαλητοῦ ἀναπνοήν της — άλλ' είς τὸ κάτω-κά-τω ἔχει καὶ τὸ ἱερὸν πουλὶ τῆς 'Αθη-νᾶς τὰ δικαιώματά του ἐπὶ τοῦ ἀρχαί-ου σύτοῦ κόρου... διπλή. Μόνον μία κουκουβάγια, έγκαου αύτοῦ χώρου...

Τής Συμφωνίας προηγήθησαν καὶ δύο άλλα μεγαλείτερα ἔργα: άφ' ἔνὸς υνό πλαν μεγακάλια του Μπάχ (κατά διασκευήν Μπαίζενροτ) καὶ άφ' έτέρου ή σουίτα μπαλέττου του Γκρετρυ (Μόττλ). Καὶ ή μὲν Πασσακάλια ἐφαίνετο χθές έπιτυχέστερα διασκευασμένη άπὸ ὅ,τι ἡτο, τὴν παρελθοῦσαν φοράν, τὸ «Κορὰλ» ὑπὸ τοῦ ἰδίου κ. Μπαίζεντο «Νορακ» υπο του ισιου κ. Μπαιμένροτ' ἴσως, μάλιστα, ή ἐκ τῶν ὑστέρων ἐντύπωσις να ἦτο ἀκόμη εὐνοϊκωτέρα, ἐὰν ὁ κ. Μητρόπουλος δὲν ἐξετέλει ὡς δεύτερον «encore» τὸ Λάργκο τοῦ Χαϊνδελ. Διότι καὶ πάλιν, ὁ Μολινάρι. κατετρόπωσε τὸν Μπαίζενροτ' καὶ, πρὸ τής συναφπαστικής διασκευής του Ίτα-λου μαέστρου, ή εύσυνείδητος απλώς έργασία του Γερμανού, έχασε κάθε λάμ-

Όσον άφορα την σουίταν του Γκρετού, ήτο ό,τι καταλληλότερον θὰ ήμπορούσε κανείς νὰ φαντασθή διὰ μίαν συναυλίαν, ὡς ἡ χθεσινὴ — κλασσικὴ μουσικὴ εἰς κλασσικὸν πλαίσιον, ἀλλ ἐνορχηστρωμένη κατὰ τρόπον θαυμάσιἐνορχηστρωμένη κατὰ τρόπον θαυμάσιον, ποὺ ἐξουδετερώνει τὰ ἡχητικὰ μειονεκτήματα τοῦ ὑπαίθρου. "Ισως εἰς τὴν
τελικὴν ζὶγκ, μερικαὶ λεπτομέρειαι νὰ
ἐξετελέσθησαν μὲ κάποιαν άδεθαιότητα ἀπὸ τὴν ὁρχήστραν' ἀλλ' ἡ ζωηρὰ
μουσικὴ καὶ τὸ μπρίο τῆς διευθύνσεως ἦσαν τοιαῦτα, ὥστε νὰ χειροκροτηθῆ
ἐνθουσιωδῶς ἡ ὅλη ἀπόδοσις τῆς ὡραίας αὐτῆς Σουῖτας.

Καὶ ἔτσι ἐφθάσαμεν εἰς τὴν Συμφωνίαν, ἡ ὁποία ἴσως νὰ ἐξέπληξε δυσαρέστως τοὺς ᾿Αθηναίους καὶ τὰς ᾿Αθηναίας, ποὺ, ὅταν ἀκούσουν Σιμπέλιους, ὁνειρεύονται τὴν «Βὰλς Τρὶστ» ἢ τὴν πολύπλαγκτον «Ρομάνς» τοῦ πιάνου. Τὰ μεγάλα ὅμως συμφωνικὰ ἔργα τοῦ μένοῦ καὶνοῦ καὶ γάλου Φινλανδοῦ — τοῦ μόνου συνθέτου τοῦ κόσμου, εἰς τὸν ὁποῖον ἔχουν κόψει, από δεκαετηρίδων ήδη, μίαν t-σόδιον σύνταξιν, δια να μη σκέπτεται παρά μόνον την μουσικήν - δεν έχουν

δει στερεστύ-

ιλόμουσος

ΜΟΥΣΙΚΗ ΚΙΝΗΣΙΣ

Η Γ΄ ΣΥΜΦΩΝΙΚΗ ΕΙΣ ΤΟ ΘΕΑΤΡΟΝ ΗΡΩΔΟΥ ΤΟΥ ΑΤΤΙΚΟΥ

γιὰ νὰ μιλήσω γιὰ τὴ προχθεσινή Χαίντι συναυλία που μὲ 40 ἴσως 39ο ὑπὸ στρα τὸ σκότος παρηκολούθησε μὲ τὴν αὐτὴ προθυμία ὅπως καὶ τὴν προηγουμένη ολόκληρη ή κοινωνία τώ 'Αθηνών καὶ τῶν πέριξ έξοχικών κέντρων. Σὲ ἀμηχανία, ὅχι γιὰ τὴν έκτέλεσι που αύτη τη φορά ήταν σχεδόν τελεία, ούτε για την θαυ-μαστή έρμηνεία που έδωσε στά δι-άφορα έργα ό κ. Μητρόπουλος, άλλὰ γιὰ τὸ ποιὸν τῶν περισσοτέρων ἔργων τοῦ προγράμματος, καὶ εἰδι-κώτερον γιὰ τὴν μὲ τόση ἀνυπομο-νησία ἀναμενομένη συμφωνία τοῦ Σιμπέλιους. Δὲ θέλω μ' αὐτὸ νὰ εἰπῶ πῶς ἡ ἀκρόασις τοῦ ἀνίσου και κάπως άσυναρτήτου αὐτοῦ ἔρ-γου τοῦ Φινλανδοῦ συνθέτου ἦταν δυσάρεστη, οὔτε νὰ κακίσω τὸν κ. Μητρόπουλο ποὺ θέλησε νὰ μᾶς τὸ κάμη γνωστόν. Απλώς θέλω νὰ πα-ρατηρήσω, ἴσως νὰ διαπιστώσω τὸ πολύ σχετικό ένδιαφέρον που πα-ρουσιάζει μ' όλο το εύχάριστο καὶ χαρωπό ὔφος της καὶ μὲ τὴν τεχνικὴν καὶ ἐν μέρει γοητευτικὴν ἐπεξεργασίαν των λαϊκών θεμάτων το-πικού χαρακτήρος έπάνω στα ό-ποΐα ώς έπὶ τὸ πλεΐστον βασίζε-ται. Ἡ έπεξεργασία τῶν δημοτικῶν φινλανδικών τραγουδιών παρουσιάζει ποῦ καὶ ποῦ κάποια Ιδιορρυθμία στὴ φόρμα καὶ προδίδει μουσικόν, γνώστην τῆς όρχήστρας καὶ τῶν δυναμικοτήτων της. Τοῦ Σιμπέλιους, φαντάζομαι, δὲν ἦταν γνωστὰ ὥς τώρα ἐδῶ παρὰ τὸ συμ-φωνικόν του ποίημα «Ὁ κύκνος τῆς Τουονέλα», φινλανδική παράδοσις, καὶ τὸ περίφημο «Θλιδερὸ Βὰλς» τὰ ὁποῖα θὰ προχιμούσαμε ν' ακούσωμε προχθές ἔτὴ θέσι τῆς δευτέρας, ἀπὸ τὶς ἐπτὰ συμφωνίες ποὺ συνέθεσε ὁ πολύγραφος αὐτὸς συν-θέτης. Ὁ διασκευαστὴς τοῦ Μπὰχ κ. Ε. Μπεζενρότ ήταν εὐτυχέστερος αὐτή τὴ φορά μὲ τἡ διασκευή του τῆς «Πασσαγκάλια», ὁμολογουμένως τεχνικωτάτης καὶ ἐπιτηδειοτάτης, παιγμένης δὲ ἄριστα ἀπὸ τὴν ὀρχήστρα μὲ ἰδιαιτέρα καλὴ διάθεορχηστρά με ισιαίτερα καλή οιασεσι, συνοχήν καὶ ήχητικότητα άποδίδουσαν έπιτυχῶς τήν τοῦ ἐκκλησιαστικοῦ ὀργάνου. Τὰ γνωστὰ ἀριστουργήματα τοῦ Σοῦμαν «Ἐσπερινὰ τραγοῦδι» καὶ «Ρεμδασμός» δὲν ἐκἐρδισαν οὕτε ὅμως καὶ έχασαν ἀπὸ τὴν διασκευὴ γιὰ ὀρ-χήστρα. Τὸ «᾿Αντάντε καντάμπιλε» τοῦ Τσαϊκόφσκυ άπὸ τὸ κουαρτέττο είς ρὲ περιέχει μιὰ φράσι ἀπὸ τίς ρωσσικότερες τοῦ μάλλον Γερ-μανοῦ παρὰ Ρώσσου μεγάλου συν-θέτου. Θαυμάσια ἀπέδωσε ἡ ὀρχήστρα τὴ σουῖτα τοῦ Γκρετρὺ ἀπὸ τὸν «Κέφαλον καὶ Πρόκριν», τῆς όποίας τὸν τόσον ὑποδλητικὸ χαρακτήρα των θεμάτων που τὴν ἀ-παρτίζουν διετήρησε καὶ ἐπέτεινε άριστοτεχνικά ή διασκευή τοῦ με-γάλου Γερμανοῦ μαέστρου Φέλιξ Μόττλ. Τὰ ζωηρὰ χειροκροτήματα τοῦ κοινοῦ ἀνάγκασαν τὸν κ. Μητρόπουλο νὰ δώση ἐκτὸς προγράμματος τίς δύο έλεγειακές μελφδίες τοῦ Γκρὴγκ, γνωστότατες ἀπὸ προ-ηγούμενες έκτελέσεις, καὶ νὰ ἐπα-ναλάδη τὸ τόσον ἀρέσαν στὴν πε-

Βρίσκομαι σὲ μεγάλη άμηχανία ιρασμένη συναυλία Λάργκο τοῦ Χαΐντελ διασκευασμένο γιὰ όρχή-

'Ιωάννης Ψαρούδας

Bradon 'Απόσπασμα

Χουνολογία

τουνολογία <u>30. γ. 939</u> ΥΗ χθεσινή Συμφωνική

Απειρος κόσμος παρηκολούθη-σε καὶ χθὲς τὴν τρίτη συναυ-λία τῆς θερινῆς περιόδου : Ἡ προσωπικότης τοῦ κ. Μητροποιό λου, ποὺ οἱ φιλόμουσοι ᾿Αθηναῖοι είχαν στερηθή τόσο καιρό καὶ θὰ είχαν στερηθή τόσο καιρό καὶ θά χάσουν, δυστυχῶς, καὶ πάλι τόσο γρήγορα, τὸ ἐνδιαφέρον πρό-γραμμα, ἡ ἐλπίδα λίγης δροσιᾶς ἐπίσης, συνέτειναν στὸ νὰ γεμίση καὶ πάλι τὸ ἀρχαϊκὸ θέατρο Ἡρώδου ὡς τὴν τελευταία του θέσι. Κι' ἀν ὁ κόσμος διαψεύσθηκε ὡς πρὸς τὴν ἐλπίδα τῆς δροσιᾶς —γιατὶ ὁ ἀττικὸς οὐρανὸς ἐδείχθηκε ἀμείλικτος ὡς ἀργὰ τὴ νύχτα—ἀποζημιώθηκε ὅμως ἀπὸ τἰς ὡραῖες ἐκτελέσεις ποὺ ἀκουσε. ώραῖες έκτελέσεις ποὺ ἄκουσε. Θαυμασία ή ένορχήστρωσις τῆς

«Πασσακάλια» τοῦ Μπάχ ἀπὸ τὸν «Πασσακάλια» τοῦ Μπαίζενροτ, ἐνα μεγάλο ἔργο ποὺ βρῆκε ἕνα μεγάλο πραγματικά μουσικό για νὰ τὸ μεταφέρη στὴν ὀρχήστρα καὶ στὸ πρόσωπο τοῦ κ. Μητρο-πούλου ἕνα μεγάλο ἐρμηνευτή. Καὶ ἡ ὀρχήστρα τὸ ἐρμήνευσε πολύ τελειότερα, με πολύ μεγαλείτε-ρη Ισορροπία και σταθερότητα άτὸ «Κρέντο», ποὺ εἴχαμε άκούσει στὴν προηγούμενη συναυ-λία. 'Ιδιαίτερο ἔπαινο ἀξίζουν ὅ-λα τὰ πνευστὰ ποὺ ὁ ρόλος των ἐ-δῶ δὲν εἶνε καθόλου εὔκολος. 'Ο Μπαίζενροτ ἀποδίδει τέλεια ἐδῶ τὸ πνεῦμα τοῦ Μπάχ καὶ δημιουρ-γεῖ τὴν ἐντύπωσι ἐνὸς πελωρίου έκκλησιαστικού όργάνου, έντύπωσι, που το περιδάλλον έκανε άκόμα πιὸ ἰσχυρή καὶ ἐπιδλητική.

'Ακολουθοῦσαν τὸ 'Εσπερινὸ Τραγοῦδι καὶ ὁ Ρεμβασμὸς τοῦ Σοῦμαν γιὰ ὀρχήστρα ἐγχόρδων. "Οσο κι' ἄν παραξενεύεται κανείς ακούοντας τον πασίγνωστο «Ρεμδασμό» των Παιδικών Σκηνών στην ορχήστρα ἢ τὸ Έσπερινό Τραγούδι—είνε καὶ τὰ δύο ρινό Τραγούδι—είνε καὶ τὰ δύο τόσο γνωστὰ στὸ αὐτὶ ὡς πιάνο καὶ τραγούδι, ὅπως τὰ ἔγραψε ὁ συνθέτης—είνε πάντα ὡς τόσο Σοῦμαν καὶ είνε πάντα ἐρμηνευ-τὴς ὁ Μητρόπουλος. Έπειτα ἡ φάλαγξ τῶν ἐγχόρδων, στὴν ὁποία ἢταν ἐμπιστευμένη ἡ ἐρμηνεία, ἐμ-ψυχωμένη ἀπὸ τὸν μεγαλοφυῆ ὁ-δηγό της, ἔφθασε σἐ ζηλευτὴ τε-λειότητα ἐρμηνείας. Ἦταν ἐπόμε-νο νὰ πεισθοῦμε, νὰ γοητευθοῦμε καὶ νὰ χειροκροτήσωμε μ' ὅλη ρή, κομψή, εὐχάριστη, ποὺ ὑπο τὴν διεὖθυνσι τοῦ κ. Μητροπούλου παίρνει μιὰ καινούργια εὐγενικὴ

πνοή.

Ή Σουΐτα ἀπὸ τὸ μπαλλέττο «Κέφαλος καὶ Πρόκρις» τοῦ Γκρετρύ, μὲ τὴν θαυμασία ἐνορχήστρωσι τοῦ Φέλιξ Μόττλ καὶ τὴν λαμπρά, τὴν ἀληθινὰ ἀκτινοδόλο ἐκείνη ἐρμηνεία τοῦ κ. Μητροπούλου ἔρμηνεία τοῦ κ. Μητροπούλου ἔρμηνεία τοῦ κ. Μητροπούλου ἔρμηνεία καὶ χειροκεινη ερμηνεία του κ. Μητροπου-λου, άρεσε έξαιρετικά καὶ χειρο-κροτήθηκε μὲ τὸν πιὸ μεγάλο ἐν-θουσιασμό. Ἡ ὀρχήστρα μας ἔ-φθασε σὲ μιὰ ἀσύλληπτη λεπτότη-τα πολλὲς φορὲς καὶ σὰν πειθή-νιο ὅργανο στὰ χέρια τοῦ μεγά-λου διευθυντοῦ της, τὸν ἀκολού-

θησε σὲ ὅλες του τὶς προθέσεις. Καὶ ἰδοὺ ὁ Γιὰν Σιμπέλιους μὲ τὴ δεύτερη Συμφωνία του ποὺ με τη σευτερη Συμφωνία του που δινόταν γιὰ πρώτη φορὰ στὰς ΄Α-θήνας, Εἶνε πραγματικὰ μία καινούργια μουσικὴ γλώσσα γε-μάτη εἰλικρίνεια, αὐθορμητισμό, βαθὺ καὶ ἐκφραστικὸ αἴσθημα που διαπνέει τὸ ἔργο ἀπ' τὴν ἀρχή ὡς τὸ τέλος καὶ κρατεί ἀδιάπτωτο τὸ ἐκδιαπότου ποῦ ἐνεροπό. Τὸ το τελος και κρατει ασιαπτώτο το ένδιαφέρου τοῦ ἀκροατοῦ. Τὸ πρῶ-το μέρος, ποὺ είνε καὶ τὸ τελειό-τερο τῆς Συμφωνίας ἀπὸ ἀπό-ψεως ἐμπνεύσεως καὶ τεχνικῆς, ἐλκὑει ἤδη μὲ τοὺς παράξενους ρυθμούς του καὶ τὴν ἔκθεσι τῶν ὡ-ραίων του θεμάτων ποῦ ἄνως. ρυθμους του καὶ τὴν ἔκθεσι τῶν ὡραίων του θεμάτων ποὺ ὅμως, παράξενα, δὲν θὰ πάρουν τὴν ἀνάπτυξι ποὺ μπορεῖ κανεὶς νὰ περιμένη, ἀλλὰ θὰ τὰ διαδεχθοῦν ἄλλα, ἄλλες Ιδέες, ἄλλες εἰκόνες, κάτι ποὺ δίνει πρὸς στιγμὴν τὴν ἰδέα τοῦ ἀσυνδέτου, ἰδέα ὅμως ἀπατηλή, γιατὶ ὅλα αὐτὰ τὰ θέματα καὶ οἱ ἰδέες, τόσο πλούσιες, τόσο αὐθόρμητες, συνδέονται ἀναμεταξύ των ντυμένες μ' ἔνα πλούσιο ἀρυροσ θόρμητες, συνδέονται άναμεταξύ των ντυμένες μ' ένα πλούσιο άρμο-νικὸ ἔνδυμα, μέσα σὲ μιὰ πυκνὴ καὶ διάφανη συγχρόνως ένορχή στρωσι, όπου τη σκοτεινιὰ διαδέ χονται χίλια χρώματα καὶ μύ ριες ακτινοδολίες. Είνε ή τεχνο-τροπία του Σιμπέλιους, είνε ή είλικρινής του γλώσσα, ποὺ ἐκφρά-ζεται ὅπως αἰσθάνεται, ἀποφεὐ-γοντας κάθε περιττὸ στολίδι. Εἰ-πα εἰκόνες. Καὶ εἰνε ἔτσι. Εἰνε μιὰ μουσική περιγραφική και ύποδλη-τική, ὅπως τὸ σκοτεινὸ ἐκεῖνο καὶ καταθλιπτικὸ ᾿Αντάντε ποὺ ἄθε-λά σας σᾶς Φέρνει στὸ νοῦ βο-

λα σας σας φερνει στο νου βορεινές όμίχλες, γιὰ νὰ διασκεδασθή όμως τόσο ἀπαλά ἀπὸ φωτεινές μελωδίες καὶ πιὸ ἔπειτα ἀπὸ τὸ ὑπέροχο ἐκείνο «Λέντο»—
ἔνα ἀγνὸ τραγοῦδι γεμᾶτο ἀπὸ
ἀγνὸ καὶ τρυφερὸ αἴσθημα.
Συχνὰ ἀπ᾽ ὅλο τὸ ἔργο περνοῦν κάποιες σκιὲς Γκρὴκ ἢ Τσαϊκόφσκυ ἢ καὶ Ρίμσκυ ἀκόμα. ᾿Αλλὰ ἡ τέννη δὲν είνε προὰ καταλὰ ή τέχνη δὲν είνε, παρὰ κατα α η τεχνη σεν είνε, παρά καια-στάλαγμα αίώνων τέχνης ποὺ πέ-ρασαν κι' ἐδῷ πρόκειται γιὰ μιὰ ἀληθινὰ μεγάλη τέχνη, γιὰ ἕνα κορύφωμα. Δὲν εἶνε ἄδικη ἡ παγ-κόσμια γνώμη πώς ὁ Σιμπέλιους εἶνε σήμερα ὁ κορυφαῖος ἀπὸ τοὺς συνθέτας του Βορρά.

Ή τελειότης της έρμηνείας ά-νέδειξε ἀκόμα περισσότερο το έργο και συνήρπασε τούς άκροατάς που άποθέωσαν κυριολεκτικώς τον ουσ « Ελεγειακών μελωσιών» του Γκρήκ ποὺ έμάγευσαν κυριολεκτικά. Αλλά και πάλι ὁ κόσμος δὲν ἔφευγε! Καὶ δεύτερο «μπίς»: Τὸ Λάργκο τοῦ Χαΐντελ, ἐκτελεσμένο Ακόμη τελειότερα άπὸ τὴν πρώ-τη φορά, ἐκορύφωσε τὴ μαγεία. Τὴν συναυλίαν ἐτίμησαν αὶ Α. Α. Β. Β. Υ. Υ. ὁ Διάδοχος καὶ ἡ Πριγκήπισσα Φρειδερίκη. ΑΛΕΞΑΝΔΡΑ ΛΑΛΑΟΥΝΗ

Δὲν ήμπορεῖ νὰ ἔχῃ κανείς παράπονα ἀπὸ τὴν προχθεσινὴν συμφωνικὴν συναυλιαν εἰς τὸ 'Ωδεῖον 'Ηρώδου τοῦ 'Αττικοῦ εἰς ὅ,τι ἀφορὰ τὸ ζήτημα τῆς ἐκτελέσεως καὶ ἐρμηνείας ἐν γένει τοῦ προγράμματος, 'Ο κ. Μητρόπουλος μᾶς ἐχάρισε στιγμάς πραγματικής καλλιτεχνικῆς ἀπολαύσεως. Κατώρθωσε μὰ τὸ κατανόποιν νὰ ὑπογραμισης καλλιτεχνικῆς ἀπολαύσεως. Κατώρθωσε νὰ μᾶς κάνη κοινωνούς τοῦ ἐσωτερικοῦ του κόσμου καὶ νὰ μᾶς ἀποκαλύψη τοὺς ὁσωτερικοῦ του κόσμου καὶ νὰ μᾶς ἀποκαλύψη τοὺς ὁσωτερικοῦ του κόσμου καὶ νὰ μᾶς ἀποκαλύψη τοὺς ὁσωτερικοῦ του κόσμου καὶ νὰ μᾶς ἀποκαλύψη τοὺς ἐσωτερικοῦ του κόσμου καὶ νὰ μᾶς ἀποκαλύψη τοὺς ὁσωτερικοῦ του κόσμου καὶ νὰ μᾶς ἀποκαλύψη τοὺς ἐσωτερικοῦ του κόσμου καὶ νὰ μᾶς ἀποκαλύψη τοὺς ἐσωτερικοῦ του κόσμου καὶ νὰ μᾶς ἀποκαλύψη τοὺς ἐσωτερικοῦ του κόσμου καὶ ποσην δαθύτητα, ἀναφερομένην εἰς τὸ περιεχόμενον καὶ τὴν οὐσίαν δὶ τὸν ἀρχιμουσικόν μας, Μᾶς Γαιδικάς Σκηνάς») τοῦ Σοῦμαν. Κατώρθωσεν ὁ καλλιτέχνης νὰ μᾶς κάνη νὰ λητο έρλτημα: πὸση θὰ ῆτο ἡ ἀπόλαυσις ἐάν τὸ καλλιτέχνης νὰ μᾶς κάνη νὰ λητην θέσιν τῆς συμφωνίας τοῦ Σιμπέλιους ὑπῆρχε π.χ. Μπετόδεν καὶ ἐάν εἰς τὴν θέσιν τῆς συμφωνίας τοῦ Σιτμπέλιους ὑπῆρχε π.χ. Μπετόδεν καὶ ἐάν εἰς τὴν θέσιν τῆς συμφωνίας τοῦ Σιτμπέλιους ὑπῆρχε π.χ. Μπετόδεν καὶ ἐάν εἰς τὴν θέσιν τῆν διαφόρων διασκευῶν δι' ἔγχορδα ἐπαίζετο ἔνα κοντσέρτο γκρόσσο τοῦ Χαίντελ;
Προκεμιέγου διά τὰς συναυλίας αῦτάς.

'Απόσπασμα Χρονολογία

χορδα έπαίζετο ένα κοντσέρτο γκροσσο του Χαίντελ; Προκειμένου διά τάς συναυλίας αὐτάς, τάς διδομένας είς τό 'Ωδείον 'Ηρώδου τοῦ 'Αττικοῦ, δὲν χρειάζεται τό πρόγραμμα νὰ διαρκή τόσον, όσον καὶ τό πρόγραμμα μιᾶς χειμερινής συναυλίας. 'Ήδη ὁ χώρος καὶ το περιέαλλον είς τὰ ἀρχαία αὐτά ἐρείπια προσθέτουν άρκετὰ εἰς τὴν καθόλου ἰκανοποίησιν τοῦ αἰσθητικοῦ μας ἀνθρώπου καὶ τὴν συμπλήρωσιν ἡ μᾶλλον τὴν ὁλοκλὴροσίν τὴς πνευματικής καὶ καλλιτεχνικής ἀπολαύσεως καὶ γοητείας. 'Εν προκειμένῳ δὲν τίθεται ζήτημα πασοῦ άλλὰ ποιοῦ καὶ, πρό παντός, ε ὶ δ ο υ ς τῆς ἐκτελουμένης μουσικής. 'Η ψυχολογίαν τοῦ ἀκροατοῦ μιᾶς συναυλίας εἰς τὸ 'Ωδείον 'Ηρώδου τοῦ 'Αττικοῦ δὲν εἰνε ἡ ἱδια μὲ τὴν ψυχολογίαν καὶ τὴν διάθεσιν τοῦ ἀκροατοῦ εἰς μίαν αίθουσαν συναυλιών.

λίας εις τό Ώδείον Ἡρώδου του Αττικου δέν είνε ἡ ίδια μὲ τὴν ψυχολογίαν καὶ τὴν διάθεσιν τοῦ ἀκροατοῦ εἰς μίαν αἴθουσαν συναυλιών.

Έξ ἄλλου πλὴν τοῦ ψυχικοῦ αὐτοῦ παράγοντος, ὑπάρχει καὶ ἔνας ἄλλος, ὑλικὸς αὐτός, ὁ ὁποιος παίζει σπουδαίον ἐπίσης ρόλον: ἔννοοῦμεν τὴν ἄνετον καὶ ἄκοπον σωματικῶς παρακολουθησιν τῆς συναυλίας. Εἰς τό Ὠδεῖον Ἡρώδου τοῦ ᾿Αττικοῦ τοῦτο είνε κάπως δύσκολον. Περιωρισμένος κανεἰς εἰς ἔνα ἀφαντάστως ἐλάχιστον χῶρον, χωρίς νὰ ἡμπορῆ νὰ ἀκουμπὴση πουθενά, χωρίς νὰ ἡμπορῆ νὰ κινηθῆ, εἰνε ὑποχρεωμένος νὰ παρακολουθῆ τὴν μουσικήν, ταλαιπωρῶν τὸ σῶμα.

Τὸ πρᾶγμα πάντως δέν θὰ εἰχε σημασίαν καὶ ἡ σωματικὴ ταλαιπωρία δὲν θὰ ὑπελογίζετο κὰν ἐάν οὶ ἀρμόδιοι κατήρτιζαν τὰ προγράμματα μὲ δάσιν τοὺς δύο αὐτοὺς μεγάλους παράγοντας: τὸν ψυχολογικὸν καὶ τὸν ὑλικόν. Τὸ τὶ ῆλλαδῆ προσθέτει εἰς τὴν ψυχὴν τοῦ ἀκροατοῦ ὁ μοναδικὸς αὐτὸς ἀρχαῖος χῶρος, καθώς καὶ τὸ τὶ προσφέρει ἀπό τῆς ἄλλης πλευρᾶς ἀπό απομας σχετικῆς ἀνέσεως.

Συγκεκριμένως ἡ ἐκλογὴ τῆς Συμφωνίας τοῦ Σιμπέλιους προχθές ῆτο ἀτυχής. Πῶς ῆτο δυνατόν μετὰ τὴν προηγηθείσαν μάλιστα ἐκτέλεσιν τόσων ἄλλων συνθέσεων, νὰ ἔχη κανείς τὴν δύναμιν νὰ παρακολουθήση ἔνα δύσκολον εἰς τὴν κατανόησιν καὶ συγκεχυμέον κάπως εἰς ώρισμένα μέρη μουσικόν ἔργον, παιζόμενον μάλιστα διὰ πρώτην ἐδῶ φοράν; Ποῖα τὰ ὁφέλη καὶ πρώτην ἐδῶ φοράν; Ποῖα τὰ ὑς ἀπήλαυσαν περισσότερον δοι παρηκολύθησαν τὴν συμφωνίαν ἀπό τὰ ραδιόφωνά των, ἀπλούστατα διότι δὲν θὰ τοὺς ἀπηγοχλει τὸ ζητημα τῆς τακτοποιήσεως τῶν χεριῶν, ποδιῶν καὶ τῆς ράχης των. Δὲν εἰχαν διμος τὸ δικαίωμα νὰ ἀπολαύσουν ἐξ Ισου μ ο υσιναθίστες τὰν καὶ ἐκεῖνοι ποὺ ἐπῆγαν εἰς τὴν συναυλίαν;

Νομίζομεν, πὸς θὰ ἔπρεπε νὰ προτιμῶνται εἰς τὰν συναυλίας αὐτὰς γνωστά ἔργα.

Νομίζομεν, πώς θά Επρεπε να προτιμών-ται είς τάς συναυλίας αύτάς γνωστά Εργα, ἢ τούλάχιστον Εργα, τὰ ὁποία δὲν ἀπαιτοῦν ιδιαιτέραν προσπάθειαν και ίδιαιτέραν όλως προσοχήν και προσήλωσιν διά νά γίνουν

νόητά.
Ως πρός τό ζήτημα τής έκτελέσεως τοῦ προχθεσινοῦ προχράμματος, πρέπει νὰ όμολογήσωμεν, ότι ἡ όρχήστρα ήτο εἰς τὶς πολὲ
καλές της. Τὰ ξύλινα, τὰ πντυστά, όλα ἀπέδωσαν τὰ μέρη των μὲ καλὸν ήχον, μουσικήν φράσιν καὶ καλούς χρωματισμούς.
Έπιτυχής ἡ διασκευἡ δι ὁρχήστραν ὑπὸ
τοῦ Μπαίζενροτ τῆς «Πασσακάλια» τοῦ
Μπάν. Ἡ ἀραῖα ἐρωινεία τοῦ Εργου τοῦ-

τοῦ Μπαίζενροτ τῆς «Πασσακάλια» τοῦ Μπόχ. Ἡ ώραία ἐρμηνεία τοῦ ἔργου τούτοῦ Μποίζενρος τῆς «Πασσακαλια» του Μπάχ. Ἡ ώραια ἐρμηνεία τοῦ ἔργου τούτου, ὁφειλομένη εἰς τὴν τέχνην καὶ τὴν δύναμιν τοῦ κ. Μητροπούλου, μᾶς ἔκανε νὰ
παραδλέψωμεν μερικάς ἐλαφρὰς ἀνωμαλίας εἰς τὸν ρυθμὸν, ἱδίως εἰς ὡρισμένας στιγμάς μεταξύ ξυλίνων καὶ ἐγχόρδων. "Εργα τόσον δύσκολα, ὅσον αὐτὸ τοῦ Μπάχ,
δὲν θὰ ἔπρεπεν Ισως νὰ παίζωνται εἰς τὴν
ἀρχὴν τοῦ προγράμματος καὶ ἐφ' ὅσον ἡ
δρχήστρα δὲν ἔχει ἀκόμη δεόντως «ζεστα-

Towia

τη μουσική κινήσις

Ή συναυλία είς τὸ 'Ωδεῖον Ήρώ~

ÖOU 'ATTIKOŪ

πατίς ται παρά μουν είς το πίστο, ότα το όποιον και έγράφη.
 'Αρίστη έπίσης ή έκτέλεσις και τῶν ἄλ-λων δύο διασκευῶν δι' ὁρχήστραν έγχόρ-δων — τοῦ «ἐσπερινοῦ τραγουδιοῦ» τοῦ Σοῦμαν και τοῦ 'Αντάντε Καντάμπιλε ἀπὸ τὸ α' κουαρτέττο έγχόρδων τοῦ Τσαϊκό-

'Η έπακολουθήσασα Σουίτα άπὸ μπαλλέτο τοῦ Γκρετρύ «Κέφαλος καὶ Πρό-κρις» ἀπεδόθη με όλην την άρμοζουσαν λε-πτότητα, χάριν καὶ εύγένειαν.

κρις» ἀπεδόθη μὲ δλην τὴν ἀρμόζουσαν λεπτότητα, χάριν καὶ εὐγένειαν.

Ή 2α συμφωνία τοῦ Σιμπέλιους, τοῦ πραγματικοῦ αὐτοῦ ἐκπροσώπου- τῆς φιλλανδικῆς μουσικῆς σχολῆς, φανερώνει μίαν ἀξιόλογον, ἀληθώς ἐμπνευσμενην ἐργασίαν. Γραμμένη μὲ τέχνην τόσον ἀπό ἀπόψεως εσωτερικῆς» ἐπεξεργασίας μὲ τοὺς ἐνδιαφέροντας καὶ χαρακτηριστικοὺς ἀρμονικοὺς καὶ ἀντιστικτικοὺς της συνδυανμούς καὶ τὴν ἐλευθερίαν εἰς τὴν ἐκφρασιν τῆς μουσικοποιητικῆς σκέψεως, ὅσον καὶ ἀπό ἀπόψεως ἐνορχηστρώσεως, παρουσιάζει ἀπ' ἀρχῆς μέχρι τέλους, παρά τῆν παρατηρουμένην, ὁπως ἀνεφέραμεν, ἐλευθερίαν, μίαν ἐνότητα. Εἰς τὸ ἔργον κυριαρχεί μὶα σκοτεινῆ διάθεσες δὲν τοῦ λείπουν εξ άλλου τὰ δραματικὰ μέρη καὶ αὶ δραματικαὶ ἐξάρσεις. Πρόκειται πάντως περὶ ἐκδηλώσεως καὶ τοοτροπίας ἐντελῶς ἀντιθέτου πρὸς τὴν ιδικήν μας. 'Ακόμη καὶ ἡ χαρά, που ξεσπὰ εἰς τὸ τελευταίον μέρος καὶ ποὺ καταλήγει εἰς τὸ τελευταίον μέρος καὶ ποὺ καταλήγει εἰς τὸ σθραμέον, κρύπτει εἰς τὸ δάθος της μιὰ μαύρη «πινελλιά».

'Ητο ἀπολύτως ἰκαυσποιητική ἡ ἐκτέλεστις τοῦ δυσχεροῦς αὐτοῦ ἔργου.
'Η δρχήστρα, μελετημένη, ἐφάνη ἀνταξία τοῦ διευθυντοῦ της.
Εἰς τὸ τέλος τῆς συναυλίας ἐπαίχθησαν

Ή όρχήστρα, μελεπημενη, εφανη ανταεία τοῦ διευθυντοῦ της. Εἰς τὸ τέλος τῆς συναυλίας ἐπαίχθησαν εἰς τὰ ἐπίμονα χειροκροτήματα τοῦ κοινοῦ καὶ δύο ἔργα ἐκτὸς προγράμματος: τὸ ἀφρύλινγκ» τοῦ Γκρἡγκ δι' ὁρχήστραν ἔγχόρδων καὶ τὸ «Λάργκο» τοῦ Χαΐντελ. Ο κόσμος ἐζήτει νὰ φύγη ἀπὸ τὴν συναυλίαν μὲ μίαν ἐκατὸ τοῖς ἐκατὸν καλὴν ἀνάμνησιν, διὰ νὰ ἀποζημιωθῆ Ισως κατὰ τὸν τρόπου αὐτὸν ἀπὸ τὴν ταλαιπωρίαν τῆς Γέστης καὶ τῶν ἄλλων.

τὸν τρόπον αυτόν από την ταλαιπωριαν της ξέστης και τῶν ἄλλων.
Τὴν Ικανοποίησιν αὐτήν, πρέπει να τὸ όμολογήσωμεν, τὴν ἔδωσαν, καὶ μάλιστα κατά τὸ ποσοστὸν ποὺ ἀνεφέραμεν προηγου-μένως, τὰ δύο «μπίς» περισσότερον δὲ ὁ ἀθάνατος Χαίντελ.
ΔΗΜ, Α. ΧΑΜΟΥΔΟΠΟΥΛΟΣ

'Απόσπασμα Le Messager J'Ather Χρονολογία 21-7-139

GHRONIQUE MUSICALE

CERT SYMPHONIQUE DIRIGE PAR M. D.MI-EN FINLANDE

Les délassements sont nombreux en été, de Glyfada à Kifissia en passant par Athènes. La qualité de ces évasions de la vie quotidienne ne vaut, malheureusement, pas la quantité. Laissons les cinémas où l'exception confirme la règle et dont les menus se ressemblent, flattant de plus en plus les sentiments les moins nobles de l'individu. D'autres récréations (?) nous attendent dans des tavernes «à musique», des Variétés, un ou deux théâtres de plein air offrant un genre qui n'a de l'opérette que le nom, et d'une affligeante banalité, voilà la température à laquelle nous sommes actuellement conviés.

Restait les concerts d'orchestre. Je parle au passé, car on s'attendait, avec Mitropoulos, à des merveilles, à des bains sonores émouvants, si tant est qu'un bain puisse s'affubler de ce qualificatif. Le second concert dirigé par notre réputé chef est-il un symptôme de décadence ou s'agissait-il de satisfaire tous les goûts des auditeurs, supérieurs, moyens et inférieurs? Car j'ai peine à croire qu'on tolérerait la Rêverie de Schumann à l'étranger, pas plus que le Largo de Haendel auxquels on pourrait ajouter l'Ave Maria de Gounod et La Prière d'une Vierge chère à nos grand'mères. Quant à l'Andante cantabile de Tchaïkowsky, on en comprendrait à l'exécution dans un lieu où l'on pourrait écouter d'une oreille distraite, en échangeant des propos badins et en dégustant une glace à la vanille. Mais entre les admirables vestiges de l'Odéon d'Hérode qui chantent tout un passé de grandeur, cette musique facile, comme aussi le ballet du gentil Grétry, même amélioré par Mottl semble de l'ironie, Fixé à Pa-les auteurs de ces trahisons musicales.

ris en 1767, Grétry, compositeur belge, y fit fureur par quantité d'opéras-comiques. Les DELASSEMENTS D'ETE.—LE SECOND CON- dirs de ballet lui-même, sont à la vérité, bien insiairs de ballet entendus l'autre soir, sans le ajouter ici quelques améliorations dont Grétry se serait facilement passé.

Ce programme assez surprennant comportoit encore un autre dérangement d'une œuvre de Bach, une Passacaglia pour orgue, montée en épingle par un spécialiste de ces attentats contre les chefs-d'œuvre du passé, un certain M. Boesenroth, que Bach, dans son Olympe, doit foudroyer de son mépris.

En je profite d'un peu de place disponible pour répondre d'avance aux objections qu'on pourrait m'opposer. Bach, diront les apologistes de ces «arrangements» pour orchestre, a donné le premier le signal des transpositions, en prenant chez l'Italien Vivaldi, des concertos de violon qu'il transcrivit au clavecin et à l'orgue. Nous sommes d'accord, mais il y a une petite différence entre lui et les arrangeurs d'aujourd'hui. Bach rendit à Vivaldi l'immense service de transformer ses œuvres en chefs-d'œuvre, alors que nos Weingartner, Mottl, Stokowski, Casella, Pierné, Mitropoulos s'attaquent à des chefs-d'œuvre en tout cas pour Bach, Beethoven et C.Franck qui n'ont que faire d'être revus et amplifiés. M. Mitropoulos, de son côté, défend son goût des transpositions en prétendant par là permettre l'audition de grandes œuvres qui seraient inconnues sans cela. Pourtant les petites pièces à la crême de Grétry, Tchaïkowsky, Schumann, Lalo, sont loin d'être inconnues ou de mériter semblable honneur, et, s'il s'agit de chefs-d'œuvre à révéler au public, contentons-nous alors des seuls chefsd'œuvre inconnus pour orchestre. On en trouverait aisément une cinquantaine, ne seraitce que la Neuvième de Beethoven. La cause me semble entendue, sans prétendre guérir

Après une première partie de concert qui aurait été mieux à sa place à l'Oasis, le programme comportait enfin une œuvre symphonique de Jean Sibelius. Très apprécié aux TROPOULOS.— SIBELIUS ET LA MUSIQUE chestre wagnérien du 10° siècle : aux des la priorique de Jean Sibelius. Très apprécié aux Athènes, à part Le cygne d Tuonéla que j'avais donné en première audition, il y a bien d'années et qui fut repris l'hiver dernier par M. Evanghélatos, à la Radio. La personnalité de Sibelius est considérable en Finlande et, quoique né en 1865, son écriture, souvent moderne, s'est dépensée dans tous les sens, orchestre, opéras, chœurs, chansons, œuvres de biano, concertos. Sibelius peut passer pour le représentant le plus qualifié des tendances nationales actuelles, suivis par Merikanto, Jærnefeldt, Melartin, Kajanus, pour ne citer que les plus con nus à l'étranger. La seconde de ses sept et non cinq selon le programme - symphonies qui fut entendue mercredi soir à l'Odéon d'Hérode est fort intéressante, tant par son style polyphonique que par une orchestration pondérée, parfois brillante, d'ordre élevé. On y trouve les quatre mouvements de la symphonie classique et nous avons applaudi Mitropoulos, tel que nous l'aimons, s'élevant, dans l'Andante par exemple, aux sommets de la poésie, sans que l'orchestre réttif, l'ait suivi dans les méandres de sa pemsée, comme on l'aurait désiré. Les autres parties de cette belle œuvre, reflètent trop le manique de coordination entre leurs différentes périodes. Cette absence de développement logique donne un certain décousu au débit et laisse aussi, une impression disparate. Cette première audition si réussie devrait conduire à plus ample connaissance du musicien finlandais dont a pu apprécier toute la noblesse. Ceci ne peut cependant nous faire oublier le reste du programme, se réduisant à une seule œuvre originale contre cinq arrangements. C'est vraiment excessif!

FRANK CHOISY

Horpialo 21-7-939

Μὲ τὶς ὑπέροχες συμφωνικὲς συναυλίες στο άρχαῖο θέατρο, το καλοκαῖρι μεταδάλλεται, χάρις στὸ Μη-τρόπουλο, σὲ «ἐποχὴ» μουσική, ποὺ θὰ μπορούσε νὰ προσελκύση καὶ πολλοὺς ξένους. Θὰ μοῦ πῆτε, ποῦ θὰ χωρούσαν, ἀφοῦ δὲν τὸ κατορθώνουν καὶ οἱ ᾿Αθηναῖοι,ὅσοι δὲνφροντίσουν έγκαίρως νὰ δροῦν θέσι. 'Απλούστατα. 'Αντὶ νὰ γίνωνται μιὰ στὶς δεκαπέντε μέρες, θὰ γίνονταν πυκνότερες ή θὰ γινόταν ένας κύκλος άπὸ πέντε-ἕξη συναυλίες, που θὰ έπαναλαμβανόταν τρεῖς φορὲς στὸ διάστημα τοῦ καλοκαιριοῦ. Όπως γινόταν στὸ Σαλτσδοῦργο, ποὺ κατάντησε νὰ συντηρῆται ὁλόκληρο ἀπὸ τὶς λαμπρές αὐτές μουσικές γιορ-

Καὶ στὴ δεύτερη συμφωνικὴ συναυλία μᾶς ἔδωσεν ὁ Μητρόπουλος μερικές πρώτες έκτελέσεις . δόξα σοι ὁ Θεός! —κι' ἔτσι ἐκτὸς άπὸ τὶς μεταγραφὲς γιὰ ὀρχήστρα ἔργων τοῦ Μπάχ, τοῦ Σούμαν, τοῦ Τσαϊκόφσκυ καὶ τοῦ Γκρετρύ, ἀκούσαμε γιὰ πρώτη φορὰ καὶ μιὰ συμφωνία του Συμπέλιους, του άρχηγού τής φινλανδικής μουσικής σχολής. Δὲ θυμοῦμαι μάλιστα νὰ ἔχω ἀκούσει ἀπὸ τὴν ὀρχήστρα μας καὶ κανένα άλλο έργο τοῦ μεγάλου αὐτοῦ Φινλανδοῦ συνθέτη, ποὺ τιμήθηκε άπὸ τὴν πατρίδα του μὲ τὸ ἀνώτατο παράσημο καὶ τοῦ δόθηκε ἡ μεγαλύ-τερη σύνταξι ποὺ ἔχει ποτὲ δοθῆ σὲ Φινλανδὸ πολίτη. Οἱ ἐπτὰ συμφωνίες του, τὰ συμφωνικά του ποιήμαάπὸ τὰ ὁποῖα τὰ γνωστότερα είναι «'Ο κύκνος τοῦ Τουονέλα», καὶ «Φινλανδία» παίζονται άπὸ ὅλες τὶς μεγάλες συμφωνικές όρχηστρες τοῦ κόσμου.

Ή 6΄ συμφωνία είς ρε μεῖζον, ποὺ διηύθυνε χθές ὁ Μητρόπουλος, εΐναι άπὸ τὰ μεγαλόπνοα έργα ποὺ άντιλαλοῦν στοὺς ρυθμοὺς καὶ στὰ θέματά των τὴν έθνικὴ ψυχὴ τοῦ τόπου όπου γεννήθηκαν. Περιέχει εύρήματα ένορχηστρώσεως άξιοθαύμαστα καὶ ἔχει πολυφωνικό χαρακτήρα έντονο, έντονώτατο μάλιστα.

Ἡ ἐκτέλεσις ἦταν ἀρτία, παρὰ τὰς ἀνεπαρκεῖς δοκιμάς. Ἡ προσω-πικότης τοῦ μαέστρου ἐπεδλήθη καὶ ύπερενίκησε τὶς μεγάλες δυσκολίες συγκλονιστικού αύτου έργου, που έξετελείτο για πρώτη φορά στάς 'Αθήνας και ήτο τὸ «ἄλογο τῆς μάχης» τοῦ προγράμματος. Ἡ «Πασακάλια» τοῦ Μπάχ, ἐνωρ-

χηστρωμένη από τον Μπαίζενροτ, τὸ «'Εσπερινὸ τραγοῦδι» καὶ ὁ «Ρεμδασμός» τοῦ Σούμαν, τρία συνθέματα ὑποδειγματικὰ γιὰ τὴ σαφήνειά τους καὶ τὴν καθαρή τους μελωδικὴ γραμμὴ ἕκαμαν ἐξαιρετικὰ εὐχάριστη έντύπωσι στο καινό, που τὰ κατεχει-ροκρότησε. Έπαίχθηκαν ἄλλως τε μὲ μιὰ ἐνότητα καὶ ὁμοιογένεια, ἀπ' τὰ ἔγχορδα τὰ δύο τελευταῖα, ποὺ έγοήτευσαν τὸ πυκνότατο άκρηατή-

'Ιδιαίτερα πρέπει νὰ ξεχωρισθή ἡ εκτέλεσις ενὸς μέρους ἀπ' τὸ κουχρτέττο είς ρε τοῦ Τσαϊκόφσκυ, τὸ Αντάντε Καντάμπιλε. Τὸ ρωσσικὸ φολκλόρ, μὲ τὴ μαεστρία τοῦ μεγάλου σκηνοθέτη συνθεμένο άντιλαλοῦσε τὴ λαϊκὴ μελωδία τῆς Ρωσσίας, ποὺ τόσο σιμά δρίσκεται μὲ τὶς Βαλκανικές.

Χαριτωμένη, ζωηρή, καθαρά γαλ-λική ή Σουΐτα άπ' το μπαλέττο Κέφαλος καὶ Πρόκρις τοῦ Γκρετρύ, γραμμένο στὸ τέλος τοῦ 18ου αίῶνα, καὶ ἐνωρχηστρωμένη χαριτωμένα άπ' τὸν Μόττλ. Ο Μητρόπουλος τὴν διηύθυνε μὲ έξαιρετικό μπρίο.

κοινό πού ήταν πυκνότατο στὸ θέατρο τοῦ Ἡρώδη ἀπεθέωσε στὸ τέλος τὸ μεγάλο μας μαέστρο.

Καὶ -συνήθεια ποὺ ἔγινε πλέον θεσμός -μετά τρεῖς-τέσσαρες με τακλήσεις στὸ πόντιουμ, μᾶς ἔδωκε έκτὸς προγράμματος δυὸ κομμάτια με θαυμαστή σαφήνεια και άψογη έκτέλεσι: τὴ «Φρόελιν» τοῦ Γκρὴγκ καὶ τὸ «Λάργκο» τοῦ Χαῖντελ, ποὺ τὸ ξανάκουσε μὲ ἄπειρη χαρὰ πάλι τὸ ἀκρσατήριο.

Ή συναυλία αύτή και για την έπιμελημένη έκλογή τοῦ προγράμματος καὶ γιὰ τὴν ἀπαράμιλλη ἐκτέλεσι θὰ μείνη μιὰ ἀπ' τὶς πληρέστερες μουσικές μυσταγωγίες. Θα έπρότεινα, όπως και πολλοί, την έπανάλη-

ΑΥΡΑ Σ. ΘΕΟΔΩΡΟΠΟΥΛΟΥ

'Απόσπασμα Admaina' Nsa 21-7-939

Τῆς κ. Σοφ. Κ. Σπανούδη

Δὲν θὰ μποροῦσε ὁ καθένας νὰ φαντασθῆ καλ πολύ λιγώτερο να καταρτίση ένα τόσο ετερόκλιτο πρόγραμμα όπως αὐτὸ ποὺ μᾶς ἔδωσε ὁ Μητρόπουλος στὴν προχθεσινὴ συμφωνικὴ συναυλία στὸ θέατρον Ἡρώδου τοῦ Ἁττικοῦ. Τὸ μόνο γνήσια συμφωνικό ἔργο ποὺ παίχθηκε, ήταν ή δευτέρα Συμφωνία τοῦ Σιμπέλιους τοῦ γηραιοῦ καὶ παγκοσμίως άγαπητοῦ «κύκνου τῆς Φιν-λανδίας» ποὺ ξέρει ν' ἀποτυπώνη πρὶν ἀπ' όλα στο κάθε του έργο την άγνη έθνικιστική του σφραγίδα. "Ολες οι άλλες συνθέσεις του προγράμματος, έπτα τον αριθμόν, στίς όποῖες στὸ τέλος προσετέθησαν και τρείς ἀκόμη έκτος προγράμματος — δύο λυρικά κομμάτια τοῦ Γκρήγκ «Herzenwunden και «Frühling» και τὸ δημοφιλές πλέον «Λάργκο» τοῦ Χαῖντελ-Μολινάρι εἰς δευτέραν ἀκρόασιν - ήταν διασκευές γιὰ ὀρχήστρα έγχόρδων ή πλήρη ὀρχήστρα. Είνε προφανής ή τάσις τοῦ Μητροπούλου να καθιερώση στάς 'Αθήνας αὐτὴ τὴ μόδα τῶν συμφωνικῶν μεταγραφῶν ἀπὸ κομμάτια τοῦ πιάνου ἢ σελίδες μουσιφων από κομματία του πίανου η σελιοές μουσικής δωματίου. Δεν ξέρω άν ή μόδα αὐτή ἐπικρατῆ στὴν ᾿Αμερικὴ, ἢ άν ὁ Μητρόπουλος ἀποφεύγη νὰ ἐπιστρατεύση ὅλες τὶς δυναμικότητες τῆς ὀρχήστρας μας σὲ συμφωνικὰ καθιερωμένα ἔργα μεγάλης ὁλκῆς. "Ο,τι ὅμως καὶ νὰ παρουσιάση στὸν ἔλληνικὸ κόσμο ὁ ἀγαπημένος του σιάση στὸν ἔλληνικὸ κόσμο ὁ ἀγαπημένος του άρχιμουσικός γίνεται πάντα δεκτό μ' ένθουσιασμό και με χαρά. Ο Μητρόπουλος ξέρει καλλίτερα άπό μάς τί εἴδους μουσική τροφή χρειά-ζεται στοὺς ἀκροατάς του, ποὺ τὸν περιβάλλουν μὲ τόση ἐμπιστοσύνη. Καὶ τὸ κάθε τι ποὺ παρου-σιάζει, ἀκόμα κι' ἄν εἶνε ἰδιότυπο ἡ καινότροπο παραδοξολόγημα, είνε τόσο ώραϊα παρουσιασμένο, ώστε άφοπλίζει καὶ τὸν ἀντικειμενικώτερο άκροατή, που δὲν παρασύρεται ἀπὸ τὴν ἄκρατη άγάπη του πρός τὸ παραχαϊδεμένο μουσικό παιδί τῆς Ἑλλάδος.
Απὸ τὶς συμφωνικές μεταγραφές τοῦ προ-

γράμματος ή ώραιότερη στάθηκε ή Σουΐτα τοῦ Μπαλλέτου — Tambourin — Menuetto — Gigue ἀπὸ τὸ κλασσικό μελόδραμα τοῦ Γκρετρύ «Céphale et Procris» ἐμπνευσμένο κι' αὐτὸ ὅπως ὅλη ή πληθύς τῶν γαλλικῶν καὶ γερμανικῶν μελο-δραμάτων τοῦ 18ου αἰῶνος ἀπό τὴν ἀρχαίαν ἐλληνικήν μυθολογίαν. Διασκευαστής τὧν χαριτω-μένων αὐτὧν σελίδων είνε ὁ μεγάλος Γερμανὸς άρχυμουσυκός καὶ συνθέτης Φέλιξ Μόττλ ποὺ χάραξε τὴν ἔνδοξη τροχιά του στὸ Μόναχον, τὸ Μπαϋρόϋτ καὶ τὴ Βιέννη. Ὁ Μὸττλ είνε ἕνας ἀριστοτεχνικὸς καὶ ἄφθαστος στὸ είδος του διασκευαστής γιὰ ὀρχήστρα, ποὺ ἀντιπαρέρχεται περήφανα τον τίτλο τοῦ «ravageurs de chefs—d' oeuvre» μὲ τὸν ὁποῖον ὁ Μπερλιὸζ καυτηρίαζε δριμύτατα όλους τούς μεταγραφείς μουσικών έργων. (Χωρίς να προβλέπη πώς θάπεφτε κι' αὐτὸς μιὰ μέρα στὸ ἴδιο άμάρτημα μὲ τὴν περίφημη ἐνορχήστρωσι ποὺ ἔκαμε στὴν πασίγνωστη «Πρόσκλησι σὲ βὰλς» τοῦ Βέμπερ). Οἱ συμφωνικές διασκευές τοῦ Μόττλ μπαλλέτων τοῦ Ραμώ καὶ τοῦ Γκλούκ, μιας καντάτας τοῦ Μπάχ, τοῦ κονσέρτου τοῦ Χαϊντελ καὶ τραγουδιῶν τοῦ Μόζαρτ καὶ τοῦ Σοῦμπερτ, είνε ἀριστουργηματικές καὶ βρίσκουν πάντα θέσι στὰ προγράμματα τῶν μεγαλειτέρων συναυλιών. Ἡ Σουῖτα τοῦ μπαλλέτου τοῦ Γκρετρύ παίχθηκε προχθές ἀπό τὴν όρχήστρα με όλη την λεπτότητα και τη διαφάνεια

ένος δαντελλένιου άριστοτεχνήματος. Δεν μπορεί να λεχθή το ίδιο για την έκτέλεσι της «Πασσακάλια» τοῦ Μπάχ, διασκευασμένης άπό τὸν Μπαίτενροτ, στὴν ὁποίαν ἡ ἐλληνική ὁρ-χήστρα ὑστέρησε στὴ ρυθμική συνοχὴ τοῦ συνόλου. Τὸ «Andante cantabile» ἀπὸ τὸ πρῶτο κουαρτέττο τοῦ Τσαϊκόφσκυ ἀπεδόθη μὲ ὡραία θεματική εὐγλωττία ἀπὸ τὴν ἔγχορδη ὀρχήστρα. Είνε μιὰ εὐτυχισμένη ρωμαντική ἔμπνευσις ποὺ ἀποτείνεται γενικὰ σὲ ὅλους, ἀνεξαρτήτως μου-

σικῶν διαβαθμίσεων. Τὸ πρόγραμμα δὲν ἀνέγραφε τὸ ὅνομα τοῦ διασκευαστοῦ γιὰ ὀρχήστρα τοῦ Andante τοῦ Τσαϊκόφσκυ καθώς καὶ τῶν δύο μικρῶν σελίδων τοῦ Σοῦμαν «Abendlied» καὶ «Träumerei». Ύποτίθεται ὅτι ὁ διασκευαστής είνε ὁ ίδιος ὁ Μητρό-πουλος, ποὺ διεύθυνε τὶς σελίδες αὐτὲς μ' ἐμ-

πνευσμένη στοργή. Μετά τὴν ὧραία ἐκτέλεσι τῆς δευτέρας Συμφωνίας τοῦ Σιμπέλιους, ποὺ είνε ἐν τούτοις ἔνα ἔργον μακρᾶς πνοῆς καὶ διεξοδικῆς ἐργασίας, δ κόσμος πού είχε πλημμυρίση τις κερκίδες τοῦ ἀρχαίου θεάτρου μίαν ώρα πριν ἀπό τὴν ἕναρξι τῆς συναυλίας, δὲν ἐννοοῦσε ν' ἀποχωρήση. Χει-ροκροτοῦσε κι' ἐπευφημοῦσε διαρκῶς τὸν Μητρόπουλο καὶ τὴν ὁρχήστρα, μὲ τὴν ἐλπίδα νέας πάλιν ἐκτελέσεως, ὅπως τὴν πρώτη φορά. Ἡ ἐλπίς του αὐτὴ δὲν διεψεύσθη. Μὲ πολλή γενναιοδωρία ὁ Μητρόπουλος ἔδωσε τρία ἀντὶ ἐνὸς «μπίς» ὅπως ἀνέφερα στὴν ἀρχὴ, ποὺ ἔγιναν δεκτά με εκρήξεις ενθουσιασμού.

ΣΟΦΙΑ Κ. ΣΠΑΝΟΥΔΗ

'Απόσπασμα

Wood 1-8-939

Χρονολογία Μουσικά σημειώματα

"Η γ' συμφωνική συναυλία Τοῦ μουσουργοῦ κ. Δ. Λεβίδη

Πρὶν ἡ εἰσέλθωμεν εἰς τὰ δύο θέ- ρως, μὲ τοὺς κατοπτρισμούς τῶ ματά μας, ας μας επιτραπή να δικαιολογηθώμεν απένατι των άναγνωστών μας διὰ τὴν ἐπιδράδυνσιν οῦ παρόντος σημειώματος, όφειλο

μένην είς ἀπρόοπτον ἀπουσίαν ή-μών ἀπό τῆς πρωτευούσης. Τὴν συναυλίαν τῆς παρελθούσης Τετάρτης, είς τὸ θέατρον Ἡρώδου τοῦ ᾿Αττικοῦ, παρηκολουθήσαμεν ἀ-πὸ ραδιοφώνου σπεύδουεν δὲ νὰ πὸ ραδιοφώνου, σπεύδομεν δὲ νὰ συγχαρώμεν τούς είδικούς τεχνικούς διά τὴν ώραίαν μετάδοσιν ήτις τιμά την ραδιοφωνικήν μας ύπηρεσίαν. Τό πρόγραμμα τῆς εν λόγω συμφωνικῆς ὑπὸ τὴν γλαφυρὰν καὶ ἐμπνευσμένην μαεστρίαν τοῦ κ. Μητροπούλου, περιελάμθανε ξξ ἔργα έν όλω, έξ ων τα πέντε ήσαν «διαεν ολώ, ες ων τα πεντε ησαν αδιασκευή» ύπό μορφήν ένορχηστρώσεις αῦται ἦσαν κατά σειράν: Μία «Πασσοκάλια» τοῦ Μπὰχ διὰ μεγάλην ὁρχήστραν, δύο τραγούδια τοῦ Σοῦμαν, τὰ ὁποῖα ἡκούσαμεν χωρίς τραγοῦδι ὑ-πὸ μορφὴν ἐγχόρδου ἐνορχηστρώ-σεως, τὸ «᾿Αντάντε» ἀπὸ τὸ Κουαρτέττο είς ρὲ μεῖζον τοῦΤσαϊκόφσκυ ύπό τήν αὐτήν μορφήν και ή Σουΐ-τα ἀπό τό Μπαλλέττο «Κέφαλος και Τρόκρις» τοῦ Γκρετρύ, ὑπὸ μορφὴν ένορχηστρώσεως — ἀμέμπτου ἀπὸ πάσης ἀπόψεως καὶ τῆς μόνης δικαιολογημένης κάπως — ύπὸ τοῦ ά-ειμνήστου καὶ παγκοσμίου φήμης άρχιμουσικοῦ Φέλιξ Μόττλ. Τα πέν τε αὐτὰ ἔργα, παρουσιασθέντα ὑπὸ τοιαύτην «έρασιτεχνικήν» μορφήν φρονούμεν ότι δεν έπιδέχονται ούδεμιᾶς κριτικῆς, παρὰ τὴν ὄντως ἀξιοθαύμαστον έρμηνείαν τοῦ κ. Μητρο πούλου, διότι τότε ή κριτική θα έχαπουλου, οιοτι τοτε η κριτική θα έχατε την άξιοπρέπειαν τοῦ προορισμοῦ της. Ἡ τελειότης τῆς ἐρμηνείας τοῦ κ. Μητροπούλου διεπιστώθη κατὰ τὴν ἐκτέλεσιν τῆς δευτέρας Συμφωνίας τοῦ Γιὰν Σιμπέλιους — γραμένης ἐπὶ τούτφ δι' ὀρχήστραν ἀπὸ τὸν συνθέτην — ἥτις είνε ἔργον ἐμπνευσμένον, μὲ είνενεῖς φοάσεις μὲ πνευσμένον, μὲ είνενεῖς φοάσεις μὲ πνευσμένον, με εύγενεῖς φράσεις, με γλώσσαν μουσικώς είλικρινή παρ ολον ότι φαίνεται έπηρεασμένη από τὴν ρωμαντικὴν τεχνοτροπίαν τῆς σκανδιναυϊκῆς σχολῆς ἀναμεμιγμέ-νην μὲ τὴν ρωσσικὴν τεχνικὴν τῆς ἐνορχηστρώσεως, ἥτις διακρίνει τὴν σχολήν τῶν πέντε.

Τὸ ἔργον τοῦ Σιμπέλιους δὲν είνε δεσμευμένον με τὰς σχολαστικάς και αναχρονιστικάς πλέον ανα πτύξεις τῆς κλασσικῆς συμφωνίας, ἀλλὰ μία αυθόρμητος καὶ είλικρινής μουσική, άλλοτε περιγραφική και άλλοτε αισθητικώς βαθεία και συγκινητική, διὰ μέσου τῆς ὁποίας διακρίνονται όλαι αί φυσικαί έντυπώσεις τῶν φυσικῶν καλλονῶν τοῦ βορρά με το παρατεταμένον λυκό-

==== «Η ΒΡΑΔΥΝΗ»

H MOYZIKH

ΤΡΙΤΗ, 1 Αὐγούστου 1939 μ

Πολλά και ποικίλα ήσαν τά

πίολλα και ποικιλα ήσαν τα αίσθήματα τῶν φίλων τῆς μουσικῆς καὶ συνεπῶς καὶ τοῦ μεγάλου μύστου τῆς τέχνης αὐτῆς, τοῦ Δημήτρη Μητροπούλου, οὶ ὁποῖοι καθισμε-

νοι χθές σέ μια γωνία στην αϊθουσα τοῦ σπιτιοῦ των ή-

κροάζοντο μὲ τὴν ἀρμόζουσαν εύλάδειαν καὶ ἀφοσίωσιν τὴν

συμφωνικήν συναυλίαν, που μετεδόθη άπὸ τὸ θέατρον «Ρὲξ» ὑπὸ τὴν διεύθυνσιν τοῦ

Μητροπούλου. Ποικίλα αίσθή-

πρός τό γεγονός, ότι ή συναυ-λία μετεδόθη χωρίς άκροα-τάς καί φυσικά Ελειπαν τά

χειροκροτήματα. Τὸ αἴσθημα

τοῦ ἀκροατοῦ τοῦ ραδιοφώνου, ποὺ δοκιμάζει τὴν ἀνάγκην νὰ ἐκφράση κατὰ ἔνα τρόπον τὴν εὐχαρίστησίν του

διά τὴν προσφερομένην καλλι-

τεχνικήν συγκίνησιν, εύρίσκει

κάποιαν διέξοδον είς τὰ θυελ-

καποιαν οιεξοσον εις τα θυελ λώδη χειροκροτήματα τῶν ἄλλων, που ἀκολουθοῦν κάθε ἐκπέλεσιν τοῦ Μητροπούλου. 'Αλλὰ χθὲς δὲν ὑπῆρχεν οὕτε αὐτὸ καὶ πολλοὶ ἔμενον μὲ ἀ-νεκπλήρωτον τὸν πόθον των νὰ εὐχαριστήσουν ἐκεῖνον ποὺ

τους μετέφερεν είς τους κόσμους του πνεύματος και τῆς άρμονίας. Αλλοι ἐπίστευον ὅτι

είς τὴν πρόοδον τῆς ἐκτελέσεως, είς τὴν ἄνοδον πρὸς κορυφὰς πνευματικάς, ὁ μα-έσπρος ἡσθάνετο ὅτι ἦσαν μα-

ζύ του, ότι ή ψυχή του έπε-κοιινώνει άμεσα με τὶς ψυχές

κοιινώνει ἄμεσα μὲ τὶς ψυχές των καὶ τέλος ὑπῆρχον καὶ ἀκριοταὶ οἱ ὁποῖοι ἐδοκίμαζον
ἄλὶλο αἴσθημα. Ἡ ἔλλειψις ἀκροσατηρίου, χειροκροτημάτων,
τοὺὺς ἐπέτρεπε νὰ παραμένουν
εἰς; τὴν προσφιλῆ των ψευδαίσθησιν, ὅτι ἡ μουσικὴ ἐκείνη
ἐσττέλλετο ἀπὸ κάπου ἀλλοῦ,
ἀπὸ ψηλά, ἀπὸ τὸν οὐρανόν,
καπτέδαινε μαζὺ μὲ τὸ φεγγάρι ποὺ ἐμάγευε τὴν νύκτα...

παγετώνων είς τὴν ὑγρὰν ἄτμό σφαιραν, μὲ τὴν ὅλως ἰδιάζουσαν, τέλος, φύσιν τοῦ παρατεταμένου χειμώνος διά μέσου τοῦ ὁποίου αἰ δειλαὶ ἡλιακαὶ ἀκτίνες ὁμοιάζουν ὡς μία ὅασις ἐν τῷ μέσῳ τοῦ ψύχους και τῆς κοιμωμένης φύσεως. Η ένορχήστρωσις τοῦ ἔργου ἔχει ώραιότατα χρώματα, δύναμιν, άλλα καὶ λεπτότητας τοιαύτας, αἴτινες διαπιστώνουν τρανώτατα την άπόλυτον κατοχήν τῆς ἐνορχηστρωτικῆς τέχνης τοῦ συνθέτου. Ὁ κ. Μητρόπουλος ἡρμήνευσε τὸ ὡραιότατον αὐτὸ συμφωνικόν ἔργον μὲ τόσον θαυμαστὴν τέχνην ώστε νὰ προκαλέση δικαίως τὸ φρενιτιῶδες παραλήρημα τοῦ κοινοῦ, τὸ ὁποῖον άλλωστε ήκούετο εύκρινέστατα άπο την υπέροχον έλληνικήν ραδιοφωνι-

> 'Απόσπασμα Χρονολογία

Bpasum' 2-8-939

Ο Μητρόπουλος στὸ ραδιόφωνο

πρώτα χρόνια τοῦ ραδιοφώνου ήμουν έκει από την πρώτη έναρξι τοῦ σταθμοῦ — προκατειλημμένος κι' αὐτός, ὅπως ὅλοι οἱ καλλιτέχναι τότε, ἐνατίον τῆς θαυμαστῆς ἐφευρέσεως, δὲν ήθελε νὰ διευθύνη στὸ ραδιόφωνο κι' οὕτε ἐπέτρεπε νὰ γίνη μετάδοσις τῶν συναυλιῶν του. 'Αργότερα ἐνέδωσε. Καὶ κάθε φορὰ ποὺ διπύθυνε, ἀπὸ όπουδήποτε, ἐμάντευα πὰς ἦταν ἐκεῖνος κι' ἀς μὴν τὸ ῆξευρα. 'Η μαγικὴ δύναμις τῆς προσωπικότητός του ἦταν κάτι τὸ ξεχωριστό, τὸ ὑπέρτερο, κάτι ποὺ δὲν εἶχε ἀνάγκη τῆς ὁπτικῆς ἐντυπώσεως. Τὰ συλλογιζόμουνα αὐτά, προχθὲς τὰ συλλογιζόμουνα αὐτά, προχθές τὸ βράδυ, ὅσο παρακολουθοῦσα τὸς ἐρμηνεῖες τοῦ Μητροπούλου κι' αἰσθανόμουνα τὴν κυρίαρχη δύναμι τής έρμηνείας του, τὴ μαγικὴ ἐπιδολή του, ἐνῶ συνάμα ἔδλεπα πόσο σωστὴ εἶνε ἡ σύγκρισις ποὺ κάνουν μερικοὶ τοῦ μεγάλου μας μαέστρου μὲ τὸν μεγάλο Γερμανὸ συνάδελφό του.

Είνε άλήθεια, πώς με τίς ραδιοφωνικές μεταδόσεις χάνεται ή Ικανοποίησις που δίνει ή όπτική έντύπωσις, ή ἄμεση ἐκείνη ἐπι-κοινωνία μὲ τὸν ἐκτελεστή, ή ἄμεση ψυχική έπαφή...Είς άντάλλαγμα, τὸ μικρόφωνο σᾶς χαρίζει ἄλλες ἀπολαύσεις, ὅταν μάλιστα ή έκπομπή ἀπὸ τεχνικής ἀπόψεως είνε τέλεια. Μέσα στην πλήρη αὐτοσυγκέντρωσι, ποὺ δὲν ταράζει τὸ πολυποίκιλο καὶ κάποτε άδιάφορο άκροατήριο, άποκαλύπτετε πράγματα, λεπτομέρειες, φωνές, γραμμές, χρώματα, ποὺ δὲν τὰ προσέξατε ποτέ ώς τότε καὶ συχνά ή ψυχική έπαφή μὲ τὸν έκτελεστή, ποῦ τὸν αἰσθάνεσθε τὸ ἴδιο συγκεντρωμένο, είνε ἀκόμα μεγαλείτερη, παρὰ στὴν αἴθουσα. Κι' ὅταν ὁ ἐκτελεστὴς εἶνε ὁ Μητρόπουλος, τὰ θεῖα κύματα τῆς ἀρμονίας σᾶς παρασύρουν, σᾶς καθηλώνουν, σᾶς

μεταρσιώνουν.

*Ηταν μιὰ ξεχωριστή, ὡς τόσο, ἀπόλαυσις ἡ ἀπόδοσις τῆς Σουῖτας τοῦ Μπὰχ καὶ ἰδίως τῆς Τουῖτας τοῦ Μπὰχ καὶ ἰδίως τῆς Τετάρτης τοῦ Μπετόδεν. Καθὼς ἦταν ἡ πρώτη φορὰ ἀπὸ τὴν ἐπιστροφή του ποὺ ὁ κ. Μπιρόπουλος διηύθυνε Μπετόδεν, βρέθηκα μπροστὰ σὲ μιὰ ἔκπληξι. Τὰ ἀργά του τέμπι, ποὺ τὰ νοιώθατε σὰν μιὰ ὑπέρτατη θέλησι τοῦ μουσικοῦ ν' ἀπολαύση ὁ ἴδιος ὅσο τὸ δυνατὸ περισσότερο τὸν ἦτος τὴ φράσι, τὴν ποίησι καὶ τὴ σκέψι τοῦ δημιουργοῦ, σὰς μετέδιδαν τὴν ἴδια ἀπόλαυσι, ἐνῶ συγχρόνως σὰς ἔπειθαν πόσο ἄδικο ἔχουν ὅλοι ἐκεῖνοι οἱ μουσικοῦ πού, παρασυρόμενοι ἀπ' τὴ μανία τῆς

ΑΛΕΞΑΝΔΡΑ ΛΑΛΑΟΥΝΗ

Ejedepa Bring Μουσική κίνησις

Ο Μητρόπουλος στὸ

'Απὸ τὴν κορυφή ἐνὸς ἐλληνικοῦ δουνοῦ, σὲ ὕψος χιλίων τριακοσίων μέτρων, ἐνὸς δουνοῦ ποῦ θέλησε καὶ τὸ κατώρθωσε νὰ μοιάση στὴν και το κατωρθώσε να μοιαση στην Έλδετία όχι μόνο στίς φυσικές καλλονές της άλλά καὶ στὴ θερμο-κρασία — γιατὶ θερμοκρασία καὶ όχι ψυχροκρασία; — μαζεμμένο γύρω ἀπό τὸ ραδιόφων, οὶ ἔγοικοι ἐνὸς ἐκ τῶν καλλιτέρων μας έξοχι-κῶν ξενοδοχείων, παρακολουθήσαμε, ἄ ἀκριβέστερον προσπαθάσιμε, νὰ η άκριδέστερον προσπαθήσαμε νὸ η ακριδεστερον προσπαθήσαμε να παρακολουθήσωμε με άληθινή κα-τάνυξι, τό θαυμάσιο πρόγραμμα που έπεφύλαξε με κάποια φιλαρέ-σκεια ο μεγάλος μας μαέστρος γιὰ τὸ ραδιοφωνικό σταθμό μας. Καὶ τὸ πρόγραμμα αὐτὸ ήταν θαυμάσιο άπό πάσης άπόψεως καὶ ώς έκλογὴ ἔργων καὶ φυσικά ώς άπόδοσις. Τούλάχιστον ἄν κρίνη κανεὶς άπὸ τὴν ὑπέροχη ἐρμηνεία τῆς τετάρτης συμφωνίας τοῦ Μπε-τόδεν, ποὺ ἀκοῦμε μᾶλλον σπανί-ως καὶ ἡ ὁποία εἶνε ἐν τούτοις ἀπὸ τὸς πολύ καλλίτερες, τὸς πιὸ αὐθόρμητες, τίς φρεσκώτερες, τίς συ-

θόρμητες, τὶς φρεσκώτερες, τὶς συναρπαστικώτερες!
Δὲν εἶνε πολύς καιρὸς ποὺ παρακολούθησα ἀπό τοῦ ραδιοφώνου
έννοεῖται, τὴ σειρὰ ὀλόκληρη τῶν
συμφωνιῶν τοῦ Μπετόδεν ποὺ διηύθυνε ὁ μεγάλος Τοσκανίνι
λονδῖνον, καὶ χωρὶς νὰ τὸ θέλω παρέδαλα τὴν προχθεσινὴ ἐρμηνεία
τοῦ Μητροπούλου μὲ ἐκείνη τοῦ
μεγάλου διεθνοῦς μαέστρου, καὶ
δοῆκα μεγάλη συγγένεια μεταξῦ τοῦ Μητροπούλου μὲ ἐκείνη τοῦ μεγάλου διεθνούς μαέστρου, καὶ δρῆκα μεγάλη συγγένεια μεταξύ τῶν ἀντιληψεων τοῦ δικοῦ μας, μεγάλου ἐπίσης μαέστρου μὲ ἐκείνες ποὺ ἐθαύμασα στὸν Τοσκανίνι. "Αλλως τε δὲν ξέρω γιατὶ ἄν πρόκειται νὰ παρομοιάσω, ἄν καὶ προσπαθῶ νὰ ἀποφεύγω τὰς συγκρίσεις μεταξὺ καλλιτέχνῶν, τοῦ Μητροπούλου μὲ ἄλλους ξένους διασήμους καλλιτέχνῶς, δρίσκω πὸς πλησιάζει πολὺ μὲ τὸν Τοσκανίνι, τὸν τόσον ἐν τούτοις κλασσικὸν καὶ πιστὸν εἰς τὸ πνεῦμα καὶ τὰς παραδόσεις ποὺ διέπουν, κυρίως τὰ καθιερωμένα ἀριστουργήματα. Τὸ προχθεσινὸ πρόγραμμα, ποὺ λόγω παρεμδολῶν ἐνὸς ὡς φαίνεται, ὅχι ἀπολύτως φιλομούσου μοτὲρ, δὲν μπορέσαμε — στὸ δουνὸ — νὰ παρακολουθήσωμε ὸλόκληρο, περιεῖχε ἀποκλειστικῶς καὶ μόνον, ἀριστουργήματα τριῶν κολοσσῶν : Μπὰχ — Μπετόδεν καὶ Βάγνερ, δὲν ἀμφιδάλλομε πὸς θὰ ἤταν ὀλόκληρο θαυμάσιο στην ἀποδοσι ὁπως ἤταν ἡ τετάρτη τοῦ Μπετόδεν ποὺ ἀκούσαμε καὶ νοερῶς ἐχειροκροτήσαμε καὶ ἐπευφημήσαμε.

ΟΣΑ ΔΕΝ ΒΛΕΠΕΙ ΤΟ ΑΚΡΟΑΤΗΡΙΟΝ

ς αίθούσης,διότι ή αίθουσατοῦ

γραβάτες, γυναικεΐες τσάντες,

θῆκες βιολιῶν καὶ μερικοί προ-

νομιούχοι άκροαταί. Εἰς τὰς δέκα άρχίζει ή δοκιμή τῆς συμ-

φωνικής δρχήστρας. Δέκα παρά

ένα κτυπά το τελευταίο κουδού-

νι καὶ οἱ μουσικοὶ καταλαμβά-νουν τὰς θέσεις των. Θέσεις των

είνε σχήμα λόγου, δεδομένου δ-

είς την αϊθουσαν αὐτην

καθ.σματα είνε κινητά και όλό-κληρος ή όρχήστρα άποτελεί μ.αν μάζαν συνωθουμένων και

διαγκωνιζομένων άνθρώπων. Η

πάρτες εὐρίσκονται στὰ ἀναλό-για. Ὁ μαέστρος χωρίς σακ-κάκι μὲ ἕνα λευκό μπλουζάκι

μέ κοντά μανίκια, παρακαλώ

προσέξατε αὐτό τὸ μπλουζάκι, διότι κατά τὴν διαδρομὴν τῆς δοκιμῆς θὰ ἀλλάξη χρώματακαί

σχήματα, προσέρχεται καὶ καταλαμβάνει την θέσιν του. Δηλαδή

ένα κάθισμα έπάνω στήν σκηνή.

Πλαγίως σ' ἕνα ἄλλο κάθισμα είνε άπλωμένο τὸ σακκάκι του

καὶ τρία τέσσερα μανδήλια.Τίπο-

τε άλλο.Οὔτε νότες, οὔτε ἀναλό-γιο, οὔτε μπακέτα. Ἡ ὀρχήστρα φλυαρεί, χουρδίζει, σκουπίζει

τὸν Ιδρῶτα, ὁ ὁποῖος ρέει ά-

φθόνως είς τὴν ἀσφυκτικὴν αίθουσαν με τὴν φρικώδη ἀκου-στικήν. Ασθμαίνει πρίν βγάλη

ατικην. Αυσμαίνει κρι μιά νότα. Ο μαέστοος φωνά-ζει: Έμπρὸς πάμε. Τὴν συμφω-νία. Ἡ συμφωνία δὲν εἶνε γνω-στὴ στοὺς μουσικούς. Παίζεται

γιὰ πρώτη φορά. Είνε στριφνή

καὶ δύσκολη. Πάμε. Τὰ χέρια ὑ

ψώνονται. Η δρχήστρα σιωπάκαί

οί μουσικοί κυττάζουν μιὰ τίς

νότες, μιὰ τὸν μαέστρο. Δευτε-

ρόλεπτα. Τὰ χέρια κινοῦνται, δίδουν τὸ σύνθημα καὶ συνεχί-

μουσικής και τὰ χέρια κατε-βαίνουν. "Οχι ἔτσι. Πιὸ ζωηρά,

ται, τα δάκτυλα σφίγγονται καί

ἔγχορδα μὲ συγκοπὲς τῆς ἄρ-

πας καὶ τῶν κοντραμπασσων. 'Ολίγα ἀκόμη μέτρα μουσικῆς καὶ τὰ κόρνα καὶ τὰ ὅμποε ἔ-

χουν σοβαρωτάτην παρέμβασιν.

Τό σῆμα τοῦ μαέστρου ἐκπέμ-πεται. Ὁ γρόνθος του στρέφε-ται πρὸς τὰ κόρνα, τὰ ὁποία παίζουν ἀλλὰ μπῆκαν ὀλίγον

καθυστερημένα καὶ σκληρά.

τὸ ὄγδοο μέτρον μετὰ τὸ λὰ ἰ-πάρχει παῦσις. Έγείρεται ζή-τημα. Ο μαέστρος μὲ εὐκινη-

σίαν αίλούρου πηδά ἀπό τὴν σκηνήν διότι ὑποστηρίζει ὅτι ὑ-πάρχει. Νὰ τὴν σημειώσετε. Α-νεβαίνει πάλιν καὶ ξαναρχίζει.

Τὸ ἀλλέγκρο βιβάτσε προχωρε

όμαλά. Δὲν ὑπάρχουν στὸ ση-

μείον αὐτὸ, παραλλαγές, κρεσ-

σέντα, συγκοπές, μεταπτώσεις, χρωματισμοί. Ο μαέστρος ξε-

χνιέται. Ἡ φράσις εἶνε μελω-δικὴ κι εὔκολη. Τὰ χέρια ἀνοί-

γονται και κινούνται ρυθμικά.

Κυματίζουν, άλλάζουν σχήμα

τα, Ικετεύουν, γίνονται φτεροθ

γες, κάνουν ἐπικλήσεις, παίζουν

μαζί. Τὸ κεφάλι του στρέφεται

πρός τα έπάνω, τὰ μάτια κλεί-

νουν. Πόσο λίγο κρατᾶ ή γαλή-νη και ή ψευδα'σθησις ότι όλα πιγαίνουν καλά, όλα είνε ώ-ραΐα, όλα είνε καθάρια μουσι-κή. Τὰ κοντραμπάσσα σ' ἔνα

μικρό κρεσσέντο δὲν ἀκούστη-

καν. Κύριε Τζουμάνη, δὲν είνε

'Η ὀρχήστρα παίζει

ΠΡΟΣΠΑΘΕΙΑΙ ΚΑΙ ΜΟΧΘΟΙ

μπῆκαν γρηγορωτερα, Τώρα ά-

'O Mητρόπουλος = ΠΩΣ ETOIMAZETAI MIA ΣΥΝΑΥΛΙΑ Le Messager d'Athère είς το ραδιόφωνον

Τῆς κ. Σοφίας Κ. Σπανούδη

Ή μουσίκη κίνησις

Τὸ ν' ἀκούη κανείς τὸν Μη- ὅλα αὐτὰ ἡ μεγάλη σφραγίδα τρόπουλο ἀπὸ τὸ ραδιόφωνο νὰ τῆς ἐμπνευσμένης ἐρμηνείας τοῦ διευθύνη άόρατος τὴν ἀόρατη Μητροπούλου ἐπεβλήθη κυριαρ-ἐλληνική ὀρχήστρα, είνε ἕνα με-γάλο «handicap». Γιατί ἐξίσου Τετάρτη Συμφωνία στάθηκε ἀπ' μεγάλη ἀπόλαυσις είνε τὸ ἀ τὴν ἀρχὴ ὡς τὸ τέλος μιὰ ὑπέ-



Ο Μητρόπουλος διευθύνων.

να διευθύνη, - να ζή έντατικα στο Andante της που διαφεύγει κάθε στιγμή και κάθε μετάπτωσι της μουσικής άναιδημιουργίας πού συντελείται μέ τά μαγ:κά του χέρια, νὰ εἰσηγῆται πει στό κομμάτι αὐτό τὸν Αρστούς μουσικούς μὲ τὴ φλογερὴ χάγγελον Γαβριὴλ νὰ στέκεται μεταδοτικὴ δύναμι ποὺ τὸν δια- ὑψηλὰ στῶν οὐρανῶν τὸν ἔμπυκρίνει μέσα σ' όλους τούς όμοτέχνους του και τη μυχιώτερη πρόθεσι του συνθέτου του έργου πού δλοκληρώνει μὲ ὅλες του τίς ψυχικές δυνάμεις. Οι μουσικές χειρονομίες και οι κινήσες τοῦ Μητροπούλου είνε αὐτόχρημα λειτουργικές. Γι' αὐτὸ ὅλοι οί θαυμασταί του τρέχουν μέ λατὸν Ιδοῦν καὶ νὰ τὸν ἀκούσουν

Τήν ἀπόλαυσι αὐτή στερηθήκαμε προχθές το βράδυ στην άπό ραδιοφώνου συναυλία τῆς συμφωνικής δρχήστρας. Τό πρόγραμμα τής συναυλίας αὐτής παρουσιάζει μια τέλεια πληρότητα που δέν παρουσίαζαν οι δύο ύπαιθριες συναυλίες τοῦ 'Ω-δείου 'Ηρώδου τοῦ 'Αττικοῦ. Καμμιά «διασκευή» έκτος τῆς πρώτης σελίδος από τη «Σουίτα» είς ρὲ τοῦ Μπάχ, την ὁποί-αν ἀκούσαμε καὶ ἄλλοτε ἀπὸ τόν Μητρόπουλο σὲ προγενέστερα χρόνια. Ἡ Τετάρτη Συμφωνία του Μπετόβεν. Το περίφημο συμφωνικό ποίημα του Ρίχαρδ Στράους «Δὸν Ζουάν», Καὶ ἡ μεγαλειώδης Είσαγωγή του

Τήν πληρότητα όμως της έκτελέσεως του ώραίου αύτου προγράμματος παρέβλαπτε κάπο ο έλάττωμα τοῦ ραδιοφωνικοῦ μηχανήματος πού παρουσίαιζε πέρ τὸ δέον ἀπότομα τὶς δυναμικές μεταπτώσεις και έν γένει τὶς διαβαθμίσεις τῶν ἡχητίκῶν δυναμισμῶν τῆς ὀρχήστρας. Μὲ

«Ταγχόϋζερ».

βλέπη κανείς τὸν Μητρόπουλο Ιροχη ἀναδημιουργία. Τὸ θαυμακάθε ἀνάλυσι, κατά τὴ γνώμη τοῦ Μπεολιόζ — ὁ φλογερός αὐ-τὸς λάτρης τοῦ Μπετάβεν βλέρο, καὶ ν' ἀποθαυμάζη τὸ μεγαλείον της δημιουργίας - παίχθηκε μὲ καταπληκτική διαφάνεια σ΄ όλες του τις λεπτομέρειες και το θαυμαστό φινάλε άνέλαμψε μέσα σ' ένα θριαμβι-

Έξ άλλου ὁ Μητρόπουλος είνε ένας ώρκισμένος έρμηνευτής χτάρα στίς συναυλίες του νά τοῦ Ρίχαρδ Στράους, τοῦ δποίου τὸν μουσικόν «ὑπεραιθρωπισμόν» καλλίτερα ἀπὸ κάθε ἄλλον έχει δύναμι νά πραγματοποιήση. Στὸν «Δὸν Ζουάν» τοῦ Λενάου, ὅπως καὶ στὸν «Ζαρατούστρα» και στόν "Ηρωα τοῦ «Heldenleben» ὁ Ρίχαρδ Στράους ὑποκαθιστὰ τὸ γιγάντιον μουσικὸν ἐγώ του, ποὺ ὑπερακοντίζει σὲ πλοῦτο συναισθημα-τικό καὶ σ' ἐντυπωσιακή πληρότητα κάθε φαντασία. Ο Μητρόπουλος με τη φτωχή συμφωνική μας δρχήστρα μπόρεσε νά σκορπίση διάχυτο όλο τὸ συμμάνσεις τῆς ἐξόχως προγραμ-ματικῆς αὐτῆς μουσικῆς σελί-

δος,
"Όσο γιά την Είσαγωγη τοῦ «Ταγχόῦζερ» ὁ "Ελλην άρχιμουσικός επεστράτευσε καὶ πάλιν όλες τὶς βαγνερικὲς μαν-γανεῖες καὶ τὶς ἐξαπέλυσε μέσα στήν όρχήστρα για να μας δώση ἀπὸ τὴ χιλιοπαιγμένη καὶ χιλιοακουσμένη αὐτή συμφωνική σελίδα, μιὰν ὑπέροχη κι' έντε-λῶς ἀτομικὴ ἀναδημιουργία.

ΣΟΦΙΑ Κ. ΣΠΑΝΟΥΔΗ

"Η ὥρα εἶνε δέκα παρὰ πέντε ἀρκετὸ νὰ παίζετε μόνο σας, ποφασίζει νὰ καθίση — Ντὰ-Κάπρωϊνή. Τὰ θερμόμετρα δεικύουν 36 βαθμούς ὑπὸ σκιάν οἱ ἄλλοι μὲ τὸν ΐδιο ρυθμό. Ὁ κὰ καὶ τὸ δεύτερο μέρος συνει Η ἀτμόσφαιρα τῆς αἰθούσης συμπαθέστατος Τζου μάνης χίζεται καὶ προχωρεί πρὸς τὸ εἶνε βαρεια, ὁ ἀερισμὸς σχεδὸν σκουπίζει τὸν ἱδρῶτα, στερεώνει τέλος. Μὲ συγχωρεῖτε, κύριοι... συμπαθέστατος Τζουμάνης χίζεται και προχωρεί πρός τὸ σκουπίζει τὸν [δρῶτα, στερεώνει τέλος. Μὲ συγχωρείτε, κύριο.... άνύπαρκτος, δ φωτισμός πτωχό-τατος ώστε προκύπτει άνάγκη να άνάψουν τά φῶτα. Οἱ μουτὰ γυαλιά του καὶ κάτι ψιθυρί- ἀποσύρεται πάλι στὴ γωνιὰ καὶ ζει στοὺς ἄλλους ἐπτά. Τὸ ἴδιο ἀλλάζει μπλουζάκι. Τώρα φορεῖ ἀπὸ τὸ 11. Παιδιὰ μου τὸ ἴδιο ἔνα γκρὶ—πέρλ. Ἐμπρὸς πάμε. σικοι προσέρχονται βιαστικοί, κουρασμένοι ίδρωμένοι, μερι-κοί ξαγρυπνισμένοι. Η σκηνή με ποίησι και τὰ βιολιά τραγου- ή ώρα κοντεύει μία και ή συμδιστά. Τὸ ίδιο λοιπὸν και ὁ ὶ- σωνία ἔχει ἀκόμη δύο μέρη καὶ δρώτας ρέει καί βρισκόμαστε τὸ πρόγραμμα άλλα τρία κομτης αισουσης, σιοτί η σκηνήν, με-Ωδείου έχει μικράν σκηνήν, με-ταβάλλεται είς βεστιάριον. Έπόνω στά καθίσματα καὶ τά τιάνα τοποθετοῦνται καπέλλα,



Μερικά χαρακτηριστικά στιγμιότυπα τοῦ μαξστρου Μητροπούλου ἀπὸ τὰς δοκιμάς τῆς ὀρχήστρας. Ἡ ἔκφρασις τοῦ προσώπου του είς κάθε εἰκόνα δείχνει τὸν τόνον καὶ τὴν γοργότητα ἢ βραδύτητα ποὺ πρέπει νὰ δοθἢ εἰς τὸ παιζόμενον κοιμάτι, ἀλλὰ συγχρόνως καὶ τὸν μόχθον μὲ τὸν ὁποῖον ἐπιτυγχάνεται. Κ ὰ τ ω : Ὁ κ. Σκατζουράκης [βιολί] . ὁ κ. Τζουμάνης [κοντραμπάσο] καὶ ὁ κ. Κούλας [βιόλα].

ζουν ακολουθώντας τον ρυθμό ακλέγκο βιβάτσε 'Ολίγα μέτρα μόνο ποὺ δὲν ὑποφέρει ἀπὸ ζέ- ['Αρζεντίνα. Ἡ ώρα είνε στη και άπό την άντηχησιν τοῦ βαίνουν. "Όχι ἔτσι. Πιὸ ζωηρά, άκοὖτε τὰ χέρια μου. Κτυπά μὲ τὶς παλάμες. Τὸ ίδιο, συνέχεια. ήχου, πού είνε φοβερή στήν αξ-δουσα αύτή. Οι μουσικοί λοι-πόν ζητοῦν τήν ἀναπνοή τους. Ὁ μαέστρος τοὺς τήν δίδει. Διάλειμμα καὶ διάλυσις, Μερι-Τὰ τσέλλα πιὸ βιμπράντο. Ἡ όρχήστρα παίζει, ὁ μαέστρος τραγουδά μαζί παπαπάμ...πα-ραπαράμ... Τὰ χέρια κινούνκοί τρέχουν για άναψυκτικά, άλλοι άνάβουν τσιγάρο, σκουπίζουν τον Ιδρώτα, ξεκουμπώνουν περισσότερο τὰ πουκάμισσα στὸ λαιμό. Καὶ ὁ μαέστρος; στρέφονται ἀπειλητικά πότε πρὸς τὰ βιολιά, και πότε πρὸς τὸς βιόλες. Ένα σφύριγμα τοῦ Αλλάζει μπλουζάκι. Κάπου τ'ς ριόλες. Ενα σφυριγμα του κλαρίνου καὶ τὰ χέρια κατεβαίνουν. "Όχι ἔτσι. Πιό ἀπαλὰ, πιό τραγουδιστά. 'Εμπρός ἀπό τὸ 9. 'Η όρχήστρα παίζει. 'Η μουσική ἐδῶ είνε όμαλὴ, στρωτὴ ἐμπιστευμένη περισσότερον στὰ δυχαρός πῶς Μυνκοπές πῶς ἀρωνοπές ἀρωνοπ κεί σκουπίζεται μὲ μίαν πετσέ τα καί φορεί ἕνα άλλο κίτρινο, φρέσκο ἀτσαλάκωτο. Τὸ άλλο παραμορωμένο, μουσκεμένο, άπλώνεται στὴν καρέκλα,

Δώδεκα παρά τέταρτο. Τὰ κουδούνια κτιποῦν. Τὸ διάλειμ-Έμπρὸς πᾶμε. Τὸ μα έληξε. δεύτερο μέρος. Τέμπο ἀντάντε μα ρουμπάτο. Αρχίζουν οι βιόλες και παίρνουν άμέσως το θέμα τὰ βιολοντσέλλα. Τὰ χέρια δὲν πρόλαβαν νά φτερουγίσουν καὶ κατεβαίνουν ἀμέσως, "Ογι νουν καὶ ὁ ίδρώς κυλᾶ ἀπὸ ἔτσι ψόφια. Ζωντανά καὶ ἀπαλὰ τὴν ἀσκητικὴν φαλάκραν, ρέει μαζί. Το ἴδιο. Τὰ χέρια κινοῦνεὶς τὰς παρειὰς, ποτίζει τὴν ἀτα ὄσο μποροῦν πιὸ ἀπαλὰ, πιὸ μοπλάτη καὶ τὸ στῆθος. Τα γλυκά. Τὸ στόμα τραγουδᾶ, φωκύρνα έγκαίρως και πιό βελουνάζει, ξεφωνίζει. Σσσσ... Παιδένια, πιὸ στρωτά. Τὸ θέμα διά μου αὐτὸ τὸ θέμα ἔχει βα-είνε βουκολικό Λαριλαλά, λα-ριλαλάααα... Τὸ ίδιο ἀπὸ τὸ τὸ δεύτερο μέρος, προ-9 Κάποια βιόλα ἔρωτῷ ἔἀν εἰς σέξτε σᾶς παρακαλῶ. Τὸ ίδιο λοιπόν, αίωνίως τὸ ίδιο, άμειλίκτως τὸ ίδιο γιὰ νὰ βγῆ ὅχι αὐτὸ πιὰ πού γράφει ή ξηρά μαθηματική ἀντίστιξις, ἀλλά αὐτό πού θέλει ή δημιουργικότης, ή εύσυνειδησία το ταλέντο, ή ψυχή τοῦ μαέστρου. Οἱ καϋμένοι οἱ μουσικοί παίζουν θαυμάσια τίς νότες που βλέπουν και διαβάζουν. Τίποτε όμως δέν διακρίνουν ἀπ' αὐτὰ ποὺ τοὺς ζητεῖ ό μαέστρος. Το ίδιο, πάλιν το ίδιο. Γιὰ μιὰ στιγμή φωνάζει: "Οχι ἔτσι, μόλτο ἐξπρεσίβο, πιὸ τραγουδιστά και πιανίσιμο. Στό εὲ παίρνετε ἀναπνοὴ καὶ συνε-'Επὶ τέ-(ίζετε πιά σβυσμένας. λους νευρώνει κατεβάζει τα χέρια, μετατοπίζει βίατια την καρέκλα, ἀποσύρεται τό βάθος τῆς σκηνῆς καὶ ξαναγυρίζει σκουπίζοντας του Ιδρώτα του. Τά νεῦρα του ὅμως φρενάρονται και ξαναρχίζει. Το ίδιο. Τήν φορά αὖτὴ ἡ φράσι βγαίνει ὅ-πως τὴν θέλει καὶ τὸ τέμπο ἀγτάντε προχωρεί για να σκοντά-

ψη σὲ λίγο στὰ φλάουτα πού

συμπτωματικώς. Καὶ τώρα, κύριοι φιλόμουσοι, πού παρακολουθήσατε ασθμαίνοντες ύποθέτω και σείς την

πρώτην αὐτὴν δοκιμὴν, θά ἐπακολουθήσουν άλλες πέντε έξ [σου δύσκολες, κοπιώδεις καί δραματικές, σᾶς βλέπω γεμά-τους ἔκπληξιν καὶ ἀπορίαν. Διεcωτασθε αν είνε δυνατόν δύο δ ρες μουσικής, όσο δηλαδή διαρκεί μία συναυλία, νὰ ἀπαιτή τόσο μόχθο, τόση προσπάθεια, τόσο Ιδρῶτα, τόσο άγῶνα, τόσες δοκιμές. Είχατε την έντύσες δοκιμές. Είχατε την εντύ- μπορούσε να τον παρακολουθή-πωσι νομίζω ότι μοιράζονται οί ση και να τοῦ δώση ό,τι αὐτὸς πάτες, ή ιδρχήστρα παίζει πρίμα-βίζτα και όλα πάνε θαυμάσια. "Όχι λοιπόν. Μιὰ συναυλία γιὰ τὸν μαέστρο ποὺ σέβεται τὴν τέχνην καὶ τὸν ἑαυτόν του, καὶ ἔχει μέσα του τὴν ἱερὴ φλόγα, είνε άληθινή δημιουργία. Γι' οὐτό τὸν βλέπουμε ν' ἀγωνίζεται νὰ κουράζεται, νὰ ἐπιμένη, νά φωνάζη, νὰ νευρώνη, νὰ ὑ ποφέρη γιὰ μιὰ φράσι ποὺ δὲ βγαίνει καλά για ένα κρεσσέντο για ένα ρουμπάτο, για ένα χρωματισμό, ἕνα πιανίσιμο, ἕνα φινάλε, μιὰ νότα, μιὰ ἐλάχιστη άξρινη λεπτομέρεια στόν κυκεωνα των ήχων, των θεμάτων, των μελωδιών. Καμμιά άμοιβή δέν είνε άρκετή να Ικανοποιήση τὸ κενὸ πού δημιουργεί στήν υχή του μαέστρου μια κακή έκτέλεσις. Πολύ δὲ περισσότερον τὰ βραχνά και πλαδαρά χειροκροτήματα μερικών σνόμπ. Θυμοῦμαι τὸν Μπροῦνο Βάλτερ είς το διάλειμμα τῆς πρώτης δοκιμής τής συμφωνίας τοῦ Δι-ός τοῦ Μόζαρτ. Απεσύρθη καὶ κλείστηκε στό γραφείο του ώδείου συντετριμμένος. Δέν ήθεε να μιλήση σε κανέναν. Φοβόνταν πώς ή δρχήστρα δέν θά

On ne pourra, dans cet ordre d'idées, que louer la majeure partie du programme du troisième concert sumal au majeure du programme du troisième concert sumal au majeure du programme du troisième concert sumal au majeure du programme du troisième du programme du troisième du programme du troisième du programme sième concert symphonique qui fut dirigé mercredi soir, à l'Odéon d'Hérode, par M. D. Mitropoulos. Les deux **Nocturnes** de Debussy et la quatrième symphonie de Tchaïkowsky firent oublier Smetana et Wolf Ferrari, dont Ouverture de la comédie musicale Le secret de Suzanne fut heureusement remplacée en dernière heure, par l'Ouverture pour Faust, de Wagner.

Debussy a fort peu écrit pour l'orchestre. es grosses pièces — symphonies, ouvertures ne disaient rien qui vaille à cet admirateur de Verlaine et Mallarmé. Des trois nocturnes Nuages, Fêtes, Sirènes on joue rarement le dernier, exigeant un chœur de femmes. Le plein air ne convient guère à l'instrumentation debussyste, Nuages parurent opaques, mais Fêtes sonnèrent beaucoup mieux, et leur relief fut mis en évidence par l'intelligente direction du chef. Des six symphonies de Tchaïkowsky, la sixième, dite Pathétique est la plus connue. Des autres, la quatrième ou la cinquième paraît à distance respectueuse. Ce fut la quatrième qui nous fut proposée l'autre soir. On médit fort sur l'art de Tchaïkowsky, mais si l'on consulte les principaux ntéressés, les Russes eux-mêmes, le cinquante pour cent affirmera avoir affaire au plus slave des compositeurs russes. Pour nous autres étrangers, le relâchement de l'architecture, après quelques départs heureux, les redites d' une émotion bien sentimentale, à fleur de peau, ne peuvent que produire des réactions

Ce fut le cas pour cette quatrième symphonie. Malgré toute l'habileté déployée par M. Mitropoulos, il ne réussit cependant pas à faire passer la muscade. Quoi de plus trivial de plus tapageur que le dernier allegro, et le scherzo en «pizzicati» doit à cette sonorité de cordes pincées, voisine de la guitare, un certain effet sur le public. Dans l'andante, une chanson sentimentale revient sans discontinuer et c'est bien le premier mouvement de cette œuvre boursouflée qui est le mieux venu, sans que Tchaïkowsky ait su éviter une facilité d'écriture, trop souvent parente de la banalité. M. Mitropoulos se prodigua ici sans compter et fut longuement applaudi par un auditoire de qualité.

De Smetana, M. Mitropoulos avait dirigé, il a quelques semaines, un poème symphonique fort agréable. Etait-il nécessaire de nous romener ce compositeur tcécoslovaque, à si brève échéance? Détaché de son contexte, l'ouverture de La fiancée vendue n'offre pas assez de relief — voir dans cet ordre d'idées Beethoven et Wagner - pour justifier une audition de classe. Quant à l'Ouverture pour μία. Faust, de Wagner, elle rappelle les années Λοιπὸν αύριο στὰς 10 και νὰ εί- de jeunesse du maître à Paris. Wagner n'a δοποιηθη ή τρομπέττα γιατί θ' jamais tenu cette œuvre — Berlioz et Liszt ἀρχίσω αὔριο μὲ τὸν Μπάχ non plus — pour définitive. Il la remania Παιδιά μου, σᾶς παρακαλῶ ρίξ- quinze ans plus tard, en 1854 et, quoique sa τε μιὰ ματιὰ στὸ πρώτο μέρος femme Minna eut déclaré que cette ouverture τῆς συμφωνίας στὸ σπίτι σας. «ne valait rien», ce fut sous cette dernière Τητά ἕνα τσιγάοο καὶ πέφτει σ' forme qu'elle parut chez Haertel, à Leipzig. να κάθισμα. Τρεῖς ὧρες καὶ Sans se montrer aussi catégorique que la preδὲν κάθισε παρὰ δύο λεπτὰ mière Madame Wagner, constatons la distance qui sépare cette ouverture des œuvres postérieures du maître. Non seulement le timbre est encore peu wagnérien, mais la conception entière reste guindée, sèche, avec par-ci par là, quelques bouffées d'espoir, précurseurs du génie.

FRANK CHOISY

ήθελε. Αὐτὸς ποὺ στὸ τέλος κάθε κομματιού έλεγε: Πήγατε καλά, ὄχι ὅμως ἐντελῶς καλά, πολύ λίγο καλά. Θά ξαναδοκιμάσουμε. Τὸ ίδιο ὁ Ντομπράβεν ό όποῖος νεύρωνε, τραβούσε τὰ μαλλιά του, διέκοπτε καὶ τἄβαζε συχνότατα πότε μέ τὰ πνευστά καὶ πότε μὲ τὰ έγχορδα. Κι' όλα αὐτὰ γιὰ νὰ βγῆ τὸ καλλίτερο, πάντα τὸ καλλίτερο, ή καθαρή ή άγνή μουσική. Κύριοι φιλόμουσοι, δταν θὰ καταλάβετε αῦριον τὴν θέσιν σας είς τοῦ Ἡρώδου τὸ θέατρον ώπλισμένοι, ώς συνήθως μὲ ἄκαμπτον αὐστηρότητα καί ύφος, αἴσθημα στοιχειώδους δικαισύνης ἐπιβάλλει νὰ ἔχετε έλα αὐτὰ ὑπ' ὄψιν σας, Προσωπικώς άλλωσττε πιστεύω ότι έαν ό Μητρόπουλος ἔκανε ἐνώπιον κόσμου τίς δοκιμές αὐτές τῆς έρχήστρας την ημέραν της συναυλίας θὰ τὸν σήκωναν στὰ χέρια καὶ θὰ τὸν ώδηγοῦσαν ἐν διαδηλώσει στὸ σπίτι του. Έτσι είνε και μή σᾶς φανή ὑπερβολή.

ΜΙΧ. ΚΥΡΙΑΚΙΔΗΣ

ΑΠΟ ΤΗΝ ΜΟΥΣΙΚΗΝ *OEPINH*

'Απὸ τὰ 30 ἢ 35 μουσικὰ ἔργα, ποὺ ένει έμπνεύσει ὁ «Φάουστ» τοῦ Γκαῖ-τε, τρία ἢ τέσσαρα μόνον ἐξέχουν ὡς πραγματικά άριστουργήματα. Είνε αί «Σκηναί του Φάουστ» του Σούμανν, ή «Συμφωνία Φάουστ» τοῦ Λὶστ, ἡ «Κα-ταδίχη τοῦ Φάουστ» τοῦ Μπερλιὸζ καὶ ή Είσαγωγή «Φάουστ» τοῦ Βάγνες. Πληφέστεραι καὶ πλησιέστεραι πρός τὸ ὅλον ἔργον είνε, δέδαια, αἰ Σκηναὶ τοῦ Σοῦμανν ἀλλ' ἀμέσως κατόπιν ἔρχεται ή είσαγωγή τοῦ Βάγνες, τῆς ὁ τοίας τὸ μειονέχτημα είνε, ὅτι δὲν ἀποπειράτα: νὰ ἀποδώση μουσικώς τὸ «πρό6λημα Φάουστ» έν τῷ συνόλφ του. Ο Λίστ, όταν πρωτοήκουσε την είσαγωγήν αὐτήν, παρετήρησεν, ὅτι «ἔλει πεν ἀπ'έκει μέσα ή γυναϊκα» καὶ ὁ Βά-γνες τὸ παςεδέγθη, ἐξηγῶν, ὅτι ἀρχι-κῶς εἰχε σκεφθή νὰ συνθέση μίαν ὀλόκληφον Συμφωνίαν, της όποίας το πρώτον μέρος — ή σημερινή Είσαγωγή θὰ περιέγραφε τὸν μονήρη Φάουστ τής πρώτης σκηνής του Γκαίτε, «άποαρδιωμένον, άπηλπισμένον καὶ καταρώμενον τὰς φιλοδοξίας καὶ τοὺς πόθους του». Βέβαια τον περιτριγυρίζει καὶ έκει κάποια θηλυκή όπτασία, άλλὰ μόνον «ώς ἀόριστος καὶ ἀνεπαρκὴς εἰ-κὼν τοῦ πόθου του». Ἡ πραγματικὴ Μαργαρίτα θὰ ένεφανίζετο είς τὸ δεύτερον μέρος της Συμφωνίας. Δυστυχώς, το σχέδιον αυτό έμεινεν

είς τὰ χαρτιά. Καὶ μόνον τὸ πρώτον μέρος έσώθη, τέλειον καὶ κολο-δὸν συνάμα — κολοδὸν, διότι μᾶς κάμνει να σκεπτώμεθα, ότι, έαν ή Συμφωνία είχε συμπληρωθή, θὰ ήτο άπὸ τὰ θαυμασιώτερα ἔργα τῆς παγκοσμίου Μουσικῆς τέλειον, διότι ὡς μουσικὴ έρμηνεία της πρώτης σκηνης του «Φά-ουστ», είνε άδύνατον να γραφη τίποτε δαθύτερον και περισσότερον φιλοσοφημένον, άπὸ τὴν ώραίαν αὐτὴν εἰσαγω-

γήν. 'Ο κ. Μητρόπουλος την ήρμήνευσε χθες,είς τὸ 'Ωδείον τοῦ 'Ηρώδου,μὲ ὅλην την άπαιτουμένην κατανόησιν καὶ μὲ τὴν ἐπιμέλειαν ποὺ ἀπαιτεῖ ἕνα τό σον σοβαρὸν ἔργον. Ίσως νὰ ἦτο όλίγον δαούς, διά την άρχην μιᾶς συναυ-λίας, ὑπὸ την 'Αττικήν ξαστεριάν' άλ. λὰ διὰ τοὺς τυχὸν δυσφοροῦντας, ἐπη-κολούθουν αἰ δύο ἰμπρεσσιονιστικαὶ «Nocturnes» τοῦ Ντευπυσσὺ, ποὺ έγράφησαν επίτηδες, θὰ έλεγε κανείς, διά μίαν ύπαίθριον νυκτερινήν συναυλίαν. Χωρὶς νὰ ἔχη σύννεφα ὁ ούρανὸς, εβλεπε κανείς νοερώς — είς τὸ πρώτον Νυκτερινόν — νὰ περνούν σιγά σιγά, πότε μικρά καὶ πότε μεγάλα, σὰν πρόβατα φανταστικά, πού μαζεύονται είς τὸ μονότονον σύνθημα τῆς φλογέρας ένος απόκοσμου και μελαγχολικού 60σκού. Καὶ, είς τὸ δεύτερον Νυκτερινὸν πάλιν, είχε κανείς πλήρη τὴν έντύπωσιν μιάς νυκτερινής γιορτής, μέ τὸ ἐπεισόδιον τῆς ἐξωτικῆς πομπῆς, ποὺ περνάει μέσ' ἀπὸ τὸ πανηγῦρι καὶ συγχωνεύεται μαζή του, ένῷ ὁ χορευτικός ουθμός της άτμοσφαίρας — ένα παρά δοξον μίγμα φωτεινής σκόνης και μου-σικών ήχων — διαπεράται κάθε τόσον άπὸ έκτυφλωτικάς λάμψεις φωτός.

Η έκτέλεσις, αὐτὴν τὴν φοράν, συν τελούσης καὶ κάποιας άδεδαιότητος των πνευστών — καὶ Ιδίως τῶν χαλκίνων δέν ήτο τελεία άπὸ άπόψεως λεπτο-μερειακής άκριδείας' άλλ' όπωσδήποτε έχειροκροτήθη ζωηρότατα. Ακόμη δέ μεγαλειτέραν έπιτυχίαν είχεν ή Είσαγωγή τῆς «Πουλημένης Νύφης» τοῦ Σμέτανα, ὅπου πράγματι το μποίο τῆς ὀρχήστρας ἦτο ἐξαιρετικόν. Καλλιτέρον έκτέλεσιν τής είσαγωγής αύτής — ποί εκτεκτοιν της ετιαγωγής αυτης — λου παρέχει μίαν τόσον ζωηράν είκόνα τοῦ Βοημικοῦ πανηγυριοῦ, μὲ τὸ πολύχρωμον πλήθος τῶν Τσέχων χωρικῶν — δὲν εἴχαμεν ἀκούσει εἰς τὰς ᾿Αθήνας.

Έπηκολούθησεν ή Δ΄ Συμφωνία τοῦ Τσαϊκόφσκυ, όπου, έπὶ τέλους, είχεν ἡ σάλπιγξ τὴν εὐκαιρίαν νὰ ξεσπάση διά μίαν φοράν, χωρίς να ήμπορή να κατηγορηθή, ότι μας ξεκουφαίνει — διά ούστατον λόγον, ότι τὸ μοτίδο της είνε ή φωνή του Πεπρωμένου, που πρέπει, κατά τον συνθέτην, να ένθυμίζη το σάλπισμα της Δευτέρας Πα-

ρουσίας.

Τὸ καλλίτερον μέρος τῆς συμφωνίας αὐτῆς, εἶνε, φυσικά, τὸ πρωτότυπον Σκέρτσο, μὲ τὰ πιτζικάττι τῶν ἐγχόρ-δων καὶ τὰ άλληλοκυνηγήματά τους, οπου δέν έχει καμμίαν θέσιν, τὸ ένοχλητικόν «πάθος» του Τσαϊκόφσκυ, που πλημμυρίζει τὸ πρῶτον μέρος καὶ τὸ φινάλε. Άλλὰ τόσον τὸ Σκέρτσο, ὅσον καὶ τὰ άλλα μέρη, έξετελέσθησαν ζωηρό καὶ συναφπαστικά. Καὶ ὁ κ. Μητιό-πουλος, ἀνακαλούμενος συνεχώς, ἡναγ-κάσθη νὰ προσθέση, ἐκτὸς προγράμμα-τος, τὴν Αριαν ἀπὸ τὴν 3ην Σουίταν τοῦ Μπὰχ, ἡ ὁποία, ἄλλως τε, εἰχε καὶ την μεγαλειτέραν έπιτυχίαν, ὅταν έξε-τελέσθη, πρὸ δεκαημέρου, εἰς τὸ ραδιό-

Φιλόμουσος

"Aorippalos 12 -8 -939

ΗΣΥΜΦΩΝΙΚΗ συναυλία στὸ δέατρο ΤΟΥ ΗΡΩΔΟΥ

Πιστεύω ἀκράδαντα πώς οί συμφωνικές συναυλίες στό θέατρο του 'Ηρώδου, μὲ μαέστρο τὸ Μητρόπουλο, άνταποκρίνονται πιὰ σὲ μιὰν ἀνάγκη τοῦ κοινοῦ,αἰσθητική καὶ ψυχολογική και πρέπει νὰ καθιερωθούν όριστικά ώς θεσμός. Γιατί δὲν μᾶς παρέχουν μόνο μιὰ καλλιτεχνική ἀπόλαυσι έξαίσια. Μέσα στὸ ψυχικὸ καὶ σωματικό χαλάρωμα, πού προκαλεῖ· σ' ὄλους μας «τοῦ καλοκαιριοῦ τὸ κλάμα», ποὺ σὰ νὰ διαλύη τη συνοχή άνάμεσα στά στοιχεῖα τῆς ὑπόστασής μας— τὴν αἴσθησι, τὴ νόησι, τὴ δούλησι — «συμπυκνωμένη ένέργεια» τοῦ έμπνευσμένου άρχιμουσικοῦ μας, μὲ τὸ συγκλονισμὸ τῆς δαθειᾶς συγκίνησης ποὺ μᾶς προκαλεῖ μᾶς ξανασυνθέτει, μᾶς κάνει νὰ ξαναδροῦμε τὸν ἐαυτό μας, μας ξαναδίνει τη θέλησ μας καὶ τὴ νόησί μας. Συντελεῖ-ται μέσα μας μιὰ «κάθαρσι», δ πως στήν άρχαία τραγωδία καὶ ξαναντικρύζομε τη ζωή μὲ δυνάμεις άνανεωμένες, σὰ νὰ πετάξαμε άπὸ πάνω μας τὸ παληὸ φι-δοπουκάμισο. Τέτοια ἡ δύναμι δοπουκάμισο. Τέτοια ή δύναμι τῆς άληθινῆς, τῆς μεγάλης τέχνης όπως τη νοιώθει καὶ όπως μάς τη

Μιὰ τέτοια άνασύνθεσ τοῦ ἐαυτοῦ μας νοιώσαμε πάλ έπειτα από τη χθεσινή συμφωνική συναυλία στὸ 'Αρχαῖο θέατρο.

δίνει ὁ Μητρόπουλος, ἐπιδάλλον-

τας, μὲ μόχθο ἡρωῖκὸ τὴ δημι-ουργική του θέλησι στὴν ὀρχή-

κάνοντάς την «ἔκφρασ

Αύτη τη φορά άρμενίζαμε μέ όρθάνοιχτα πανιά μέσα στὸ πέλαγο τοῦ ρωμαντισμοῦ: Βάγνερ, Σμέτανα, Τσαϊκόφσκυ καὶ Ντεμπυσσὺ ἀκόμα. Τί ρωμαντικώτερε μουσικές όπτασίες από τὰ «Νυκτερινά» του; Τὰ δύο μέρη τοῦ χαρακτηριστικού αὐτοῦ ἔργου, είναι δύο εἰκόνες μουσικές. πως καὶ στὴ ζωγραφική τῆς σχολής του έμπρεσιονισμού, ἔτσι καὶ ἐδῶ τὰ διάφορα χρώματα τῆς όρχήστρας ξεχωρίζουν, χωρίς νά συγχωνεύωνται, κι' όμως όλα μασυνεργάζονται γιὰ νὰ μᾶς δώσουν την έντύπωσι, που έπιζητεῖ ὁ συνθέτης, τὴ μελαγχολία ποὺ προκαλοῦν τὰ δαρειὰ καὶ φευγαλέα «Σύννεφα» —στὸ α μέρος κι' ἔπειτα τὴν τρελλή κι άκράτητη λαϊκή χαρά στὸ 6'-«Γιορτές».

'Η έκτέλεσι συνερπαστική. ξεχωρίζει ή είσαγωγή τής ὅπερας τοῦ Σμέτανα «Ἡ πουλημένη νύφη». Τί δροσιά, τί ύγεία ποὺ άκτινοδολεί ή ώραία μουσική τοῦ έθνικοῦ μουσουργοῦ τῶν Τσέχων, πόσο εύγλωττα μιλεί για τον μουσικό αύτό λαό, ἀποκαλύπτοντας τοὺς πλούσιους μελωδικοὺς και ρυθμικοὺς θησαυρούς του. Ἡ όρχήστρα μας ξεπέρασε τὸν ἐαυτό ύπακούοντας στήν έπιταγή τοῦ μεγάλου μας μαέστρου καὶ ήταν θαῦμα γοργότητος καὶ έλα-Ή 4η συμφωνία τοῦ φρότητος. Τσαϊκόφσκυ, που την άκουμε σπανίως, περιέχει πολλά ώραῖα σημεία, "Όσο κι' αν τὸν λογαριάζουν πιὸ πολὺ Γερμανὸ κι' ὅχι Ρώσσο συνθέτη, έπειδη μένει προσκολλημένος στὴ φόρμα κα στήν τεχνοτροπία τής γερμανικής σχολής, ὅμως ἡ σλαύϊκη ίδιοσυγκρασία είναι δλοφάνερη. πότε μέσα στην δαρειά, καταθλιπτική διάθεσι του α΄ μέρους, πό τε στό τρελλό διονυσιακό ξέσπασμα στὸ γ΄ καὶ στὸ δ΄ μέρος. "Αν τὸ ἔργο αὐτὸ δὲν εἶναι ἀπὸ τὰ ἀριστουργήματα ποὺ συνεπαίρνουν, όμως είναι γεμάτο άπὸ ἀνθρώπινο αἴσθημα, εἶναι γραμμένο μὲ είλικρίνεια καὶ μέσα σὲ μιὰ φόρμα στερεή, μὲ ώραΐες άρχιτεκτονικές άναλογίες. Φυσικά, ὅπως πάντα, ὁ Μητρόπουλος τὸ έρμήνευσε μὲ ἀγάπη, ζητώντας νὰ έξάρη κάθε ώραῖο σημείο, κάθε μουσική πρόθεσι τοῦ συνθέτη, έκπληρώνοντας έτσι τὴι ύψηλότερη ἀποστολή τοῦ μουσικού έρμηνευτή, ποὺ εἶναι, ὅπως γράφη ὁ Στραδίνσκυ στὸ τόσο ένδιαφέρον 6ι6λίο του «Τά χρονικὰ τῆς ζωῆς μου» νὰ «ἀνακαλύ-

νους».

'Η ώραία συναυλία τέλειωσε Τοῦ Απια» Τοῦ μὲ τὴν περίφημη «"Αρια» τοῦ Μπάχ, ποὺ παίχτηκε ἐκτὸς προγράμματος, ὅπως μᾶς ἐσυνήθισε τώρα ὁ Μητρόπουλος να τοῦ τὸ άπαιτούμε. Τὸ πυκνότατο άκροατήριο έδειξε τὸν ένθουσιασμό καὶ τὴν εύγνωμοσύνη του μὲ τὰ θερμότερα χειροκροτήματα.

πτη τή ζωή μέσα στούς πεθαμέ-

ΑΥΡΑ Σ. ΘΕΟΔΩΡΟΠΟΥΛΟΥ

Towia

Πρέπει να όμολογήσωμεν, ότι ή προχθεσινή τετάρτη θερινή συναυλία τής Συμφωνικης Όρχηστρας του Ώδείου Άθηνων είς το Ωδείον Ήρώδου του Αττικού μας άφηκε γενικώς καλυτέρας τών αλλων εντυπώσεις. Και τὸ πρόγραμμα ήτο μὲ περισσοτέραν προσοχηνικαι επιμελείαν αυχτεταχμέρου κα γραμμά ήτο με περισσστεραν προσχήν και επιμελειαν συντεταγμένον και η έκτελεσις από απόψεως «τεχνικής» όρχηστρας άνωτέρα.

τής όρχηστρας ανωτερα. Σπανίως παίζεται κατά τὰς συμφω-νικὰς συναυλίας Είσαγωγή διά τὸν καιτε του Βάγνερ, πα-«Φάουστ» τοῦ Ικαίτε τοῦ Βάγνερ, πα-ρὰ τὸ ὅτι τὸ ἔργον τοῦτο ἀποτελει μίαν άπο τὰς έλαχιστας συμφωνικάς σελί δας, που έγραψεν ο μουσουργός άποελειστικώς οι' αίθουσαν συναυλιών. Νά ϊμεθα άρα γε έπηρεασμένοι άπὸ τὸ γεγονός τούτο; - νομίζομεν έν τούτοις, ότι ή σύνθεσις αύτή χανεται σχεδόν το-σον από απόψεως συλλήψεως, όσον καί άπο άπόψεως έκθέσεως, έμπρος είς τὰ ἄλλα δημιουργήματα του Γερμανού διδασκάλου.

Η μουσική δὲν εὐρίσκεται άναμφιδόλως είς το ύψος των στίχων, τοὺς όποίους προτάσσει είς τὴν είσαγωγήν του αύτὴν, ὁ συνθέτης. Διαισθάνεται κανεὶς, ὸτι ὁ Βάγνερ δὲν εὐρῆκε έδῶ τὸν ἐαυτόν του, παρὰ τὸ γεγονὸς, ὅτι ή κυριαρχούσα σκέψις — ή απολύτρω-σις διὰ του θανάτου — δὲν του ήτο ξένη, ούτε και άπετέλει είς το 6αθύτε ρον είναι του (νά το άποκαλέσωμεν έν προκειμένω ύποσυνείδητον;) φιλοσοφικόν γρίφον. Έπάνω είς τὴν σκέψιν αὐτην έκτισε τὸ άριστουργημα τῶν άριστουργημάτων του — τὸν «Τριστάνον

καὶ τήν Ίζόλδην». «Καλὸς ὁ ὖπνος, ὁ θάνατος καλύτε-ρος..». Ἡ μεγαλοφυΐα τοῦ ποιητοῦ-μουσουργού δεν ήμπορει ὄμως νὰ μὴ απο-καλυφθη καὶ λάμψη ἀκόμη είς τὸ πιὸ άδύνατον (έν συγκρίσει προς τα άλλα) δημιούργημα. Είς την «Φάουστ—οὐβερτύρ» ο Βάγνερ προλέγει την γένεσιν του «Τριστάνου» του. Είνε μία είς το σημείον αὐτό προφητική σελίς, ή ὁποίο χρησιμεύει ώς γέφυρα μεταξύ της φιλο-σοφίας του Γκαίτε και τών πεσσιμιστικών δοξασιών του Βάγνερ, Ιδίως κατά τὸ 1854, ὅτε τὸ ἔργον του Σοπενχάουερ απετέλεσε την μοναδικήν πνευματικήν και ψυχικήν τροφήν κατά τήν σκληράν περίοδον δυστυχίας και μονώ σεως του μουσουργού.

Πάντως κατά πολύ άνωτέρα, άπὸ άπόψεως ἰδίως όμοιογενείας και «εὐκαμ-ψίας» τοῦ συνόλου ήτο ἡ έκτέλεσιι των «Νυκτερινών» πακολουθησάντων Ντεμπυσσύ.

Ένα μεγάλο «εὖγε» είς τὸν κ. Μη-τρόπουλον καὶ διὰ την ἐκλογὴν τοῦ ἔρ-

γου αύτου και διά την έρμηνείαν. Προχθές άπεδείχθη, ότι ή μουσική του Ντεμπυσσύ (τουλάχιστον αί συνθέσεις, που έξετελέσθησαν) περικλείει τὸ ἀπόλυτον καὶ τὸ αἰώνιον. Ότι εἶνε μία μουσική — καὶ ᾶς φανή αὐτὸ ὅσον θέ-λει παράδοξον καὶ... 6έβηλον — έκτὸς τόπου καὶ, δι' ἔργα, ὅπως τὰ προχθετινά, χρόνου.

Τὰ «Νυκτερινὰ» (τὸ πρῶτον Ιδίως μέρος «Σύννεφα») εἶνε μία δημιουργία, ή όποια μεταδίδει τὰς αὐτὰς συγκινήσεις τόσον είς τὴν αἴθουσαν συναυλιῶν, όσον καὶ είς χώρους, ὅπως αὐτὸς, μέ· σα είς τὸν ὁποίον εξετελέσθησαν προ-

έμπρεσσιονιστική μουσική μεγάλου Γάλλου μουσουργού δὲν ήλθε διόλου είς άντίθεσιν μὲ τὰ άρχαῖα ε-ρείπια, τον έλληνικόν ούρανον καὶ τὴν άτμόσφαιραν. 'Αντιθέτως μάλιστα άπε-τέλεσε μίαν συνέχειαν, με τὴν γλώσσαν πλέον τῆς μουσικῆς, τῆς όμιλίας τῆς φύσεως καὶ τῆς όμιλίας τοῦ κόσμου του ρχαίου είς την γαλήνην της μοναδικής

λληνικής νύκτας. Ένας άρχαῖος ναὸς — Ιερὸν ἐρείπιον μακρυσμένης έποχῆς — ἕνα κυ-παρίσσι, μερικά μάρμαρα έπάνω είς τὸ (ώμα, πεσμένα έδω-έκει, έλαφρο άεράπού ψάλλει μύρια παλαιά λησμονημένα τραγούδια, καθώς θωπεύει τὸ πρόσωπον τοῦ εύλαδητικοῦ προσκυνη· του, ένα σύννεφο είς τὸν οὐρανό...

Δὲν θὰ ἔπρεπε νὰ παιχθή τίποτε με τὰ ἀπὸ τὴν μουσικὴν αὐτὴν διὰ νὰ μεί η κανείς με την ώραίαν έντύπωσιν. Είνε τόσον σπάνιαι αὶ στιγμαὶ, τὰ τὰς ὁποίας ἀκούει κανείς δαθειά μέσα είς τὴν ψυχὴν τοὺς ἥχους μιᾶς

τελείας συγχορδίας.... Η όρχήστρα κάτω άπὸ τὴν έμπνευσμένην πράγματι διεύθυνσιν τοῦ κ. Μη-τροπούλου, μᾶς ἔδωσε μίαν άπὸ τὰς καλυτέρας έκτελέσεις, ποὺ ἡκούσαμεν έως σήμερα έδῶ.

Καμμία λεπτομέρεια δὲν ἐχάθη. ξύλινα, τὰ χάλκινα, τὰ ἔγχορδα παρουσίασαν μίαν Ισορροπίαν ήχου ζη-λευτήν. 'Ωραΐα ήκούσθησαν τὰ σόλα τοῦ ἀγγλικοῦ κόργου. 'Ωραΐα ἐπίσης τὰ «φόντα» τῶν ἐγχόρδων.

Πόση τέχνη χρειάζεται διὰ νὰ ἐρ-ιηνεύση κανείς καὶ δώση μίαν τόσο ινάγλυφον, μέσα είς τὰ σύννεφα καὶ τὴν ὁμίχλην τοῦ ἐμπρεσσιονισμοῦ, εί-

Δὲν ἔχομεν έπίσης παρὰ ἐπαίνους ώς πρὸς τὸν τρόπον τῆς ἐκτελέσεως τῆς εἰσαγωχῆς τοῦ Σμέτανα εἰς τὸ κωμικό μελόδραμά του «'Η πουλημέντ

ατά τι ταχύτερος του ώρισμένου. τούτοις ήτο τόσον άκριδής ρυθμικώς όσον καθαρά καὶ συναρπαστική ἐν τό υνόλω της ή ἐκτέλεσις, ὥστε νὰ κατα ήξη κανείς είς τὴν γνώμην, ὅτι προτι ιοτέρα είνε μιά τέτοια έρμηνεία σον τίποτε δέν θυσιάζεται είς τὴν ἐπιτάχυνσιν αύτὴν καὶ τὸ πυρ τοῦ ρυθμοῦ) ἀπὸ κάθε ἄλλην. τὸ πυροτέχνημο

Ή συναυλία ἔκλεισε μὲ τὴν Τετάς ν συμφωνίαν τοῦ Τσαϊκόφσκυ. ην συμφωνίαν του Γσαϊκοφσκυ. Θὰ ημπορούσε νομίζομεν νὰ μᾶς δώ τιι ό κ. Μητρόπουλος είς την θέσιν του μὲ τόσας κοινοτοπίας ἔργου τούτου τί ποτε ἄλλο περισσότερον ἐνδιαφέρον.

Και ὑπάρχουν τόσα καὶ τόσε ἄλλα... 'Εξαίρεσιν μόνον ἀπετέλεσε τὸ Σκέρταο, τόσο ἐπιτυχημένο εἰς τὸ εἶδος του, ἡ ἐκτέλεσις τοῦ ὁποίου ἡτιο ἀνταξίο τῆς τέχνης καὶ τῆς πνοῆς με τὴν ὁποί-

αν είνε γραμμένον. Είς τὰ ἐπίμονα, είς τὸ τέλλος, χειρο-κροτήματα τοῦ κοινοῦ, ἡ ὀρχήήστρα, κα-τὰ τὸ καθιερωθέν πλέον, ἔπακιξεν ἐκτὸς προγράμματος τὴν περίφημοον Αριαν τοῦ Μπάχ. Α. ΧΑΜΟΥΔΟΠΟΣΥΛΟΣ

12-8-939 Χρονολογία Ή χθεσινή Συμφωνική Συναυλία

Bradun

Οσο παρακολουθούσα τη χθεσυνή συναυλία στο 'Ωδεῖον 'Ηρώδου συνεπαρμένη ἀπ' τὶς τέλειες
έρρυν τὶς έλλείψεις της καὶ τὶς
έρρυν τὶς έλλείψεις της καὶ τὶς
έρρυν τὶς έλλείψεις της καὶ τὶς
έρρηνεῖες τοῦ προγράμματος, σκεπτόμουνα καὶ μερικὰ πράγματα,
ἀπόρροιες, ἄλλωστε, τῆς τελειότητος τῆς ἐρμηνείας. Σκεπτόμουνα τὶ μπορεῖ νὰ κάνη ἔνας διευθυντὴς ὀρχήστρας ὅταν δὲν εῖνε
μονάχα μεγάλος μουσικὸς ἀλλὰ
καὶ παιδαγωγός, εκπαιδευτής, ὅταν δίπλα στὸ κῦρος τοῦ ἀνόματος καὶ τῆς προσωπικότητός του,
κατέχει καὶ τὸ μυστικὸ τῆς ἄμεσης ἐπαφῆς μὲ τοὺς μουσικούς

πτας ἐλλεστικότητα, σὲ ἐλαφρότητα ;... σης έπαφης με τούς μουσικούς του, τό μυστικό της υπομονής, της έπιμονής, της πειθούς. Ο κόσμος είνε σήμερα γεμάτος ίσως από μεγάλους άρχιμουσικούς άλλὰ εἶνε ελάχιστοι έκεῖνοι ποὺ μποροῦν νὸ μορφώσουν, νὰ «ἐκπαιδεύσουν» μιὸ ὀρχήστρα κι' ἡ Ιστορία τῆς Μου σικής άνάμεσα στὰ μεγάλα όνό-ματα τοῦ παρελθόντος σταματάει μὲ σεδασμὸ σὲ λιγοστὰ — ὅπως τοῦ Μάλερ ἢ τοῦ Νίκις — προσθέτοντας: ήσαν καὶ μοναδικοὶ ἐκ παιδευταὶ ὀρχήστρας...

παιδευταί όρχήστρας...
Τί ἔγινε ἡ όρχήστρα μας μέσα στοὺς τελευταίους αὐτοὺς μῆνες κάτω ἀπ' τὰ στιδαρὰ χέρια τοῦ κ. Μητροπούλου, κάτω ἀπ' τὴ στοργική του διεύθυνσι, ἀπὸ τὴν δημιουργικὴ καὶ ἐνθουσιώδη πνοή του! "Ηδη ἀπ' τὴν πρώτη συναυλία ἦταν ἀγνώριστη. Καὶ χθὲς εἶτχε φθάσει πιὰ σ' ἔνα βαθμὸ τέτοιας τελειότητος ποὺ προκαλοῦ-

Καί νὰ συλλογίζεται κανείς πὸς ενα τέτοιο μουσικό δέν μπορούμε νὰ τὸν κρατήσωμε έδω... πώς σὲ λίγο θὰ τὸν χάσωμε πάλι γιὰ ἕνα

χρόνο...

Ή Εἰσαγωγή γιὰ τὸν «Φάουστ» τοῦ Γκαῖτε τοῦ Βάγκνερ ἄνοιγε τὸ χθεσινὸ πρόγραμμα μὲ τοὺς βαρεῖς καὶ ἀπογοητευτικοὺς τόνους της, μὲ τὴ δύναμι τῆς συλλήψεώς της, ποὺ ὅμως δὲν μπορεῖ νὰ ἰκανοποιήση τὸν θαυμαστὴ τοῦ Βάγκνερ ποὺ ἐδὰ δὲν κατορθώνει νὰ ὑπάστημά τοῦ δίπλα ύψώση τὸ ἀνάστημά του δίπλα στὸν μεγαλόπνοο ποιητή. Άλλὰ ἡ ἐρμηνεία βαθειά, δημιουργική, ἐκφραστική, γεμάτη πνοή, συνεκρά-τησε καὶ καθήλωσε τοὺς ἀκροατάς. Τὰ «Νυκτερινά» τοῦ Ντεμπυσοὺ

Σύννεφα καὶ Γιορτὲς — ἀπ'
 τὶς ὡραιότερες συνθέσεις τοῦ Ντεμπυσσύ, δὲν πιστεύω νὰ ἐρμηνεύθησαν ποτὲ ἔτσι ὅπως χθὲς τὸ

βράδυ άπὸ τὸν κ. Μητρόπουλο καὶ τὴν ὁρχήστρα μας Διάφανες εἰκόνες, σκοτεινὲς ἢ ὁλόφωτες, ὁπτασίες μελαγχολικὲς ἢ χαρούμενες, χρώματα ἔντονα ἢ ἀπαλά, ναί, ἀλλὰ κάτω ἀπ' τὶς ἡχητικὲς αὐτὲς εἰκόνες καὶ τὸ βαθύτερο, τὸ ἐσώτερο ἐκεῖνο συναίσθημα ποὺ προκαλοῦν ἐκεῖνο τὰ ἔδια παὶ ἔνοιων καλοῦν, έκεῖνο τὸ ἴδιο ποὺ ἔνοιωσε ὁ συνθέτης μέσα στοὺς ρεμόσο σμούς του καὶ ποὺ ὁ ἀρχιμουσικός μας εἴχε συλλάδει μὲ τέτοια ἀσφά λεια καὶ μὲ τέτοια πίστι, ῷστε νὰ μπορῆ νὰ τὸ μεταδώση καὶ στοὺς μουσικούς του καὶ σ' ἐμᾶς τοὺς φτωχοὺς ἀκροατὰς καὶ νὰ μᾶς μεταφέρη σὲ ἄλλους, Ιδανικούς κό

υμους. 'Η Είσαγωγή τῆς «Πουλημένης Νύφης» του Σμετάνα ἕκλεινε τὸ πρώτο μέρος τού προγράμματος δοσμένη συναρπαστικά, μ' όλη της τὴ δροσιά, τὴν ζωντάνεια, τὴ φρεσκάδα της. Στὸ δεύτερο μέρος ἡ σκάδα της. Στό δεύτερο μέρος ή 4η Συμφωνία τοῦ Τσαϊκόφσκυ. Τὴν ἀγαπῶ λιγώτερο ἀπ' τὴν ἔκτη καὶ πολὺ λιγώτερο ἀπ' τὴν πέμπτη, ἀλλὰ χθὲς βράδυ τῆς βρῆκα ώμορφιὲς ποὺ δὲν τῆς εἶχα προσέει. 'Αλλὰ πῶς μποροῦσε νὰ γίνη ἀλλοιῶς ὅταν ἐρμηνευτὴς εἶνε ὁ Μητρόπουλος. Θυμᾶμαι τώρα ποὺ γράφω, τὴ δραματικότητα ποὺ ὁ αρχιμουσικός μας ἔδωσε στὸ πρῶτο μέρος, τὴν τρυφερὴ μελαγχολία τοῦ δευτέρου, τὰ παιχνίδια τοῦ Σκέρτσου, τὴν όρμὴ καὶ τὸ πάθος τοῦ τελευταίου, καί . . θάθελα νὰ τὴν ξανάκουγα.

τὴν ξανάκουγα. Τὰ ἀποθεωτικά χειροκροτήματα τών άκροστών, που κανένας των δεν έννοούσε να φύγη, άνάγκασαν τὸν κ. Μητρόπουλο να δώση έκτὸς προγράμματος τὴν "Αρια τοῦ Μπὰχ γιὰ ἔγχορδα. 'Εδῶ πιὰ ἡ Μπάχ γιὰ ἔγχορδα. ἔδῶ πιὰ ἡ δρχήστρα τῶν ἐγχόρδων ἔφθασε τὸ κορύφωμα τῆς τελειότητος. Ήταν μιὰ ἐρμηνεία ἄφθαστη, ἀσύγκριτη. ΑΕΞΑΝΙΑΡΙ ΑΛΕΞΑΝΔΡΑ ΛΑΛΑΟΥΝΗ

Απόσπασμα Howaina NEa Χρονολογία 17-8-939 Η ΣΥΝΑΥΛ ΕΕ ΤΗΣ ΟΡΧΗΣΤΡΑΣ

Της κ. Σοφίας Κ. Σπανούδη

πρόγραμμα ἔργων ποὺ ἔχει υί-οθετήσει στὴν ψυχή του ἀπό τὰ πρώτα χρόνια τῆς νεότητός του που τ' άγαπα με όλες του τὶς δυνάμεις. Περίμενε πρώτα νά φέρη τὴν ὀρχήστρα μας σ' ἕνα σημείο πού να είνε ίκανη να άκολουθήση σ' όλες του προθέσεις. Η άλήθεια είνε τὶς προθέσεις. Ἡ ἀλήθεια εἶνε ὅτι ϋστερα ἀπὸ ἀπουσίαν δέκα μηνών τήν ηδρε σὲ κακή κατάμηνων την ηυρε σε κακη καταστασι διά λόγους καθαρώς...
μηχανικούς. Τώρα ή ίδια αὐτή
όρχήστρα μᾶς παρουσιάζεται άγνώριστη. Καὶ τόσο ἄνετη, τόσο εὐτυχισμένη, τόσο πειθήνια
στά κελεύσματα τοῦ ἀγαπημέ-

νου καθοδηγητή της! Οξ μουσικές σελίδες στίς ό-ποῖες ξέρει νὰ δίνεται όλόκληρος δ Μητρόπουλος είνε οί«Nocturnes» τοῦ Debussy. Ἡ μουσική γοητεία του έκαμε νά συντελεσθή προχθές ένα δνειρεμένο Τά «Σύννεφα» ξετύλιθαύμα. ξαν τὶς ἀέρινες μελαγχολίες τους μὲ τὶς ἀσύλληπτες ἀρμονικὲς ὑφές, καὶ οἱ «Γιορτές» άνέλαμψαν μέσα σ' ἕνα τεχνητό ἔντονο φῶς. Ο Μητρόπουλος είνε τὸ «alter ego» τοῦ Ντεμτοῦ μουσικοῦ ποιητή πυσσύ, τῶν ἄφραστων δραματισμῶν, τῶν ψυχικῶν ἀντικατοπτρισμῶν έργο του όλες τίς έντυπώσειςκιές διάφανες, χυμαιρικά πα-λάτια όνείρων, έξαϋλωμένες λάτια ὀνείρων, λατία σετρών, μορφές πού παρελαύνουν σε δι- καθαυτό δημιουργός τῆς έθνι-ηνεκείς μεταμορφώσεις μέσα κῆς τσέχικης μουσικῆς, πού με στά συμφωνικά σύννεφα τῶν τὰ ἔργα του ἀπεκάλυψε θριαμ-«Νυκτερινῶν», ποὺ είνε τὸ κα-θαυτὸ ἀριστούργημα τῆς ἐμπρε-κὴ ψυχὴ τῆς πατρίδος του. Ἡ σιονιστικής μουσικής, ζηλότυπα έκλογή τῆς περίφημης εἰσαγω-κρυμμένο μέσα σ' άξεδιάλυτους γῆς τῆς «Πουλημένης μνηστῆς» άρμονικούς πέπλους που μαγεύ- ἀπὸ τὸν Μητρόπουλο, τόσο ζωνουν έξαισια την ψυχη με τά δο-λερά τους χάδια. "Ονειρα καί ψευδαισθήσεις, δάκρυα που παιζογελούν, συμβολικές σκιές μυστικισμού που έκφυλίζονται σ ἔνα παγανισμό πασίχαρο, μιὰ ἀνικανοποίητη δίψα τῆς ἡδοάνικανοποίητη δίψα τῆς ήδο-νῆς τῆς ἐκλεπτυσμένης ὤς τὴν όδύνη, όλη ή συνειδητοποίησις τῆς παρακμῆς κυμαίνονται μέ-σα στὶς σελίδες αὐτές τοῦ Ντεμπυσού καὶ σκορπίζουν διάχυτο τὸν ἐμπρεσιονισμὸ τῶν ἡχων άπό κοινού με τον εμπρεσιονισμό τῶν χρωμάτων και τῶν εί-

κόνων. Ή Τετάρτη Συμφωνία τοῦ Τσαϊκόφσκυ είνε ἀπό τὰ πλέον δρθόδοξα έργα τοῦ Ρώσσου συνθέτου, τοῦ ὁποίου τὴ μεταθανάτια δόξα άναλαμβάνει νά στερεώση τώρα ή Σοβιετική Ρωσσία μὲ τὸν ἐορτασμὸ τῆς κατονταετηρίδος του. 'Ο Στραβίνσκυ θαυμάζει τὸν Τσαϊκόφσκυ χωρίς επιφύλαξι και τον έχει άνακηρύξη πρό καιρού ως τικώτερο παλμό και τούς ζωτι-άληθινή μεγαλοφυία. "Οσο δ- κώτερους έθνικούς ρυθμούς τῆς μως θαυμαστή κι άν είνε ή συμφωνική δεξιοτεχνία του στήν χήστρα με τήν οἰστρηλατημένη Τετάρτη και στήν παθητική του διεύθυνοι τοῦ Μητροπούλου μᾶς συμφωνία, ὄσο είλικρινής κι έδωσε μια υπέροχη έκτέλεσι τῆς αν φαίνεται ὁ ψευδορωμαντι- κοσμοαγάπητης αυτῆς «Εἰσαγωάν φαίνεται ὁ ψευδορωμαντικοσμο σμός του, ὁ «μεγαλοφυής» αὐ- γῆς». τός συνθέτης μένει πάντα στό

Είνε άληθινό εὐτύχημα το ότι έργο του ένας έτερόφωτος μουδ Μητρόπουλος απεφασισε να σικός, έντελως απόξενωμένος μας δώση — τώρα μόλις— ένα από την απέραντη ρωσσική ψυχή, πού την ἀπεκάλυψε θριαμ-βευτικά στὸν κόσμο ή αὐτόφωτη πλειάς τῶν πέντε μεγάλων ἐθνικιστῶν τῆς Ρωσσίας, καὶ δοξάσθηκε γιὰ πάντα μὲ τὸ θάμβος τῆς ἀποκαλύψεως.

Τή σύντομη συμφωνική είσαγωγή στὸν «Φάουστ» τοῦ Γκαῖτε ποὺ ἀκούσαμε προχθὲς, τὴν ἔγραψε ὁ Βάγνερ στὴν πρώτη του νεότητα. Μὰ ἡ σελίδα αὐτὴ γρήγορα σκεπάσθηκε ἀπὸ τὸν δγκο τοῦ ἄλλου κολοσσιαίου ξργου τοῦ μεγάλου μουσικοῦ δραματουργοῦ, τοῦ ὁποίου ὁ ἐγωκεντρισμὸς δὲν ἦτο δυνατὸν νὰ παραδεχθή τη μουσική πραγματοποίησι ξένης εμπνεύσεως, ἀκόμη και όταν αὐτὴ προήρχετο άτο τὸν Γκαῖτε. Ο «Φάουστ» τοῦ Γκαῖτε στάθηκε τὸ μεγαλείτερο διάνοητικό γεγονός τοῦ αἰῶνος, ποὺ μεταγγίζει ὅλη τὴν ἀγωνιώδη ψυχική έξερεύνησι τοῦ άγνώστου στην αιώνια ανήσυχη άνθρωπότητα. Γι' αύτὸ ἔχει ἐμπνεύση ώς τώρα μουσικά έργα στά πλέον έτερόκλιτα είδη μουσικές τραγωδίες, ὅπερες, φεερί, συμφωνίες, παντομίμες, μαριονέττες, όπερέττες, δραματικούς θρύλους, δρατόρια κ. ά. μέσα στα όποῖα, ὕστερα ἀπό τὶς καὶ τῶν ἀναπολήσεων. Μὲ τὴ ἀριστουργηματικὲς «Σκηνὲς ἀ-μουσικὴ ὑπερευαισθησία του πὸ τὸν Φάουστ» τοῦ Σοῦμαν, καὶ τὴν μεγαλειώδη «Καταδίκη τοῦ εκλεπτυσμένη σὲ βαθμό νοσηρό-τητος, συγκομίζει μέσα ἀπὸ τὸ Φάουστ≯ τοῦ Μπερλιόζ, μιὰ τρίτη θέσι κατέχει ή είσαγωγή του «Φάουστ» τοῦ Βάγνερ.

> Ο Μπέντριχ Σμεντάνα είνε δ κή ψυχή τῆς πατρίδος του. Ή τανά και παραστατικά παιγμένης, ένθουσίασε γενικά όλο τὸν κόσμο. Ή κοσμαγάπητη αύτή δπερα τοῦ Σμεντάνα είνε τὸ άριστούργημά του, και κρατά ώς σήμερα τὰ σκῆπτρα σ' ὅλα τὰ λυρικά θέατρα τῆς Ευρώπης μαζί με τὴ «Λιμπούζα» και τὴ «Νταλιμπόρ». Ο Σμεντάνα κήρυξε αὐτὸς πρώτος τὴ μουσική ανεξαρτησία τῆς Τσεχοσλοβακίας, όπως ὁ Σοπέν τῆς Πολωνίας. Δέν είνε όμως έλεγειακός κι' άγιάτρευτα θλιμμένος όπως δ έθνικός ψάλτης τῆς Πολωνίας.
> Ό Σμεντάνα είνε ἔνας γερός νεορωμαντικός ποὺ διαπνέεται ἀπὸ αἰσιόδοξη ἐλπίδα. Ἡ συμφωνική μουσική του ἀποτελεῖ ἔφωνική μουσική του ἀποτελεῖ ἔχερονική μουσική του ἀποτελεῖ ἐχερονική ἐχερ να στερεά σφιχτοδεμένο κύκλο, καὶ διαλαλεῖ τὴν τσέχικη λαϊκή ψυχή με μιά πλουσιώτατη και έντελῶς Ιδιότυπη μουσική γλῶσσα. Οι περίφημοι «Τσέχικοι χο-ροί» του δονούνται από τον ζωκώτερους έθνικούς ρυθμούς τῆς πατρίδας του. ή έλληνική δρ-

> > ΣΟΦΙΑ Κ. ΣΠΑΝΟΥΔΗ

Braden 24-8-939

'Η ατριανή Συμφωνική Συναυ-λία είνε ή τελευταία τῆς θερινῆς περιόδου — μᾶς πληροφοροῦν ἀπ' τὸ 'Ωδεῖον 'Αθηνών — κι' ή τελευ-ταία φορά ἐφέτος ποὺ βλέπομε ἐπὶ ταία φορά έφέτος πού βλέπομε έπὶ κεφαλής της όρχήστρας τόν μεγάλο μας Μητρόπουλο. Σὲ λίγο μᾶς φεύγει πάλι για τὴν 'Αμερική δπου ή μεγαλοφυία του βρῆκε μεγαλύτερο καὶ εὐρύτερο πεδίο δράκε καὶ ὅπου ήξεραν νὰ μᾶς τόν κρατήσουν. Καὶ σὰν νὰ ήθελε νὰ μᾶς κάνη τὸν χωρισμό ἀκόμα πιὸ δύσκολο, ἔπειτα ἀπό τὶς τρεῖς συναυλίες ποὺ μᾶς ἔδωσε ὡς τώρα καὶ ποὺ κάθε ἐρμηνεία ξεπερνοῦσε τὴν ἄλλη, διαλέγει, για τὴν τελευταία, για τὴν αὐριανή, ἔνα ἀηθινὰ ἐξαιρετικό πρόγραμμα. ἔνα πρόγραμμα ποὺ ἀνταποκρίνενα πρόγραμμα ποὺ ἀνταποκρίνες

ληθινά έξαιρετικό πρόγραμμα. Ενα πρόγραμμα που άνταποκρίνεται στὶς μύχιες έπιθυμίες τῶν άληθινῶν φιλομούσων : Μπετόδεν, Εἰσαγωγὴ ὑπ' ἀριθ. 2 τῆς Λεονώρας, Τετάρτη Συμφωνία, καὶ τὴν
Συμφωνία ἐπίσης τοῦ Φράνκ.
Ο Νίτσε λέει κάπου πὼς «ἡ
μουσικὴ δίνει στὸν ἀκροατὴ μιὰ
ἐντύπωσι ἀνάλογη μ' αὐτὴν ποὺ
θὰ ἔνοιωθε κανεἰς ᾶν παρευρίσκετο στὴ δημιουργία τοῦ κόσμου ἀπ'
τό Θεό». Θυμὰμαι πάντα αὐτὴ τὴ
σκέψι ἰδιαίτερα ὅταν ἀκούω Μπετόδεν, κάθε φορὰ ποὺ ἀκούω Μπετόδεν, σὲ κάθε ἔργο τοῦ γίγαντος
ποὺ κάθε φορὰ μοῦ φαίνεται τὸ
τελειότερό του. Τώρα ἀναπολῶ τὴν
Εἰσγωγὴ τῆς Λεονώρας ποὺ ἢ
ἀκούσωμε αὕριο. Μιὰ ἀληθινὴ κοσμογονία. Μερικὲς σελίδες μουσικῆς μονάχα, μὰ ποὺ κλείνουν ἔσικής μονάχα, μὰ ποὺ κλείνουν ἔνα όλόκληρο κόσμο, ποὺ ἀποτελοῦν μόνες τους ἕνα όλόκληρο δρᾶμα. Αλλωστε αὐτὸς εἶνε καὶ ὁ λόγος "Αλλωστε αὐτὸς εἶνε καὶ ὁ λόγος ποὺ ἡ Εἰσαγωγὴ αὐτη δὲν παίζεται ὡς Εἰσαγωγὴ τοῦ «Φιντέλιο» γιὰ τὸ ὁποῖον γράφηκε, ἀλλὰ ἔχει τὴ θέσι της μόνο στὴ συναυλία: Κλείνει ἤδη ὅλο τὸ δρᾶμα καὶ ὁ πλοῦτος, τὸ βάθος, ἡ λαμπρότης της, βρίσκεται σὲ ἀντίθεσι μὲ τὴ στενὴ ἀτμόσφαιρα τῆς πρώτης σκηνῆς. Εἶνε γνωστὸ πὼς ὁ Μπετόδεν ἔγραψε τρεῖς εἰσαγωγὲς γιὰ τὸ «Φιντέλιό» του ἐκτὸς τῆς κυρίας το αφιντελου του καθιερώθη πια για το έργον. Οἱ περσότεροι μαέστροι προτιμοῦν τὴν τρίτη ποὺ τοὺς δί-νει περσότερες εὐκαιρίες λάμψεως. Μητρόπουλος κι' έδω ξεχωρί

Πολλοὶ προτιμοῦν τὴν τρίτη ἢ τὴν Πέιπτη Συμφωνία τοῦ Μπετό-δεν ἀπὸ τὴν Τετάρτη ποὺ θ' ἀκού-σωμε αὔριο. Στὸν καιρό της, ἀντί-θετα, τόσο ἀπ' τὴν τρίτη ὄσο κι' στον Ερωτά του προς την τριτη οσό κι ἀπὸ τὴν πέμπτη ποὺ οἱ σύγχρονοι δὲν μπόρεσαν νὰ καταλάδουν καὶ ποὺ ἐπέσυρε ἄπειρες ἐπιθέσεις διασήμων τότε κριτίκῶν. Βρῆκε ἀμέριστη ἐπιτυχία ἀπὸ ὅλους. Δὲν εἶνε πεοίεργο. Γραμμένη σὲ μιὰ ἐποχὴ ἀνέφελη γιὰ τὸν Μπετόβεν, σ' ἐποχή ποὺ ἤταν ὅλος δοσμένος στὸν Ερωτά του πρὸς τὴν «ἀ-Βάνατη άγαπημένη», την Τερέζα Μπροῦνο δικ, διαπνέεται όλη άπο χαρά, ἀπὸ έλπίδα, ἀπὸ ήρεμο γέ-λιο ποὺ δὲν εἶνε πιὰ τὸ τραγικό ἐκεῖνο γέλιο τοῦ τιτὰνος, τὸ ἄ-γριο ξέσπασμά του ποὺ ξέρουμε.

γρίο ξέσπασμά του πού ξέρουμε.
Καὶ τέλος ἡ Συμφωνία τοῦ Σέζαρ Φράνκ. Τὴν ἔχομε ξανακούσει
ἀπό τὸν κ. Μητρόπουλο καὶ ξέρομε μὲ πόση πίστι, μὲ πόση εὐλάδεια, μὲ πόσο λυρισμό, μὲ πόση
διαύγεια, τὴν ἐρμηνεύει ὁ μεγάλος
μας μουσικός. "Οσοι παρηκολού
θησαν τὶς δοκιμές, λίγοι, ἐλάχιστοι τυχεροί, φεύγουν μαγευμένοι,
συνεπασμένοι ἀπ' τὴν ἐρμηνεία
τοῦ Μητροπούλου. Στοὺς λίγους
αὐτούς, θὰ προστεθοῦν αὔριο ὅλοι
οἱ 'Αθηναῖοι φιλόμουσοι. ὅλοι ὅσοι μέσ' στὸ σόλο καὶ τὴν ἀνησυχία αὐτῶν τῶν ἡμερῶν, θέλουν νὰ
ξεφύγουν ἀπ' τὶς γήινες μιζέριες.
ΑΛΕΞΑΝΔΡΑ ΛΑΛΑΟΥΝΗ

'Η 4η συμφωνική συναυ-λία είς τὸ Θέατρον Ή-ρώδου τοῦ 'Αττικοῦ ====

Νὰ είνε ἄράγε ἡ τελευταία ποὺ θά διευθύνη ο μαέστρος μας; "Ας έλπίσωμε ότι όχι. Θά ήταν λυπηρο αν μας αποχαιρετούσε από τώρα και δεν τὸν ξαναβλέπαμε παρά ὔστερα άπὸ ἕνα χρόνο καὶ, ποιός ξέρει ἄν καὶ αὐτὸ δὲν εἶνε ἀμφίδολο, έτσι πού τα καταφέραμε! χω πληροφορίας πώς ή συναυλία τῆς περασμένης Παρασκευῆς ἦταν ή πιὸ ἐπιτυχημένη ἀπὸ τἰς τρεῖς προηγούμενες. Πάντως ὑπὸ ἔποψι προγράμματος θὰ Ικανοποίησε καὶ περισσότερο άπαιτητικούς Λέω, πως έχω πληροφορίας, γιατί άπο το βουνό που βρίσκομαι τώρα, κατὰ διακόσια μέτρα χαμηλό-τερο τοῦ προηγουμένου, ἐστάθη ἐντελώς ἀδύνατο νὰ πάρωμε τὰς 'Αθήνας. Νεκρικὴ σιωπὴ, οὕτε ὁ πα-ραμικρὸς ἦχος, οὕτε ὁ ἐλάχιστος θόρυβος δὲν ἀκούστηκε ἀπὸ τὴν πρωτεύουσα ὁλόκληρη τὴ βραδυά. Καὶ ἔτσι ὅσοι περιμέναμε μὲ εῦλογο άνυπομονησία να άπολαύσωμε το ώραιο πρόγραμμα που έδωσε στούς εύτυχισμένους 'Αθηναίους ό χαιδεμένος τους μαέστρος, αίσθανθήκαμε τη μεγαλείτερη απογοήτευ σι. Άπο τα έργα που έξετελέσθη σι. Απο τα εργα που εξετελεσση-καν, ή Είσαγωγή είς τὸν «Φάουστ» τοῦ Βάγνερ ὁμολογῶ πῶς μοῦ εἶ-νε ἐντελῶς ἄγνωστη. Ἡξερα πῶς ὑπάρχει, πῶς ὅταν τὴν ἄκουσε ὁ Λὶστ, εἶπε ὅτι «ἔλειπε ἀπὸ ἐκεῖ μέ-σα ἡ γυναῖκα» καὶ πῶς ὁ Βάγνερ εἶχε ὑπ' ὅψιν του νὰ συνθέση ὁλό-κληρη συμφωνία μὲ δεύτερο μέρος, ποὺ θὰ ἀνεφίετο ἡ Μαρνασίτα ἀλποὺ θὰ ἀνεφύετο ἡ Μαργαρίτα, άλ-λὰ ἥξερα ἐπίσης πὼς είς ὅλο τὸ ἔργον τοῦ συνθέτου τοῦ «Τριστά-νου» ἡ είσαγωγὴ αὐτὴ οὕτε ξεχώριζε ούτε έθεωρείτο κᾶν σημαίνον έργον. Τὰ «Νυχτερινὰ» τοῦ Ντεμ-πυσοὺ ποὺ έξετελέσθησαν ἀποτελούν σταθμὸ είς τὸ ἔργον τού μεγάλου Γάλλου έμπρεσσιονίστα μουσουργού. 'Ακολουθούντα τὸ «'Απόγευμα ένὸς Φαύνου» τὸ ἀριστούργημα αὐτό μὲ τὸ ὁποῖο, ἀφοῦ ἔτυ-χε κατὰ τὴν πρώτη ἐκτέλεσι τὴν Τιμὴ νὰ χειροκροτηθῆ φρενιτιωδώς ἀπὸ τὴ φιλόμουση νεολαία τῆς ἐποχής καὶ νὰ σφυριχθή συγχρόνως ἀπὸ τοὺς συντηρητικοὺς, ἐπεδλήθη σιγά-σιγά καὶ ἐπέδαλε καὶ τὸν Ντεμπυσσὺ στοὺς Παρισινοὺς, τὰ «Νυχτερινὰ», λέγω, θεωροῦνται ἀπὸ πολλοὺς ὡς τὸ πλέον χαρακτηοιστικὸ συμφωνικὸ ἔργο τοῦ συνθέτου, τὸ πλέον εἰγάριστο, ὡς τὸ πλέον εἰγάριστο, ὡς τὸ προιξο τὸ πλέον εὐχάριστο, ὡς μὴ περιέ-χον ἀκρότητας αὶ ὁποῖαι νὰ ξενίζουν τοὺς μὴ μεμυημένους εἰς τὴν τεχνοτροπίαν τοῦ μουσουργοῦ ἀλ-λὰ, καὶ ἴσως, καὶ τὸ πλέον ἐμπνευ-σμένο. "Αλλοι πάλιν, οἱ καθαρόαιμοι ντεμπυσσισταί, θεωροῦν ὡς ἀριστούργημά του τὴ «Θάλασσα», κατὰ πολύ μεταγενέστερο τῶν «Νυ-χτερινῶν». Τὰ «Νυχτερινὰ» εἶνε μιὰ σουίτα είς τρία μέρη: «Σύννεφα», «Σειρήνες» καὶ «Γιορτές». Τὸ δεύ-τερο μέρος: «Σειρήνες» δὲν παίζε ται συχνά γιατί παρουσιάζει τη δυσκολία ότι περιέχει μαζί με την όρχήστρα και γυναικεία χορωδία, γι' αὐτὸ τὰ ἐκτελούμενα συνήθως μέρη είνε τὸ πρώτο καὶ τὸ τελευ-ταΐο, τὰ ὁποῖα ἔχομε ἀκούση συχνὰ στὰς 'Αθήνας καὶ γιὰ τὰ ὁ-ποῖα ἐγράψαμε ἐπανειλημμένως. Τὴν εἰσαγωγὴ τῆς «Πουλημένης Νύφης», δημοφιλοῦς μελοδράματος τοῦ Σμέτανα, ἀκούσαμε ἐπίσης καὶ ἄλλοτε καὶ αν δὲν ἀπατῶμαι καὶ άπὸ τὸν Μητρόπουλο. Ἡ εἰσαγω-γὴ αὐτὴ εἶνε ἡ πιὸ ἐνδιαφέρουσα σελὶς τοῦ ὄλου ἔργου, καὶ εἶνε σελίς του όλου εργού, και είνε γραμμένη άπάνω σὲ δημοτικὰ τσέ-χικα τραγούδια καὶ χορούς. Εἶμαι βέβαιος πὼς ὁ Μητρόπουλος θὰ ἔ-δωσε μιὰ ἐξαιρετικὰ ἐνδιαφέρουσα εκτέλεσι της Απς συμφωνίας τοῦ Τσαϊκόφσκυ. Ἡ συμφωνία αὐτή εΙνε άναμφισθητήτως ή περισσότερο ρωσσική τὸν χαρακτήρα, τὸ χρῶ-μα καὶ τοὺς ρυθμοὺς τοῦ συθέτου τῆς «Παθητικής» [όης συμφωνίας] τῆς γνωστοτέρας καὶ περισσότερο άγαπητής εἰς τοὺς μαέστρους, γιατί τοὺς παρέχει τὴν εὐκαιρία ἐπι-δείξεως εὐκόλου βιρτουοζισμοῦ μὲ τὰ κτυπητὰ καὶ χοντρὰ κάπως έφφέ της, όπως λόγου γάριν είς τὸ τρίτο μέρος μὲ τὸ τέμπο μὰρς καὶ τὸ ἀπελπιστικὰ θλιδερὸ φινάλε. Έξαιρώ τὸ ώραῖο δεύτερο μέρος είς τέμπο 5]4 καὶ τὴν πλατειὰ ώραία αν και όλίγο κοινότοπη φράσι τοῦ πρώτου μέρους. Τὸ σκέρτσο τῆς 4ης είνε μιὰ ἀπὸ τὶς πιὸ λεπτὲς, ίς πιὸ γοητευτικές σελίδες τοῦ σαϊκόφσκυ. Εἶνε ἕνα χαριτωμένο καὶ τεχνικώτατα γραμμένο όρχη-στρικό παιχνίδι μὲ τὰ πιτζικάττα τῶν ἐγχόρδῶν, ποὺ προξενεῖ ζωηρο-τάτη ἐντύπωσι, καὶ δὲν ἀμφιδάλλω πὼς θὰ ἀποδόθη θαυμάσια ἀπὸ τὴν καλή αὐτή οἰκογένεια τῆς όρχή-στρας μας [τὰ ἔγχορδα] καὶ ἀπὸ τὸν κ. Μητρόπουλο, 'Ολόκληρο τὸ τελευταίο μέρος κτισμένο απάνω σὲ λαϊκὰ μοτίδα, είνε γεμάτο ζωή, σφριγώσα νεότητα, θαυμαστή έλαφρότητα καὶ ἄφθονο χρώμα καὶ λυπούμαι ίδιαιτέρως πού δὲν ἄκουσα αὐτὸ τὸ ώραῖο ἔργο ἀπὸ τὸν Μητρόπουλο ποὺ θὰ εὐρίσκετο, ἀσφαλώς, είς τὸ στοιχεῖο του.

ιωάννης Ψαρούδας

· Eolia 26 - 8 - 939 ΑΠΟ ΤΗΝ ΜΟΥΣΙΚΗΝ

Η Ε' ΣΥΜΦΩΝΙΚΗ

"Ισως διὰ νὰ εύχαριστήση τὰ πλήθη τῶν ᾿Αθηναίων, ποὺ συνέρρευσαν νὰ τὸν ἀποχαιρετήσουν, ὁ κ. Μητρόπουλος είχε δύο έργα του Μπετόβεν είς τὸ χθε-

σινόν του πρόγραμμα. Καὶ ἡ μὲν Εἰσαγωγὴ «Λεονώρα 2», πρός τὴν ὁποίαν φαίνεται νὰ τρέφη κάποιαν άδυναμίαν, δὲν παρουσιάζει, **δέδαια, τίποτε τὸ Ιδιαίτερον, πέραν τοῦ** ότι είνε... πολύ κατωτέρα τῆς «Λεονώ» ρας 3». Ίστορικώς, βέβαια, ένδέχεται νὰ ἐνδιαφέρη τοὺς μελετητὰς τοῦ Μπετόβεν άλλὰ, ἀπὸ ἀπόψεως άκροατῶν, θὰ εἶνε ἐλάχιστοι ἐκεῖνοι ποὺ θὰ προτιμοῦν τὸ σκίτσο ἀπὸ τὸ τελειωμένον άοιστούογημα — τὴν ποώτην καὶ κάπως βιαστικὴν ἔκδοσιν ἀπὸ τὴν δευτέοαν, «βελτιωμένην καὶ ἐπηυξημένην».

Έννοεῖται, ὅτι δὲν λείπουν καὶ ἀπὸ τὴν πρώτην ἔκδοσιν τὰ ἐκ τῶν παρακηνίων σαλπίσματα τῆς ἀφίξεως τοῦ δὸν Φερνάνδου, ποὺ τρομάζουν συνήθως τὸν πυροσδέστην τῆς ὑπηρεσίας καὶ τὸν κάμνουν νὰ ὀρμᾳ ἔξαλλος πρὸς τὸν...άπρόσεκτον σαλπιγκτήν:

Τί κάνεις, χριστιανέ μου! Δὲν

άκους που παίζουν μέσα;... Καὶ αυτήν, μάλιστα, τὴν φορὰν ὁ κίνδυνος τῆς ἐπεμδάσεως τῆς ἐξουσίας ήτο μεγαλείτερος, διότι ὁ ενας σαλπιγκτής ήτο τοποθετημένος εἰς τὰ δράχια τής 'Ακροπόλεως καὶ ὁ ἄλλος ἔξω τοῦ θεάτρου. 'Αλλ' εὐτυχῶς τὰ πάντα ἐξειλίχθησαν ὁμαλῶς, ὁ Φλορε-στὰν ἐσώθη ἄνευ ἀπευκταίου, καὶ τὸ σταν έσώθη άνευ άπευκταίου καὶ τὸ τέλος τῆς εἰσαγωγῆς ἐκαλύφθη ἀπὸ τὰ χει<u>ο</u>οκροτήματα τοῦ κοινοῦ. Η έκτέλεσις άπὸ μέρους τῆς όρχή-

στρας δèν ἦτο ἴσως ὅπως θὰ τὴν ἦθε λεν ὁ κ . Μητρόπουλος. Τοὐναντίον ὅμως, ή έπακολουθήσασα Τετάρτη Συμφωνία άπεδόθη άπείρως καλλίτερα καὶ ίδίως τὸ γ΄ μέρος καὶ τὸ φινάλε, πού χαρακτηρίζουν τὸν εὕθυμον καὶ εὐδιάθετον Μπετόδεν τῆς ἐποχῆς ἐκείνης, έξετελέσθησαν μὲ μίαν έλαφρότητα ιαὶ μίαν συνοχήν, τὴν ὁποίαν σπανιώ-

τατα έπιτυγχάνει ή όρχήστοα. Τὸ ΐδιον θὰ ἡμπορούσε νὰ λεχθῆ, ἀλλ' ἀπὸ ἄλλης, φυσικά, ἀπόψεως, διὰ τὴν ἐκτέλεσιν τῆς Συμφωνίας τοῦ Φοάνκ. ᾿Απὸ τῶν μαθητικῶν του ἀκό-μη χοόνων, ὁ κ. Μητρόπουλος ἔχει ἐμβαθύνει είς τὸ ἔργον τοῦ «Χερουβεικοῦ συνθέτου» τῆς Γαλλίας καὶ ἐρμηνεύει ιὲ ἀπόλυτον ἀσφάλειαν τὴν ἐλεγειακὴ**ν** αύτην Συμφωνίαν, ὅπου ὁ συνθέτης, χάρις είς τὴν εύκολίαν ποὺ είχε νὰ «σκέπτεται όρχηστρικώς», φαίνεται νά αύτοσχεδιάζη έλευθέρως, σἃν νὰ ἐκάθητο εἰς τὸ προσφιλές του ὅργανον τῆς ᾿Αγ. Κλοτίλδης. Αὐτὸν τὸν ἀδίαστον χαρακτῆρα τοῦ αὐτοσχεδιασμοῦ κατορθώνει να διατηρή και ό κ. Μητρότουλος είς τὸ μεγαλείτερον μέρος τῆς ομηνείας του, έπιτυγχάνων έκ παραλ. λήλου καὶ τὸ μάξιμουμ τῶν ήχητικῶ**ν** «ἐφφὲ» εἰς τὰ μέρη ποὺ τὸ ἐπιτρέ» πουν. Καὶ δὲν εἰνε ἐπομένως καθόλο**υ** περίεργον, πώς, είς τὸ τέλος τῆς ώραίς ας αυτής έκτελέσεως, τὸ θέατρον έξέσπασεν είς ένθουσιώδη χειροκροτήματα καὶ πῶς ὁ κ. Μητρόπουλος, ἀφοῦ ήναγκάσθη να δώση έκτὸς ποογράμματος τὴν Πασσακάλια τοῦ Μπὰχ, έξηκο λούθησε νὰ ἀνακαλῆται ἐπιμόνως ἀπὸ τὸ κοινόν. Ἡτο ὁ καλλίτερος καὶ θερ• μότερος άποχαιρετισμός τὸν ὁποίον ήμα πορεί να περιμένη ένας καλλιτέχνης άπὸ τοὺς άκροατάς του — ίδίως όταν είνε συμπατριώταί του.

Φιλόμουσος

Braduní 26-8-939 ΑΠΟΛΥΤΡΩΣΙΣ

Μιὰ δμὰς ἀνθρώπων εἶχε τὸ ἐ-ξαιρετικὸν προνόμιον, χθὲς τὴν νύκτα, νὰ ἐξέλθη, νὰ λυτρωθῆ, ἔ-στω καὶ διὰ τρεῖς ἄρας, ἀπὸ τὴν ἀποπνικτικὴν ἀτμόσφαιραν τῶν ἡμερῶν αὐτῶν, ποὺ ἀπειλεῖ ἀπὸ στίγμῆς εἶς στιγμὴν νὰ ἐξαπολύση κατά τῶν ἀνθρώπων τὰ στοιχεία του μίσους, της βαρδαρότη τος, τῆς ἀλληλοσφαγῆς. Εἰς τὴν συναυλίαν που διηύθυνεν ὁ μεγά-λος καλλιτέχνης Δημήτριος Μητρόπουλος, οἱ εὐτυχεῖς ποὺ τὴν πα-ρηκολούθησαν, ποὺ συμμετέσχοι είς την πραγματικήν έκείνην μυσταγωγίαν, είχαν την έντύπωσιν. ότι ὑπὸ την διεύθυνσιν τοῦ δεξιοῦ αὐτοῦ καπετάνιου τὸ καράδι τῆς ζωῆς των, σιγά-σιγά, ἄφηνε πίσω του τὸ σκοτεινὸ ἀκρογιάλι τοῦ μί-σους καὶ ἀρμένιζε μ' ὁλάνοιχτα πανιὰ πρὸς τ' ἀνοιχτὰ πελάγη του Φωτός, τῆς ἀγάπης, πρὸς τον του φωτός, της αγαπης, πρός τον κόσμον, ποὺ είνε ἀληθινώτερος τῆς καθημερινῆς πραγματικότητος τῆς πάλης καὶ τῶν προστριδών, γιατὶ σ' αὐτὸν βλέπει κανείς τὴν πραγματικήν εἰκόνα τοῦ ἐαυτοῖ του, τὴν εἰκόνα τῆς ψυχῆς του. Τὸ του, την εικούα της φυχης του. το άμφιθέατρον ήτο άσφυκτικώς γε-μάτο κόσμο, όχι δὲ ὀλίγοι ήσαν ἐκείνοι που ἀνέδηκαν στὰ ὑψώμα-τα τοῦ Βράχου τῆς ᾿Ακροπόλεως, κάτω ἀπὸ ἔναν οὐρανόν, ὅπου κα-τάλευκα σὰν κρίνα σύννεφα ἐκι-νοῦντο σὲ διαρκεῖς άρμονικοὺς κυματισμούς καὶ ἀπετέλουν ἔνα εἶ-δος συνοδείας τῆς μουσικῆς, σὰν τὸ φεγγάρι ν' ἀκολουθοῦσε τὰ κα-ράδι τῆς ζωῆς ποὺ ἀνοιγόταν πρὸς τ' ἀνοιχτὰ πελάγη τοῦ Φα-τὸς καὶ τῆς ἀγάπης. Ἦταν ὁ Μη-τρόπουλος ἐκείνες τὶς ὧρες ἕνας ἐλευθερωτῆς καὶ γιὰ τοῦτο ὁ κό-σμος ποὺ συμμετέσχεν εἰς τὴν μυ-σταγωνίαν κυριολεκτικῶς τὸν ἀσταγωγίαν κυριολεκτικώς τον ά-πεθέωσε με εκδηλώσεις εύγνωμυ-

σύνης, χαράς, στοργής.

Bpaduní 26-8-939 Απόσπασμα Χρονολογία

"Ή χθεσινή Συμφωνική Συναυλία

Τὸ θαυμάσιο χθεσινό πρόγραμμα καὶ ἡ ίδέα πὸς θὰ ἔδλεπαν γιὰ τελευταία φορὰ ἐπὶ κεφαλῆς τῆς όρχήστρας τὸν Δημήτριο Μητρόπουλο, εἴλκυσε καὶ πάλι ἄπειρο κόσμο φιλομούσων στὸ ἀρχαϊκὸ θέατρο, Καὶ πάλι τὸ 'Ωδεῖον 'Ηρώδου ἦταν γεμᾶτο ἅς τὴν τελευταία του θέσι ἀπὸ πλῆθος ἐνθουγιῶδες ποὺ ἐρνασινά καὶ ποῦ θος τοῦ καὶ καὶ καὶ ἐνθουγιῶδες ποὺ ἐρνασινά καὶ καὶ ἐνθουγιῶδες ποὺ ἐρνασινά καὶ ἐνθουγιῶδες ποὺ ἐρνασινα ἐνθουγιῶδες ποὺ ἐρνασινα ἐνθουγια ἐνθουρια ταία του θέσι άπὸ πλήθος ἐνθουσιῶδες ποὺ ἐρχόταν γιὰ μιὰ φορὰ όκόμα νὰ ξεχασθή μέσα στὰ κύματα τῆς Μουσικής καὶ νὰ προσφέρη ὅλη του τὴν ἀγάπη καὶ τὸν θαυμασμό, στὸν μεγάλο "Ελληνα μουσικό: 'Επέρασαν ἀρκετὰ λεπτὰ ὡς ὅτου νὰ μπορέση ν' ἀρχίση ὁ κ. Μητρόπουλος γιατὶ τὰ χειροκροτήματα ποὺ τὸν ὑπεδέχθησαν ἤταν ἀτέλειωτα.
'Η Εἰσαγωγὸ Λερνώρα ὑπ' ἀρ

ση ό κ. Μητρόπουλος γιατί τὰ χειροκροτήματα ποὺ τὸν ὑπεδέχθησαν ήταν ἀτέλειωτα.

Ή Είσαγωγή Λεονώρα ὑπ' ἀρ. 2 ποὺ ἄνοιγε τὸ πρόγραμμα ἀντήχησε κατά τὸν πιὸ ὑποδλητικὸ τρόπο μέσα σ' αὐτὸ τὸ ἀρχαϊκὸ περιδάλλον καὶ ὁ Μητρόπουλος ἔδωσε μιὰ πραγματικὰ ἀνώτερη ἐρμηνεία τοῦ ἀριστουργήματος αὐτο τοῦ ποῦ τοῦ Μπετόδεν. Τὴν δεύτερη αὐτὴ Είσαγωγὴ τοῦ Φιντέλιο ποὺ στὴν πραγματικότητα εἶνε ἡ πρώτη, γιατὶ μ' αὐτὴν πρωτοδόθηκε τὸ ἐργο στὰ 1805 πάκουμε σπανιώτερα ἀπὸ τὴν τρίτη ποὺ προτιμοῦν οἱ περισσότεροι μαξοτροι καὶ μὰς ἡταν μιὰ ἐπὶ πλέον ἀπόλαυσις ἡ νοερὴ σύγκρισις μὲ τὴ νεώτερη άδελφη της ποὺ ἄν παρουσιάζει τελειότερη τεχνικὴ ἐπεξεργασία, σὲ πολλά της σημεῖα δὲν ἔχει αὐτὸν τὸν αὐθορμητισμὸ καὶ τὴ δύναμι ποὺ ἔχει ἡ δεύτερη. Ό κ. Μητοόπουλος ήξερε νὰ εἰσδύση στὴν ἐσώτερη σκέψι. τοῦ αἰώνιου συνθέτη, νὰ συλλάδη δλη τὴ δραματικὴ πνοὴ τοῦ ἔργου, νὰ ὑψώση ἀτράνταχτο, γερό, καὶ φωτεινὰ συγχρόνως τὸ θαυμάσιο αὐτὸ ἡχητικὸ οἰκοδόμημα.

"Ακολουθοῦσε ἡ Τετάρτη Συμφωνία. Τὸ θαῦμα αὐτὸ τῆς ἐλπίδας καὶ τῆς χαρήγης, ἔνα ὁλόκληρο ποίημα μιᾶς ψυχής ποὺ πλανᾶται, θᾶλεγε κανεὶς στὸ βασίλειο τῶν ἀγγέλων, Έχει κάτι τὸ τόσο ἄὐλο, τὸ τόσο ἀγνὸ αὐτὴ ἡ Συμφωνία, πού, ἐνῷ εἶνε τόσο εὕκολη στὴν ἀντίληψι τοῦ ἀκροατοῦ, πασ

λο, το τόσο άγνο αύτή ή Συμφωνία, πού, ἐνῶ εἶνε τόσο εὕκολη στὴν ἀντίληψι τοῦ ἀκροατοῦ, παρουσιάζει, ἐξαιρετικὲς δυσκολίες στὸν ἐρμηνευτή. 'Ο κ. Μητρέπουλος κι' ἐδῶ ὑπῆρξε ἄφθαστος. "Εδωσε τὸ 'Αντάτσιο τῆς Εἰσαγωγῆς μ' ὅλη του τὴν ὑποβλητικότητα γιὰ νὰ περάση στὴν ἀντίθεσι τοῦ 'Αλμ' ὅλη του τὴν ὑποβλητικότητα γιὰ νὰ περάση στὴν ἀντίθεσι τοῦ ᾿Αλλ λέγκρο μὲ μιὰ ὡραία συνοχή, ἐκθέτοντας μὲ ἔξοχη διαύγεια τὸ θέμα καὶ ἐπιτυγχάνοντας ἀπ' τὴν ὀρχήστρα θαυμαστὰ χρώματα, ἔνα ὑπέροχο «κρεσσέντο». Τὸ 'Αντάτσιο δόθηκε μ' ὅλη του τὴν ἀγγελικὴ τρυφερότητα, μ' ὅλη τὴ ζωντάνεια του τὸ 'Αλλέγκρο, καὶ τέλος, ἡ ὀρχήστρα μας ἔφθασε σὲ ὀνειρώδη τελειότητα ὑπὸ τὸν με-

EsevidEpor Bring 27-8-939 ΜΟΥΣΙΚΗ ::::::: :::::::: ΚΙΝΗΣΙΣ

4η συναυλία τῆς συμφωνικῆς όρχήστρας είς τὸ θέατρον Ἡρώδου τοῦ ᾿Αττικοῦ

Ό κ. Μητρόπουλος μᾶς παρουσίασε προχθές με τήν τελευταία συναυλία ποὺ διηύθυνε πρὸ τῆς ἀναχωρήσεως του στὴν 'Αμερικη, ἔνα ώραίο καὶ σοδαρὸ πρόγραμμα ἀποτελούμενο ἀπὸ γνωστὰ ἀριστουργήματα τῆς παγκοσμίου μουσικῆς. Τὰ ἐκτελεσθέντα ἔργα εἴχαμε ἐπανειλημμένως τὴν εὐκαιρία νὰ τ' ἀκούσωμε καὶ νὰ τ' ἀναλύσωμε λεπτομερῶς. Δὲν μένει λοιπὸν γιὰ σήμερα παρὰ νὰ ἐκφράσωμε τὴν ἀπόλυτη Ικανοποίησί μας γιὰ τὸν τρόπο ποὺ ἐπαίχθηκαν ἀπὸ τὴν όρχήστρα καὶ ἐρμηνεύθηκαν ἀπὸ τὸν λαμπρὸ μαέστρο. Ἡ Λεονώρα, εἰσαγωγὴ ἀριθμὸς 2, εἶνε κατὰ πολύ ἀλιγώτερο ἐντυπωσιακὴ τῆς τρίτης Ο κ. Μητρόπουλος μᾶς παρουόλιγώτερο έντυπωσιακή της τρίτης που άκουμε συνήθως και ή όποία παίζεται συχνότερα της δευτέρας άπὸ ὅλες τὶς συμφωνικές ὀρχήστρες Είνε συναρπαστικωτέρα και δίδει περισσότερο τὴν έντύπωσι είσαγω-γῆς ἀπὸ τὴν ἀδελφή της 2, μὲ τὴν ὁποίαν ὅμως ἔχει στενὰς ὁμοιότη-τας καθ' ὁ γραμμένη ἐπὶ τῶν αὐ-τῶν βάσεων. Ἡ προχθεσινὴ ἐκτέλε-σις ἦταν ἀπὸ τὶς καλλίτερες ποὺ ἔχομε ἀκούση στὰς 'Αθήνας. Τὴν 4ην τοῦ Μπετόδεν ἀκούσαμε πρὸ ἡμερῶν ἀπὸ τοῦ ραδιοφώνου

πρό ἡμερῶν ἀπὸ τοῦ ραδιοφώνου καὶ εἴχαμε καὶ γι' αὐτὴν γράψη τὰς ἐντυπώσεις μας. Φυσικὰ ἡ ἐντύπωσίς μας ἀπὸ τὴν προχθεσινὴ ἐκτέλεσι ἤταν κατὰ πολὺ ζωηροτέρα, 'Η συναυλία τελείωνε μὲ τὴν θαυμασία συμφωνία τοῦ Κ. Φράνκ. Τού μνημειώδους αύτού ξργου δ Μητρόπουλος μᾶς ξδώσε μιὰ πα-θητικὴ, μιὰ συγκινητικὴ, μιὰ ὑπέροχη έρμηνεία, ἀναδείξας θαυμαστὰ ὅλες τὶς λεπτομέρειες, ὅλον τὸν ρωμαντισμόν, ὄλον τόν λυρισμόν, γιατί, πράγμα που συχνά τὸ σιωούν όσοι μιλούν γιὰ τὸ μεγάλο καί άδικημένο ένόσω έζουσε, μεγαλοφυή μουσικό, ὁ Φρὰνκ ὑπῆρξε ἔνας μεγάλος λυρικός, περισσότερο ἴσως μεγάλος λυρικός, περισσότερο Ισως λυρικός παρὰ μυστικιστής. Ἡ μό-νη μικρὴ ἐπιφυλαξις που θὰ εἶχα γιὰ τὴν, ἐπαναλαμδάνω, ὑπέροχη ἐρμηνεία τῆς ὡραίας αὐτῆς σελί-δος, εἶνε ἡ ἐπιδράδυνσις κατά τι τῆς ρυθμικῆς ἀγωγῆς τοῦ πρώτου μέρους, κατὰ τὴν ἀντίληψί μου, ἐν-νοείται. Ὁ Μητρόπουλος ἀπεθεώς πουριδεκτικός προυλός καὶ ἐξάσα. θη κυριολεκτικώς προχθές και μέσα στὰ ένθουσιώδη χειροκροτήματα καὶ τὰς ἐπευφημίας ἀκούστηκαν καὶ αὶ εὐχαὶ, αὶ εὐχαὶ ὅλων μας

«Νά μᾶς ξανάρθης γρήγορα». Ίωάννης Ψαρουδας γάλο της έμψυχωτή στὸ Φινάλε, που δόθηκε με θαυμαστή έλαφρότα, μὲ πνεῦμα, με καρδιά. 'Αλλά έκει που ὁ Μητρόπουλος ξεπέρασε τον ξαυτό του ήταν ή Συμφωνία του Φράνκ. Σπάνια, ποτέ ίσως, δὲν ἀκούσαμε μιὰ τέ-

ποτε ίσως, σεν ακουσαμε μια τε-τοια συναρπαστική έρμηνεία τοῦ ἀριστουργήματος αὐτοῦ τοῦ Βέλ-γου συνθέτου. Ύπηρχαν στιγμές ποὺ ἡ ὀρχήστρα μας ἀντηχοῦσε μέσα στὴ νυκτερινή σιγαλιὰ σὰν ἔνα μεγαλειῶδες ἐκκλησιαστικὸ μέσα στη νυκτερινη σιγαλία σαν ἕνα μεγαλειῶδες ἐκκλησιαστικό δργανο καὶ ἡ ὅλη ἐρμηνεία γεμά-τη φῶς, διαύγεια, λυρισμὸ καὶ δραματικότητα συγχρόνως, καθή-λωνε, αἰχμαλώτιζε, συγκινοῦσε κα-τάδαθα. ⁹Ηταν ἀληθινὰ μιὰ ἀρι-

στουργηματική έρμηνεία.
Τὸ κοινὸ ἐξέσπασε σὲ βροντώδη καὶ ἀτέλειωτα χειροκροτήματα ποὺ τὸ σύνθημά του ἔδιναν αἱ Α.

Α. Β. Β. Υ. Υ. ὁ Διάδοχος καὶ ἡ Πριγκήπισσα Φρειδερίκη. Κανένας δὲν σάλεψε ἀπ' τὴ θέσι του καὶ οἱ ἐνθουσιαστικὲς ἐκδηλώσεις πῆραν μορφὴ ἀληθινῆς ἀποθεώσεως. Καὶ ὁ κ. Μητρόπουλος ἀναγν κάσθηκε νὰ δώση ἀκόμη ἕνα κομμάτι, κάτι ποὺ συνεπλήρωσε τὴ μαγεία. Μιὰ Πασσακάλια τοῦ Μπάχ κατά μιὰ έξαιρετικά έπιτυχημένη ένορχήστρωσι, τοῦ Μπαίζενροτ ὑποθέτω, ἀπ' ὅσες τοὐλάχι-στον μεταγραφὲς ἀκούσαμε ὥς τώρα τοῦ δαιμονίου αὐτοῦ 'Αμε-

ρικάνου.
Κι' ό κόσμος μὲ δυσκολία ἀπο-σπάσθηκε ἀπ' τὸ θέατρο, ἀπ' τὴ μσγεία αὐτὴ ποὺ μᾶς είχε μετα-φέρει σ' ἄλλες, ἀνώτερες σφαί-

ΑΛΕΞΑΝΔΡΑ ΛΑΛΑΟΥΝΗ

'Απόσπασμα Χρονολογία

Towia 27-8-939

Ή μουσική κίνησις

Η συναυλία τῆς ὀρχήστρας

ήτο ή πρώτη από τὰς τέσσαρας, τὰς ὁ ποίας διηύθυνε κατά τὴν τρέχουσαν θετῆς ὁποίας τὸ πρόγραμμα ἦτο ἀπολυτως σύμφωνον καὶ πρὸς τὸ περιδάλλον έν γένει καὶ τὸν χώρον, μέσα εἰς τὸν ό-ποῖον ἐπαίζοντο τὰ ἔργα, καὶ πρὸς τὸν ὅαθύτερον προερισμόν καὶ τὴν σημασι-αν, ποὺ ἔχουν αἱ θεριναὶ αὐταὶ συναυλίαι διά τον τόπον.

Δυστυχώς ήτο ή τελευταία έφέτος φορά, που ήκούαμεν και έδλέπαμεν τον Μητρόπουλον ἐπί κεφαλής τής ὀρχή-

στρας μας. Πόσον εύγνώμονες θὰ εἴμεθα πρὸς. τον Ελληνα άρχιμουσικόν, έὰν καὶ κα-τὰ τὰς προηγηθείσας συναυλίας μᾶς ἔδιδε προγράμματα άνάλογα πρὸς

προχθέσινόν...
Ας είνε... Ἡ καλλιτεχνικὴ ἀπόλαυ-σις, ποὺ μᾶς έχάρισεν ὁ μαέστρος μας, Ιδίως προχθές, μᾶς ἀποζημιώνει κά-πως δι΄ ὅλα τὰ ἄλλα, διὰ τὰ ὁποῖα δίκαια, νομίζομεν, διετυπώσαμεν έν και-

ρώ, παράπονα. 'Απὸ ἀπόψεως ἐρμηνείας ἡ ἐκ-

'Από ἀπόψεως ἐρμηνείας ἡ ἐκτέλεσις τῶν ἔργων του προχθεσινοῦ προχράμματος καὶ Ιδίως τῶν ἔργων Μπετόδεν, ἦτο πολὺ καλή.
Δὲν ἦσαν ὅμως εἰς τὸ αὐτὸ ἐπίπεδον τὰ πράγματα ἀπό ἀπόψεως ἐκτελ ἐσεως. Ἡ ὀρχήστρα μας παρουσίασε κάποιαν ἀστάθειαν. 'Υπῆρχαν στιγμαί, Ιδίως εἰς τὸ 'Αλλέγκρο βιδάτσε (1ον μέρος) καὶ τὸ 'Αλλέγκρο μὰ νὸντρόππο (4ον μέρος) τῆς συμφωνίας («Τετάρτης») τοῦ Μπετόδεν, που ἐνόμιζε κανείς, ὅτι τὸ ἔνα ὅργανον ἔτρεχε διὰ νὰ πιάση τὸ ἄλλο. 'Εξ ἄλλου αὶ συγκοπαὶ καὶ εἰς τὴν

οια να πιασή το αλλο.

Έξ ἄλλου αι συγκοπαι και είς την εισαχωγήν και είς την Συμφωνίαν δέν μας ἔδωσαν το αισθημα έκεινο τοῦ απολύτως άκριδοῦς ρυθμικώς.

"Οσον άφορὰ τὰ κόρνα, αὐτὰ «έμεγαλούργησαν» πάλιν είς την «Λεονώσαν»

ραν».
"Ένα «εύγε» εἰς τὸν κλαρινεττίσταν κ. Λάζαρον διὰ τὰ ώραῖα σόλα του καί τὴν μουσικήν του φράσιν εἰς τὸ 'Αντά-τζιο τῆς «Τετάρτης». Πάντως ἀσχέτως τῶν εἰς τὸ τεχνικὸν

Ιαντως ασχετως των εις το τεχνικον έπίπεδον παρατηρήσεων τούτων, ή έρ-μηνεία, ὅπως ἀνεφέραμεν, τῶν ἔργων ὑπῆρξε σύμφωνος πρὸς τὸ περιεχόμενὸν των, καθὼς καὶ πρὸς τὸ καθόλου πνεῦ-μα τῆς μπετοδενικῆς μουσικῆς. ᾿Απὸ τῆς πλευράς αὐτῆς καὶ ἡ ἐκτέ-

λεσις δέδαια τής «Λεονώρας» ήτο πολύ καλή, πραγματικήν, πάντως, επιτυχίαν άπετέλεσεν ή έκτέλεσις τής Τετάρτης συμφωνίας.

Ο κ. Μητρόπουλος ένεδάθυνεν εἰς. νίαν, κατακτοῦν ἀπὸ τῆς πρώτης στιγ-τὸν δαίδαλον τῶν συναισθημάτων καὶ μῆς τὸν ἀκροατήν. στοχασμῶν τοῦ Τιτάνος κατώρθωσε νὰ Η τεχνικὴ ἀφ' ἐτέρου ἀρτιότης καὶ λήν την εκτασίν και όλον το περιεχομενόν της, ή σύνθεσις, όπως τήν συνέλα-δε ό μεγάλος δημιουργός της. Διαφωνούμεν μόνον κάπως μὲ τὸν ἀρχιμουσικόν μας, ὡς πρὸς τὸ τρίτον μέρος ('Αλλέγκρο διδάτσε) τῆς συμφωνίας. Θὰ ἡθέλαμεν τὸ μέρος τοῦτο περισσότερον «ἐλαφρύ», περισσότερον ψυχικὸν «έσωτερικόν».

Ή δαρεία κάπως έκτέλεσις έμείωσε κατά τι τὴν ἐντύπωσιν, τὴν ὁποίαν πρέ-πει νὰ κάνη τὸ μέρος τοῦτο εἰς τὸν ἀ-κροατήν. Δὲν μετέδωσεν ἀπολύτως τὸ ἀνάλογον συναίσθημα, δὲν μετέδωσεν ά-πολύτως έκεῖνο, το όποῖον ἐν προκειμένω ήθέλησε προφανώς ο Μπετόδεν. Χωρίς νὰ παύση νὰ παίζεται φορτίσσιμο άρχη είς τους πέντε πρώτους πόδας με τὸ «λεδάρε»), ὅπως καὶ κατόπιν, μπορεῖ ἀναμφιδόλως νὰ παίζεται καὶ λαφρότερα είς τὴν συνέχειαν τῆς φράσεως καί με περισσοτέραν έσωτερικότητα τὸ ἔνα δὲν ἀποκλείει τὸ ἄλλο. 'Ακιόμη περισσότερον καταφανής ή άνάγ-κη αύτή της «έσωτερικότητος» καὶ τοῦ έλαφρού είς την έκτέλεσιν γίνεται είς τὸ ἐπακολουθούν οὔν πόκο μένο ἀλλέγκρο, το οποίον άλλως τε είνε γραμμέ νον νὰ παίζεται «πιάνο» καὶ ντόλτσε. Ή σελίς αὐτή καθρεπτίζει ὅχι γεγονότα μά ποῦ ἐξωτερικοῦ κόσμου, ἀλλὰ ἔνα Ϭα- ἐκ τθύτατον συναίσθημα ἀδόλου, παιδικής, τῆς ἀνεφέλου χαρὰς, τὸ ὁποῖον γεμίζει τὸ αν».

΄Η προχθεσινή εἰς τὸ ἸΩδεῖον Ἡρώ- εἶναι μας, ὅταν ἀναπνέωμεν τὸν ἀέρα υ τοῦ Ἁττικοῦ συναυλία τῆς Συμφω- τῆς ἐξοχῆς, ὅταν ἡ φύσις μὲ τῆν αίω-ῆς ἸΟρχήστρας τοῦ Ὠδείου Ἅθηνών νίαν,μυστηριώδη, τόσο μελωδικὴν γλώσνίαν, μυστηριώδη, τόσο μελωδικήν γλώσσαν της μας αποκαλύπτει τους αληθινούς κόσμους,τούς όποίους άλλοιμονον! μέσπ τίς τὴν πάλην καὶ τὴν κωθημερινὴν δίνην τῆς ζωῆς ἔχομεν λησμονἤσει ὅταν ἡ φύσις, αύτή, που μᾶς φέρνει κοντά εἶς τὸ θεῖον, ἢ μᾶλλον αὐτή, που μᾶς κάνει ν' ἀνακαλύπτωμεν τὸ θεῖον μέσα μας, γίνεται ὁ μεγάλος παρηγορητής μας. Δὲν ὑπάρχει εἰς τὴν μουσικὴν φιλο

λογίαν σελίς περισσότερον δυνατή είς τὴν ἔκφρασιν του συναισθήματος τούτου τῆς χαράς, δαθυτέρα εἰς ποίησιν καὶ περισσότερον παραστατικὴ, ἀπὸ αὐτὴν

τοῦ Τιτάνος.
Τὸ ἴδιο εἰς δ,τι ἀφορὰ τὴν δύναμιν τῆς ἐκφράσεως, τὴν ποίησιν καὶ τὸ δάθος πρέπει νὰ ποῦμε καὶ διὰ τὴν εἰσαγωγὴν τῆς συμφωνίας αὐτῆς, τὸ ἀντάτζιο. Θὰ ἡμπορούσαμεν νὰ ἐρμηνεύσωμεν τὸ περιεχόμενος του μὲ μίσο λέξιν. μεν τὸ περιεχόμενόν του μὲ μίαν λέξιν:

στοχασμός.
Λές και ὁ μουσουργὸς τελείως ἀπο-μονωμένος ἀπὸ τὸν ἔξω κόσμον, κυτ-τάζει δαθειὰ μέσα του καὶ σκέπτεται... τάζει δαθειά μέσα του καὶ σκέπτεται...
Λὲς καὶ ἀκούει, προσηλωμένος μόνον εἰς αὐτὰς, τὰς ἐσωτερικὰς φωνὰς τῆς ψυχῆς ου. Βαθειὰ συγκεντρωμένος εἰς τὸν ἑαυτόν του παλεύει, ζητεί, στοχάζεται, προσπαθεί νὰ ξεκαθαρίση τὰς σκέψεις του, προσπαθεί νὰ φέρη κάποιαν Ισορροπίαν μεταξύ τοῦ ἐσωτερικοῦ του κόσμου καὶ ἐκείνου, ποὺ τὸν περιδάλλει. Ο ἀκροατής παρακολουθών τοὺς στοχασμούς καὶ τὴν πάλην (λανθάνουσαν ἴσως φαινομενικῶς), ποὺ γίνεται εἰς τὴν ψυχὴν τοῦ ποιητού, αἰσθάνεται δέος καὶ ἰλιγγον. Τὶ γίνεται μέσα εἰς τὴν ψυχὴν αὐτῆν; Ποῦ θὰ καταλήξη ὁ στοχαστής αὐτὸς φιλόσοφος; Μέσα ἀπὸ τὸ ἀκαθόριστον καὶ τὴν ὁμίχλην τῶν σκέψεων ἀναπηδᾶ τὸ φῶς σὰν ἀστραπή, ποὺ σχίζει τὰ σκότη. σάν αστραπή, που σχίζει τα σκότη.

Είς τὴν ἀρχὴν τὸ χάος, τὰ θέφη, οἱ ἀτμοῖ, ἡ ὁμίχλη. ᾿Απο τὰ ἀκαθόριστα σχήματα δημιουργεῖται μὲ τὴν κίνησιν κάτι τὸ καθωρισμένον καὶ νοητόν. Ὁ κ. Μητρόπουλος μᾶς έδωσε τὸ μέρος αὐτὸ (ἀνάλογον τοῦ ὁποίου ἀπὸ ἀπόψεις «ἱδέσς» εἰρισκουρι εἰς τὸν εἰς πόν εἰς τὸν εἰς

Ό κ. Μητρόπουλος μάς έδωσε το μέρος αὐτό (ἀνάλογον τοῦ ὁποίου ἀπό ἀπόμεως «ἰδέας» εὐρίσκομεν εἰς τὴν εἰσαγωγὴν τοῦ «Χρυσοῦ τοῦ Ρήνου» τοῦ Βάγνερ), μὲ δύναμιν καὶ πραγματικὴν κατανόησιν. Θαυμάσιον τὸ ξέσπασμα. Ἡ χρωματικὴ διαδάθμισις τεχνική. Εἰς τὸ β΄ μέρος τῆς συναυλίας ἡ Συμφωνία τοῦ Φράνκ. Ἡ πριστικὴ πιοὰ καὶ Α αὐθουστει.

Ή ποιητική πνοή καὶ ὁ αύθορμητι σμός του έργου αύτου, είς τὸ οποῖον κυριαρχεῖ το τραγικόν στοιχεῖον, άλλὰ καὶ ἡ ἐγκαρτέρησις καὶ ἡ ἐλπὶς πρὸς θείαν ἀκτῖνα οὐρανίου φωτὸς, ποὺ θὰ την γαλήνην καὶ τὴν εὐδαιμο-νίαν, κατακτοῦν ἀπὸ τῆς πρώτης στιγ-

θαυμαστή ἐπεξεργασία καὶ ἀνάπτυξιο διαρκώς έπαναλαμβανομένων έπανερχομένων θεμάτων, ή ένορχήστρωσίς του, ή άφάνταστος ένότης τοῦ συνόλου τὸ καθιστοῦν, έν συνδυασμῷ καὶ πρὸς τὸ οὐσιαστικὸν περιεχόμενόν του, ἔργον μεγάλων τῆς παγκοσμίου μουσικής άσχέτως χρόνου καί σχολής.

Τὴν συμφωνίαν αὐτὴν ἐξετέλεσεν ἰκα-Την συμφωνίαν αυτην εξετελεσεν ικα-νοποιητικώτατα ή όρχήστρα μας. 'Ο κ. Μητρόπουλος μας έδωσε μίαν άνάγγλυ-φον καὶ μέσα στό πνεῦμα τῆς καλλιτε-χνικῆς ἐκδηλώσεως τοῦ μεγάλου Γάλ-λου μουσουργοῦ ἐρμηνείαν τοῦ ἀριστουργηματικού αύτοῦ συμφωνικοῦ ἔρ-Πολύ καλὸ τὸ σόλο τοῦ κ. Εὐαγγελίδη (άγγλικὸν κέρας) είς τὸ β΄ μέ-

ρος.
Τὸ κοινὸν ἐχειροκρότησε ἐνθουσιωδώς τὸν κ.Μητρόπουλον, τοῦ ὁποίου ἦτο καὶ ἡ ἀποχαιρετιστήριος διὰ τὴν περίοδον αὐτὴν ἐμφάνισις ἐδῶ, δοθέντος ὅτι, ὁ Ἔλλην καλλιτέχνης θὰ μᾶς φύγῃ καὶ πάλιν διὰ τὴν Ἀμερικὴν, ὅπου τὸν καλούν Τον καλούν Τον καλούν Τον καὶ ὅπου τὸν περι αὶ ὑποχρεώσεις του καὶ ὅπου τὸν περιμένουν (καὶ αὐτὸ ἀποτελεῖ συνάμα εἰλικρινή εύχήν μας) νέοι θρίαμδοι

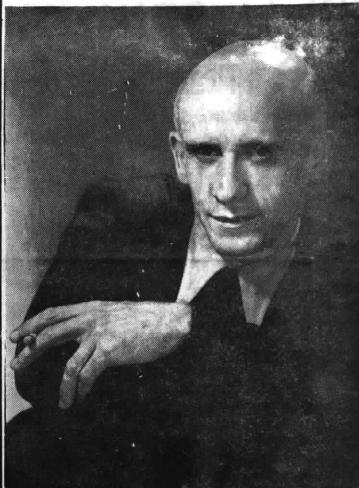
'Η όρχήστρα, κατά τό καθιερωθέν, ἔπαιξεν είς τὸ τέλος ἐκτὸς προγράμ-ματος τὴν «Πασσακάλια» τοῦ Μπάχ. ΔΗΜ. Α. ΧΑΜΟΥΔΟΠΟΥΛΟΣ

Υ. Γ.— Είς τὸ προχθεσινὸν σημείω-μά μου «Ἡ «Τετάρτη» τοῦ Μπετόδεν», ἐκ τυπογραφικοῦ λάθους ἡ συμφανία τῆς «Μοίρας» μετεδλήθη είς... «Μοιραία». Δ. Α. Χ.

ΜΟΥΣΙΚΗ

ΉΕ΄ Συμφωνικὴ μὲ τὸν Μητρόπουλο

Τό μήνυμα τῆς 'Αγάπης



Τίς μέρες αὐτὲς τῆς ἀδάσταχτης άγωνίας, πού περιμένομε άπὸ ώρα σὲ ώρα νὰ ξεσπάσει ή τρομερή καταιγίδα ποὺ ἀπειλεί νὰ καταποντίσει τὴν Εὐρώπη, ὁ άγαπημένος μας Μαέστρος μᾶς ἔκανε νὰ ξεχάσομε τὸ φοθερὸν ἐφιάλτη. Καλεσμένος ὁ Μητρόπουλος άπὸ ξένες χῶρες γιὰ νὰ λαμπρύνη μὲ τὴν τέχνη του τὶς μουσικές τους γιορτές, μᾶς ἀπο-χαιρέτησε τὴν Παρασκευὴ τὸ **δράδυ στο θέατρο τοῦ 'Ηρώδη,** μὲ μιὰ συναυλία ἀγάπης. Μήνυμα άγάπης του μεγάλου άνθρωπιστή ήταν τὰ δυὸ συμφωνικὰ κοσμήματα τοῦ Μπετόδεν, ή 6 είσαγωγή τής Λεονώρας — ποὺ τιτλοφορείται δεύτερη, ἐνῷ εἶναι ή πρώτη ποὺ ἔγραψε—καὶ ή Τε-τάρτη συμφωνία. Άπὸ ὅλο τὸ τιτανικό ἔργο τοῦ Μπετόθεν, τὰ δυὸ αὐτὰ ἔργα τοῦ μεγάλου πο-νεμένου εἶναι ἴσως τὰ πιὸ χαρούμενα, τὰ πιὸ εὐτυχισμένα. Γιατὶ άκόμα δὲν ἔχει ἀπλωθή ὁ άδιαπέραστος τοῖχος, πού ἔμελλε νὰ τὸν χωρίσει ἀπὸ τὸν ἔξω κό-σμο, δὲν ἔχει χάσει ὁλότελα τὴν ἀκοή του. Καὶ ἡ ἐλπίδα τῆς οἰκογενειακής θαλπωρής, που τόσο τὴ λαχταρούσε, τού χαμογελά τώρα στὸ πρόσωπο τῆς Τε-ρέζας Μπρούνσδικ, τῆς «ἀθάνατης άγαπημένης» του, τῆς άρρα-δωνιαστικιᾶς, ποὺ δὲν ἦταν ὅμως γραφτό νὰ γίνη γυναῖκα του.

Η είσαγωγή τῆς Λεονώρας περιέχει δλη τὴν μουσικὴ καὶ αἰσθηματικὴ πεμπτουσία τοῦ Φιντέλιο, τῆς μοναδικῆς του ὅπερας, που είναι ένας ύμνος τής συζυγικής άγάπης. Ο Μπετόδεν πιστεύει στη δύναμι αύτης της άγάπης, που σπάζει τὰ δεσμά καὶ ἀνοίγει τὶς σιδερένιες πόρτες τής φυλακής. Καὶ τὴν πίστι του αὐτὴ τὴν έξαγγέλλει στὸν κόσμον ὄλο μ' ἔνα λυρισμό τρυφερό, μὲ κατάνυξι μπροστὰ στὸ μεγαλύτερο ἀγαθὸ ποὺ μπορεῖ νὰ δοθή στὸν ἄνθρωπο, τὴν ἀγάπη. Και τὴν πίστι του αὐτὴ τὴν έξαγγέλλει μέσα σὲ μιὰν ἀτμόσφαιρα πού μοιάζει - άλλοίμονο! - τόσο μὲ τὴν σημερινή. Μίαν άτμόσφαιρα πολεμόχαρη, πνιγερή, μέσα στίς δραματικές μέρες τῆς κατοχῆς τῆς Βιέννης άπὸ τὰ στρατεύματα τοῦ Βοναπάρτη, ποὺ ἔχουν κατακλύσει τὴν Αὐστρία. Στὶς 13 Νοεμβρίου 1805 ὁ Μυρὰτ μπαίνει θριαμδευτικά στη Βιέννη, ὁ Ναπολέων έγκαθίσταται στὸ Σοενμπρούν. Στίς 20 Νοεμβρίου γίνεται ή πρώτη παράστασις τοῦ Φιντέλιο. «'Απ' δλα τὰ παιδιά μου, αὐτὸ μοῦ κόστισε τοὺς μεγαλύτερους πόνους», έλεγεν ὁ Μπετόδεν γι αύτό του τὸἔργο ποὺδὲν μπόρεσε νὰ δρῆ ἀμέσως ἀπήχησι μέσα στὸ περιδάλλον τῆς ἐποχῆς του καὶ ποὺ ἀναγκάστηκε ἔπειτα άπὸ τὰ πιεστικὰ παρακάλια τῶν φίλων του νὰ τὸ ἀλλάξη πολλές φορές, νὰ γράψη τέσσερις ούδερτούρες —τρεῖς μὲ τὸν τίτλο Λεονώρα καὶ μία μὲ Φιντέλιο ἄσπου νὰ δρῆ τὴν ὁριστική του θέσι στὸ δραματολόγιο τῶν λυρικῶν θεάτρων.

Έπειτα ή Τετάρτη Συμφωνία, τὸ τελευταῖο εὐτυχισμένο χαμόγελο τοῦ Μπετόδεν, ποὺ ξεχειλίζει ἀπὸ στοργή, ἀπὸ καλωσύνη, ἀπὸ γλυκειὰ ἤρεμη χαρά. Ἡ τρυφερὴ ἐρωτικὴ διάχυσι τοῦ ᾿Αντάτζιο, σὰν ἔνα ἀπαλὸ χάδι στὸ ἀγαπημένο κεφάλι, πόσο διαφορετικὸ ἀπὸ τὶς ἐκρήξεις τοῦ πάθους ἐνὸς Βάγνερ, ἀπὸ τὴν αἰσθησιακὴ ἀγωνία τοῦ Τρίσταν, ποὺ σιυτρίξει τὸν ἀκρορατή.

ποὺ συντρίδει τὸν ἀκροατή. "Ομως τὴ γλύκα τῆς ἀγάπης, ποὺ τόσο σπάνια τοῦ δόθηκε νὰ τή χαρή, δὲν τὴν ζητά γιὰ τὸν ἐτου μονάχα ὁ Μπετόδεν. Ούτε καὶ μπορεί νὰ τὴ νοιώσει περιωρισμένη στὸ ἄτομό του. Τὴν έγνώρισε καὶ τὴν ἐτραγούδησε νέος στὴν Τετάρτη Συμ-φωνία του. Τὴν ψάλλει κάπου εἴκοσι χρόνια άργότερα καὶ τὴν ἐπικαλείται γιὰ τὸν κόσμον ὅλο μὲ τὶς οὐράνιες στροφὲς τοῦ «Ύμνου τῆς Χαράς» στὴν Ένά-τη Συμφωνία. 'Ως τόσο τὸ μήνυμα τοῦ Μπετόδεν ποιὸς τὸ ἄ-κουσε; "Αν μὲ τὴ μεγαλοφυῖα του πραγματοποίησε «τήν άλληλεγγύη της τέχνης, που ένώνει άναρίθμητες ψυχές μέσα στη μόνωσί τους», τί μπόρεσαν ποτὲ νὰ κατορθώσουν οἱ ψυχὲς αὐτὲς γιὰ ν' ἀποτρέψουν τοὺς ἀνθρώπινους άλληλοσπαραγμούς; Τελειώνοντας τὸ περισπούδαστο 6ι6λίο του ὁ Έδουάρδος Έρριὼ, γράφει τὰ λόγια τοῦτα:

«Τί εὐτυχισμένη πρόοδος θὰ ήταν στὸν κόσμο, ὰν παντοῦ ὅ-που θρίσκει ἀντίλαλο ἡ Ἐνάτη Συμφωνία, οἱ πιστοὶ τοῦ Μπετό-δεν ἐνώνονταν μέσα στὴν ἀδελφωσύνη μιᾶς ἡθικῆς λατρείας! Ψυχὲς πονεμένες, ψυχὲς γενναῖες, πάρτε τὸν ἄνθρωπο αὐτὸν γιὰ σύντροφό σας!»

Μᾶς τὸ ἔδωσε ἀκαίριο τὸ μήνυμα άγάπης του Μπετόδεν ὁ Μητρόπουλος, "Εγέμισε τὶς ψυ-χές μας μὲ πίστι καὶ ἐλπίδα. Ἑλπίδα καὶ πίστι πὼς πάντοτε θὰ φτάση ἡ ἀνθρωπότητα στὰ γαλήνια ύψη, ποὺ ὁραματίσθηκε ό Μπετόβεν, σήμερα, αύριο, έπειτα άπὸ γενεές, ποιὸς ξέρει; Μὲ συγκίνησι άληθινή, δαθειά, τὸ πλήθος που γέμιζε τὸ ἀρχαΐο θέατρο ἀποχαιρέτησε τὸ μαέστρο του. Τὰ χειροκροτήματά του, αὐθόρμητα, ἀτελείω-τα, τὸν ξανακαλούσαν γιὰ τὸν έρχόμενο χρόνο. "Αρά γε τὸ μήνυμα τῆς ἀγάπης θὰ ἔχει εἰσακουσθή ἴσαμε τότε; Θὰ χαροῦμε τὶς ὑπέροχες έρμηνεῖες του μὲ τὴν ἡρεμία τὴν φυχική που ταιριάζει στην μεγάλη τέχνη; θὰ Εχουν σκορπίσει ἀπὸ τὸν ὁρίζοντα τὰ σύννεφα ποὺ μᾶς πλακώνουν σήμερα; "Αμποτε. ΑΥΡΑ Σ. ΘΕΟΔΩΡΟΠΟΥΛΟΥ πασμα Le Messager S'Athéne λογία 27-8-939

M. D. Mitropoulos dirigeait vendredi soir le dernier concert de la saison, à l'Odéon d'Hé rode. Programme sans surprise mais de qualité. Ouverture de Léonore et «Quatrième» de Beethoven, puis, en seconde partie, la Symphonie de César Franck.

Des quatre «Ouvertures» de l'unique opéra de Beethoven, trois s'intitulent Léonore, du nom de l'héroïne, une Fidélio qui est le titre le plus répandu de cet ouvrage dramatique. Cela crée parfois quelque confusion, comme tout ce qu'entreprenait ce grand maître dont le désordre était proverbial. Le malenten-du provient d'un désaccord entre Beethoven et les directeurs de théâtres. Beethoven demandait l'entête de «Léonore ou l'amour conjugal», mais les affiches ripostaient par «Fidélio», avec parfois, le sous-titre «ou l'amour conjugal». L'illustre compositeur réussit excep tionnellement à faire valoir sa volonté, ce qui nous vout une ouverture pour Fidélio, celle en mi, et trois pour Léonore, toutes trois en do majeur, tonalité chère à l'artiste, puisque sur les onze ouvertures qu'on lui doit, huit rentrent dans cette tonalité. Ce fut la véritable seconde ouverture pour Léonore que nous venons d'entendre. Véritable signifie qu'il existe une autre «seconde ouverture» qui ne l'est pas. Là encore, la confusion fut longtemps complète et sans nous perdre dans ses dessous, disons que la pseudo-seconde fut celle de la création — donc la première — et que la seconde - celle de l'autre soir - devint la troisième. Qu'importe! L'Ouverture pour Léanore, menée par M. Mitropoulos avec une précision remarquable, malgré la rapidité des mouvements, est un chef-d'œuvre dans toutes ses parties et on comprend que ce soit elle a laquelle les chefs d'orchestre donnent leurs préférences.

La Quatrième Symphonie de Beethoven date de l'époque de Fidélio (1806). C'était du temps où Napoléon, de Schænbrunn, adressait une de ces proclamations enflammées dont il faisait un usage immodéré. Ce fut devant un parterre d'officiers français qu'eut lieu la première de Fidélio. La Quatrième eut une odyssée bien différente, écrite d'un jet, sans les esquisses embrouillées dont Beethoven avait le secret. La caresse de l'amour — Thérèse de Brunswick - frôlait son front olympien et ce fut cette œuvre charmante qui sortit d'une idylle sans lendemain. Je me rappelle une interprétation - en 1935? - de Mitropoulos, fortement rytamée, évitant tout ce que cette arâcieuse symphonie comportait de tendresse. Vendredi soir, ce fut une réédition moins heurtée mais cependant plus dynamique qu'expressive. L'intimité — du reste l'orchestre très réduit le prouve également — aurait gagné à une extériorisation moins décorative, caractéristique du grand talent de IM. Mitropoulos. 'orchestre se montra fort docile, quoique du côté des cors il y ait toujours des surprises à

On ne peut écouter l'unique symphonie de César Franck, sans souscrire au jugement porté par Romain Rolland dans ses «Musiciens d'aujourd'hui», lorsqu'il décritt la double action artistique et morale de «cette œuvre de foi. Ce fut l'apothéose de ce «dernier concert. Vibrant à souhait, l'orchestre au grand complet cette fois, servit admirableement les intentions de son chef auquel un immmense auditoire réserva des ovations sans fin.

FRAANK CHOISY

'Απόσπασμα **Έν΄ ωσο** Χρονολογία **28-8-939**

Μουσικά σημειώματα

Ή ἕκτη θερινή τῆς συμφωνικῆς εἰς τὸ θέατρον Ἡρώδου τοῦ Ἀττικοῦ

Τοῦ μουσουργοῦ κ. Δ. ΛΕΒΙΔΗ

Πολυπληθές τὸ ἀκροατήριον καὶ τῆς τελευταίας θερινῆς συναυλίας, ὅτις ἐδοθη εἰς τὸ 'Ωδεῖον 'Ηρώδου τοῦ 'Αττικοῦ παρουσία καὶ τοῦ διαδοχικοῦ ξεύγους τοῦ 'Ελληνικοῦ Θρόνου. Τὸ πρόγραμμα τῆς συναυλίας τοῦ κ. Μητροπούλου δηλαδή τὴν ἀπό τὸ Ρὲξ μεταδοθεῖσαν ταίας. 'Ο κ. Μπόσκοδιτς δὲν μᾶς ἀπέκρυψε τὸν ἀπεριοριστον θαυμασα τεριελάμθανε τῆν ὑπ' ἀριθμὸν 2 «Εἰσαγωγήν» εἰς τὸ μελόδραμα «Φιντέλιο» τοῦ Μπετόδεν — γνωστάς καὶ τὰς τρεῖς αὐτὰς γραφείσας εἰσαγωγὰς ὑπὸ τὸ ὄνομα «Εἰσαγωγή Έλεονῶρας» — τῆν τετάρτην συμφωνίαν τοῦ ἰδιου καὶ μετὰ τὸ διάλειμα τῆν θαυμασίαν συμφωνίαν τοῦ ἀναγνώστας μας διαδεκαιοῦντες αὐτοῦς ὅτι δὲν ἀπαντήτασον ἀραγνε εἰς Ρὲ ἔλασσον.

Τά τρία αὐτά έργα είνε τόσον γνωστά, έχουν δε παιχθή και έδω υπό την μουσικήν διδασκαλίαν τόσων και τόσων επιφανών αρχιμουσικών, ώστε να περιττεύη πάθα α-νόλυσις έπ' ούτων. Θα περισρισθώμεν άθεν νά παρατηρήσωμεν ότι τά μέν δύο πρώτα — ή «Είσαγωγή» και ή «Τετάρτη» του Μπετόδεν — δεν άντιπροσωπεύουν δεδαίως τον άθανατον μουσικόν κολοσσόν, ούδε την μεγαλόφυα μουσικήν του δημιουόγίαν και ότι παρ' όλας τὰς προσ-παθείας τόσον των διαφόρων επιφανών ξένων άρχιμουσικών όσον καί του κ. Μητροπούλου, τὰ Εργα ταῦ-τα παραμένουσι και θα παραμείνουν πάντοτε είς το έπιπεδον και έντος τοῦ πλαισίου ἐν τοῖς ὁποίοις κατε-τάγησαν κατά τὰ τελευταία ἐκατὸν έτη, και ότι έξ άντιθέτου ή Συμφω-νία του Φράγκ ήτο κατά την προ-χθεσινήν συναυλίαν το κυριώτερον και αξιολογώτερον έργον του προγράμματος κατά την έρμηνείαν του όποίου ὁ κ. Μητρόπουλος ὑπῆρξεν ὸμολογουμένως ἀντάξιος τῆς περικλεούς φήμης του, ήτις τον κατα-τάσσει δικαίως μεταξύ των έπιφανε-

τασσει σικαιως μεταζύ των επιφανεστέρων συγχρόνων άρχιμουσικών.
Τήν έν λόγω συναυλίαν παρηκολουθήσαμεν όλως τυχαίως μετά τοῦ διαπρεποῦς Ρουμάνου μουσουργοῦ καὶ άρχιμουσικοῦ κ. 'Αλεξάνδρου Μπόσκοδίτς, ὄστις μὲ ίδιαιτέραν όλως χαράν μᾶς ἐνεπιστεύθη ὅτι πα-

Όμολογῶ ὅτι ἡσθάνθην μεγάλην εὐτυχίαν ὅταν εἰς τὸ τέλος τῆς φράσεῶς του αὐτῆς, ἐπεμδαίνων ὁ φρουρος τοῦ λιμένος μὲ ἡμπόδισε νὰ προχωρήσω, ἀπαλλάξας με ἀπὸ τὴν δυσκολωτάτην θέσιν, εἰς τὴν ὁποίαν δλως ἀπροόπτως εὐρέθην, νὰ καταπιῶ δηλαδή τὴν ἀλήθειαν, διὰ τὴν ὁποίαν κάθε ἄλλο παρὰ νὰ δύνανται νὰ σεμνύνωνται οἱ ἐλάχιστοι ἐκεῖνοι, οἶτινες κρατοῦσιν ἀτυχῶς ἀκόμα εἰς χεῖρας των τὴν ζωὴν καὶ τὸ μέλλον τῆς συγχρόνου ἑλληνικῆς μουσικῆς.

Ταθτα... διά την Ιστορίαν! ΔΗΜ. Κ. ΛΕΒΙΔΗΣ

GODS OF THE STICK

A CLOSE-UP IN PHOTOGRAPHS AND TEXT, OF SOME OF OUR OUTSTANDING WIELDERS OF THE BATON



THE conductor as we know him is a comparatively recent innovation. A century ago he did not exist. In Haydn's and Mozart's time, in the heyday of classical music, whatever direction was needed was supplied by the harpsichordist, later by the first violinist. Music-making, then, was more casual than it is now.

It remained for imperious, selfwilled Immortals of the Stick to change all this. From mere timebeaters, they developed into musical czars. They policed the audience, shushed and cowed it, frightened the players, cursed and hot heads and cold hearts. browbeat them, and even turned composers into satellites. They played at will upon the largest and mightiest musical instruments in history.

their worth. How much of their tailoring are actually for the beneand how much for the benefit of ual growth.

the audience? Do they not simply dramatize the music for those who listen with their eyes? Do not good orchestras lead their conductors?

Obviously, no conductor can be better than his orchestra. Yet, in time, a conductor often makes a bad orchestra good.

Still is that a reason for treating the conductor as though he were a Master of the Occult, a Houdini of the concert-hall? They are all separate personalities. Some are flashy; others, conservative. Some are sensible; some, not. Some have cold heads and hot hearts; others,

In this portfolio are glimpses of fourteen conductors -not by any means representative - who today work in America. One, probably, is your favorite. None, unfortu-Skeptics have long debated nately, performs all kinds of music equally well. But all, by virtue of gesturing, their theatrics, their the positions they hold, exercise an influence over our tastes, our fit of the musicians and the music, musical experiences and our spirit--C. S.

AUGUST, 1939



Milropoulos

Dimitri Mitropoulos (left), 43, is slated for bigger and better things, say the NBC orchestra men who insist that, next to Toscanini, they prefer him. Minneapolis has a precedent for developing and ripening conductorsand tall, bald, ascetic, introspective Mitropoulos seems likely to continue in the tradition. Shunning publicity and press agents, he concentrates on music, abandons score and baton, and infuses whatever he touches with vitality. If the audience applauds loudly enough, he repeats. He came to Minneapolis via Boston, where his debut was sponsored by Koussevitzky. He once taught at the Athens Conservatory. Music critics think the Greeks have reason to feel proud of him today, will have even more cause in the future.

OCTOBER 28, 1939

MUSIC

Symphony "first night" drew, as usual, a large and eager audience to Northrop auditorium Friday evening. As usual, too, the occasion marked resumption of concerthall friendships and again brought into thrilling contact the orchestra and Minneapolis music lovers.

Gone is the day when we must make excuses for opening night raggedness and flaws, for they no longer are in glaring evidence. Already, after only a week's rehearsal, the orchestra's intonation good, its projection from varius choirs clear, its attack and hrasing remarkably well co-orinated.

Dimitri Mitropoulos continues to be the vibrant, commanding man on the platform, whose energy is volcanic and inexhaustible. Last night he led his men through music of varied styles, drawing forth an eloquence and beauty of tone which lifted the listener to the heights. We will not soon tire of what this conductor has to tell us.

The program fit the gala occasion and yet descended not once to trivialities. It began with a fresh and dashing version of the Weber "Eurvanthe" overture, set forth with a brightness of color and general enthusiasm that won the audience before six measures were played. Weber's overtures are so frequently the flavorless soup that precedes the symphonic meal that it was a delight to find his one so well spiced, and served ot as it were.

The Debussy nocturnes, "Clouds nd Festivals," followed in pleasat contrast. The first found Miopoulos evoking a dream picture f unique fragrance and subtlety This music, one of Debussy's finest works, is a kind of trance which immerses one in peace and beauty -a drowsy thing spiritually akin to "The Afternoon of a Faun."

The "Fetes" literally shot off sparks in the performance, and the only thing that bothered me (being an old traditionalist) was the unusually slow tempo of the march episode, which I thought lost its dramatic value by reason of the pace at which it was taken.

Richard Strauss' "Death and Transfiguration" was in all ways an exciting chronicle, built up to great suspenses and climaxes, with tuttis that brought the full palette of the orchestra into glorious explosions of tonal color. Its pathos, its fever and restlessness and defiance, its final sublimation, were depicted in masterful fashion.

The major work of the evening, the Cesar Franck symphony, occupied the second half of the program. Mitropoulos made of this document of faith and aspiration a grand oration, and though the tempo pattern and phrasing were occasionally unorthodox, one felt the pull of Mitropoulos' logic, and could not fail to thrill to his tremendous climaxes. Some of the evening's finest playing was in the scherzo of second movement, but throughout the orchestra spoke with conviction and fire. The conductor responded to many recalls and the orchestra deservedly took several standing bows.

October 28, 1939 TIMES-TRIBUNE

Mitropoulos And Symphony In Fine Fettle

By JOHAN S. EGILSRUD.

There was the usual excitement of a first night at the opening concert of the symphony season in Northrop auditorium last night. A large audience, eager to hear the orchestra again, gave Conductor Dimitri Mitropoulos a rousing welcome as he stepped to the platform to lead his men through a program that revealed that the orchestra was in excellent form, and, for an opening concert, highly inte-

Vivid, flashing, the first onrush of the music from Weber's overture to "Euranthe" immediately captured the imagination. So splendidly alive, so clearly emitted was every phase that one had a breathless sense of immediacy and spontaneity. Only absolute mastery can give this feeling of complete articulation.

WELL READ.

After the precision and directness of the overture, the vaporous, shifting atmosphere of Debussy's "Clouds" was like a new world demanding a completely different kind of orchestral mastery. Seldom have I heard a more imaginative reading of this work. The languid, misty music never lacked inward intensity, in spite of its delicate, pastel coloring. Especially effective was the close with the thindrawn violin tones weaving a gossamer web shot through by the nasal oboe and the sultry English horn, reaching, finally, an almost inaudible cadence.

The "Festival" that followed had the same sharp rhythmic outlines and the same dynamic reach that made the overture so exciting. In his reading of the last number before intermission, Richard Strauss' tone poem, "Death and Transfiguration," Mr. Mitropoulos used all the dramatic technique at his command-opening the poem very slowly and softly to give perspective to the steep climaxes. There were moments when the mounting waves of sound clashed and broke into such paroxysms of sound that the effect was almost too frantic and shrieking-and the sudden, contrasting pianissimos somewhat excessive; but the dissolving of the climaxes in the smoothly decreasing intensities toward the close was done with masterly control.

UNORTHODOX.

The reading Mr. Mitropoulos gave Cesar Franck's D minor symphony at the close of the concert, was unorthodox and interesting.

Although Franck perhaps would have been terrified at intensities generated in the climaxes, the effect was, except in a few places where the loudness seemed strained, both exciting and thrilling. In the last movement, the conductor gave the music free reign, and the symphony swept on to a magnificent close, which brought a well-deserved storm of applause.

MUSIC

THE SYMPHONY CONCERT.

worldly music was drawn from the sitive and beautiful pianissimos. would have delighted.

But in one sense both these noccate for performance in the vast a triumph for Mitropoulos. reaches of Northrup auditorium.

It was an abrupt transition from these ethereal and delicate nocturnes to the turgid solemnity of the "Death and Transfiguration" of Strauss-surely as obvious music as was ever written. But even here the genius of Mitropoulos added a dignity to the dramatics of Strauss. The opening section was free from the morbidity that some conductors like to infuse into it, and the quick moment of dissolution (in the text) was here integrated as much as possible with the musical development. The long final section, which needs above all else a good theme, made its effect as usual through the swelling brass and sheer volume of

ΕΛΕΥΘΕΡΟΝ ΒΗΜΑ

ΚΥΡΙΑΚΗ, 29 'Οκτωβρίου 1939

Μία δωρεά τοῦ κ. Μητροπούλου

'Ο έν 'Αμερική εύρισκόμενος άρλος έθεσεν είς τὴν διάθεσιν τοῦ προ-έδρου τοῦ Σταθμοῦ Α΄ Βοηθειῶν κ. Μ. Νεγρεπόντη τὸ ποσὸν τῶν 1000 δολλαρίων διά τὰς ἀνάγκας τῆς ὑ-πηρεσίας συντηρήσεως αἵματος ἥ-τις ἀρχίζει λειτουργούσα κατ' αὐ-

But it was in the Franck that From the first resounding attack the program reached its climax. It in the "Euryanthe" overture to is no secret that the sparse thethe close of the monumental Franck matic material of the first movesymphony, Dimitri Mitropoulos- ment may result in utter monotony with whose name any review of if the progressive and logical dethis concert should begin and end velopment of the movement as a -led the Minneapolis Symphony whole is not kept in mind from the orchestra last night through a tri- beginning. Here it was that Mitroumphant opening concert in North- poulos again showed his great rup auditorium. The enthusiasm gifts as an interpreter. The repeof the audience grew with each titions of the short theme in all succeeding number momentarily its variations had a cumulative efchilled, it is true, by an unfortu- fect, and the design of the whole nate wait at that all-important in- was so apparent that occasional stant just before the maestro's weaknesses in the score-there are first appearance. But through the several such moments-did not al-'Death and Transfiguration' to the ter materially the flow of the end of the concert, audience and movement to its close. In the orchestra were in complete rap- second movement, the combined andante and scherzo, the same ef-A more exquisite and sensitive fect was achieved in the numerperformance of Debussy's "Nuages" ous repetitions of the first theme, and "Fetes" scarcely could be and here again the orchestra imagined. This subtle and un- achieved its effects through sen-

orchestra with all its strange pic- This opening concert set a high torial color perfectly controlled standard for those that will follow and modulated. In the "Nuages" The orchestra, it is true, will need especially, Mitropoulos has divined a few weeks to regain its former all the possibilities of the score, precision of attack. There were a from the soft crescendo in the vio- few ragged edges in ensemble, and lins near the opening, to the in- occasional infelicities in the varicredible pianissimo at the close, ous sections, notably among the Similarly the "Fetes," a unique brass and woodwinds. But it also conception of abstract and imper- is notable that where they occursonal joy, surely shaped itself un- red, as in the second movement der Mitropoulos' hands into a per- of the Franck, for example, the formance in which the composer outline of the music already was so incisive, and the emotional qualities so persuasive, that they did turnes were too refined and deli- not greatly matter. And also was

JACK CONKLIN.

November 4, 1939

MINNEAPOLIS TIMES-TRIBUNE

Concert by Symphony Rachmaninoff Triumph

By JOHAN S. EGILSRUD.

at Northrop auditorium turned into dowed it with fervent feeling. a personal triumph for the guest ence became wildly enthusiastic inuumerable times after the performance of his Third Symphony. Although the spirit of the great Mitropoulos and the sensitive play- spirit of the concerto. Particularthe great success it was.

The only part of the program the opening Choral Prelude by Bach. Orchestrated for strings only by Max Reger, the noble Prelude had none of the disturbing complexities of modern orchestra-

Ition, and it was played in a spirit of deep devotion that preserved its The symphony concert last night simplicity and dignity and yet en-

Musically, the greatest achieveartist, Sergei Rachmaninoff, famous ment of the evening was Rachplanist-composer. The large audithoven's C major Piano concerto. The pianist immediately captured after his playing of Liszt's glaring the imagination with the delicate, "Totentanz," and it called him back plastic precision of the opening bars. And as the movement unfolded, he kept it in this poised, exquisite style-depending on understatement rather than on dycomposer dominated the concert, namic power to bring out the exthe creative conducting of Dimitri pressive details and the classical ing of the orchestra were equally ly moving was the sheer beauty important in making the concert of melodic line in the Largo, With remarkable economy of means, the themes rose and fell in eloquent, not devoted to Rachmaninoff was effortless beauty. The Rondo was exciting, with brilliant directness and neat turns-giving even the simplest run an esthetic significance.

> It was not the classical beauty of the concerto, however, that won the greatest approval from the audience. The startling virtuoso stunts displayed in Liszt's satanically clever "Totentanz"—the wild, gleaming glissandos, the thunderous octave passages, the fortissimo chords flung across the entire keyboard, the furious sound suddenly hushed into a choral-like passage -all these dazzling dramatic effects used in Liszt's sardonic paraphrase of the "Dies Irae" brought the thrilled listeners to excited demonstrations of approval. The performance of the highly imaginative, but somewhat theatrical, orchestral parts was vivid and effective-although sometimes too loud for the piano.

> Dimitri Mitropoulos and the orchestra deserved fully the acclaim given them by the composer and the audience at the close of Rachmaninoff's Third Symphony. The work was given with an unfailing vitality that inspired the long stretches of surging melodies and lent enchantment to such lyrical passages as the opening of the second movement, with its suave violin tune above the muffled brass and soft woodwinds, and in the same movement, the urgent, pastoral flute song with harp accompaniment. The closing Allegro, in spite of many persuasive themes, was too long and repetitious. The orchestration throughout the symphony was full and thick, even to the extent of making it rather turgid and opaque. The close was, however, full of haunting magic.

MINNEAPOLIS STAR-JOURNAL

pears with the orchestra.

composers have attained his bril- touch. liance as executant. * * *

It is a temptation to call the First Beethoven piano concerto the gem of the evening, for here was the most delightfully buoyant Beethoven anyone is apt to hear anywhere. We have seldom heard such airiness, such Mozartean wit and delicacy, as that given this Mozart-like example of Beethoven.

The pianist, self-contained and

balance, the springy rhythms and of deep feeling and fertile mind. bsolute absence of all weight and The composer, present in the

The contrast created by the Liszt tion.

"Totentanz" which followed was al-The genius of Sergei Rachmani- most brutal; the subtlety of the noff dominated the second concert concerto was displaced by a savage of the symphony season, giving it theatricalism, a weird and feverish the special character and signifi- display of tonal fireworks that cance which are always felt when called on all the resources of orthe Russian composer-pianist ap-chestra and soloist. This paraphrase on the "Dies Irae" is a ba-A near-capacity audience in roque affair, with that tinge of Northrop auditorium heard him in both the roles which have brought Liszt. Its blare, its dazzling runs him fame—as composer and as pianist. Few pianists in music's annals have made such formidable contributions as composer; few composers have retained by the composers have retained by th

Rachmaninoff Soloist at

2nd Symphony Concert

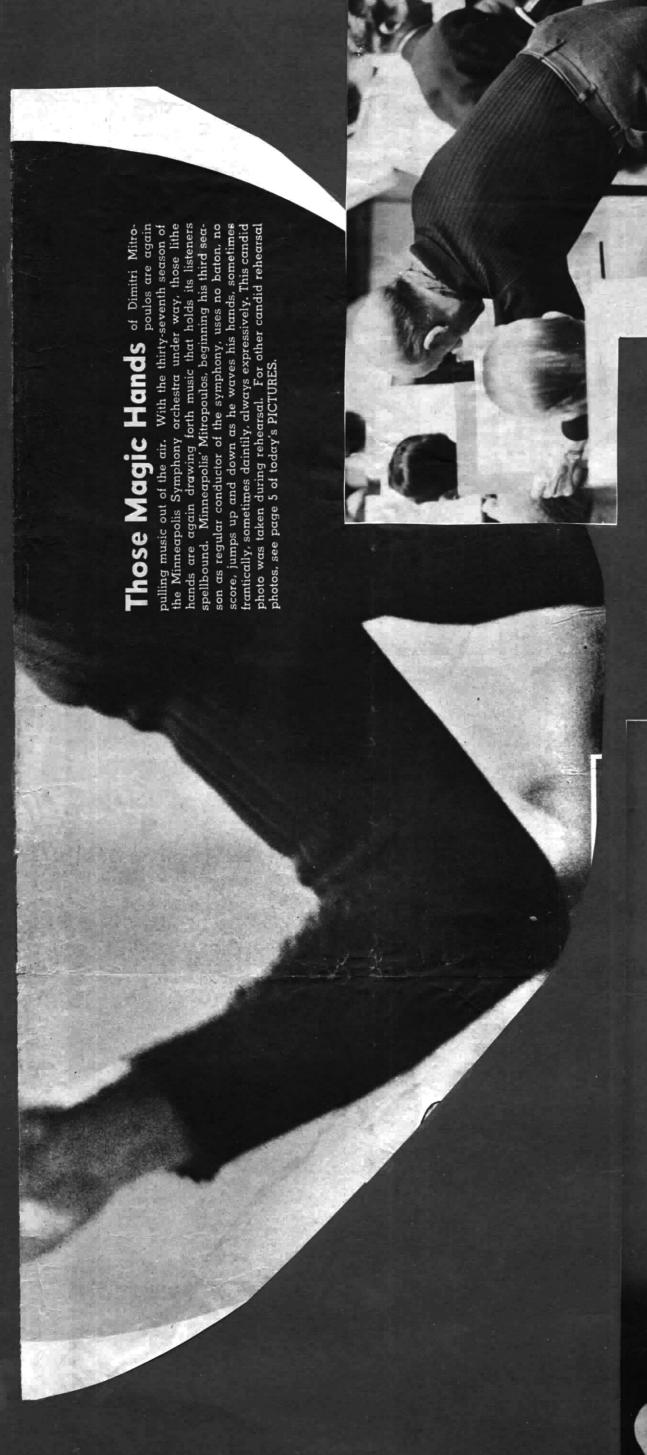
The language of the Third Rachmaninoff symphony, played for the first time here, that of a comp er curiously isolated from all the influences of twentieth century music. As in his other major works, it tells a long, discursive and introspective story, in an idiom highly personalized and yet orthodox and almost old-fashioned.

Sombre, winding melody; intense utterly absorbed in his task of in-outbursts; an autumnal mood terpretation, wrought a miracle of throughout; an immense craft in swift shadings, of delicate filigree, using the orchestra-these are some of all those accents and phrasing of the characteristics. The music touches which make a composition produces a monotone, and one octake on the semblance of a living casionally feels that what is said here has been said before. But it And the orchestra, under the is rich, even luscious stuff, draped hypnotic hands of Dimitri Mitro ir. gorgeous colors. Its emotional poulos, followed in character, weav- range is limited, its form frequentng a light, transparent tapestry ly elusive, yet one feels the imbehind the piano. The clarity and pact of a great personality, a man

abor in this performance made it audience for the performance, was joy, and a wonder to hear.

NEAPOLIS STAR-JOURNAL





REHEARSAL

Candid Shots of the Symphony

Dimitri Mitropoulos in a turtle neck sweater (left) means just one thing—rehearsal. For then he and the 90 members of the Minneapolis Symphony orchestra dress as they comfortably well please. Far different looking from the formal-garbed orchestra you see on the concert stage (below) is the informally-garbed orchestra you probably have never seen in rehearsal. How these musicians look during a rehearsal is shown in these candid photos.



Yes, that's leader Mitropoulos. He's explaining to one of his musicions just how he wants a particular passage played. The entire rehearsal atmosphere is informal.

MORNING TRIBUNE NOVEMBER 4 1939

THE SYMPHONY CONCERT.

An ovation-that much overused word—is the only word appropriate for describing the reception accorded Sergei Rachmaninoff at his appearance as pianist and composer in Northrop auditorium last night. With Rachmaninoff, Mitropoulos, and the Minneapolis Symphony all in top form, this is bound to be remembered as one of the outstanding concerts of the year.

After Bach's Choral-Prelude, "O Man, Thy Grievous Sins Bemoan,' beautifully played by the string section, Rachmaninoff appeared, the orchestra rose to its feet, and the storming applause that was to punctuate the evening began.

The performance of Beethoven's C Major Concerto left nothing to be desired, either in the way of fine pianism or excellent orchestral accompaniment. Rachmaninoff is one of those rare planists who balance a breadth of conception with the utmost perfection of detail. Throughout the Allegro, the beautiful Largo, and the exuberant Rondo, there was always this same striking clarity and precision of passage-work and melodic outline. the same consistently beautiful tone, and the same delicacy which never descended to weakness, so perfect was the intellectual control. The Largo especially showed how, in the proper hands, the elaboration of ornamentation may be made subservient to a total impression of classic and touching simplicity. And it is only fair to add that the solo part was made thus completely effective through the sensitive accompanying of Mitropoulos and the orchestra. The Beethoven was followed by

Liszt's "Todentanz" for piano and orchestra. Mr. Rachmaninoff showed that for him, at least, the "Todentanz" has no terrors. The pianistic difficulties of this work were tossed off with the greatest of ease, the great leaps up and down the keyboard negotiated with impeccable precision. If, when the tumult and the shouting die, the listener feels that the work is after all a piece of musical claptrap, using such themes as death and the "Dies Irae" for little more than a show of pianistic gymnastics, the inclusion of the number on a program may be justified because of just such a performance as it received last night. It does not hurt us to have a little virtuosity for its own sake when it is carried off with the good taste of a Rachmaninoff.

The second half of the concert was given over to Rachmaninoff's Third Symphony, his most recent and one which has not previously been heard here. This revealed itself to be a solid, dignified, excellently scored work, laid out along traditional lines, and full of effective climaxes and lyric passages. The coloring of the whole is romantic, though at the same time it is pervaded throughout by the persistent eclecticism characteristic of most of Rachmaninoff's works. Thus, for example, one would hear occasionally a Debussyesque use of ninth chords, or, as toward the end of the last movement, a bit that delicately Spanish. This last movement, indeed, does not succeed quite so well in being gay as the second movement does in being melancholy; but on the whole it is a well-sustained work, and it was given a most convincing performance by Mitropoulos.

The performance of his symphony was an added final triumph for Rachmaninoff, who was called from the audience to share repeated bows with Mitropoulos and the orchestra JACK CONKLIN.

TIMES-TRIBUNE

November 11, 1939

Classic, Modern Music Contrasts Mark Concert

By JOHN S. EGILSRUD

The striking contrast between the quality of the music played before and after the intermission at the third symphony concert last night in Northrop auditorium was quite illuminating. It showed vividly the difference between classical and modern music.

The entirely classical opening of the concert-Mozart's "Jupiter" symphony and Bach's Fifth Brandenburg Concerto-emphasized an ideal beauty of structure and expressed the sublimated emotional intensity of two great minds, without much attention to the surface quality of orchestration and tonecolor for its own sake. But the two modern compositions played after the intermission-Respighi's symphonic poem, "The Fountains of Rome" and de Falla's three dances from "The Three-Cornered Hat"relied mainly on the dazzling, virtuoso handling of timber combinations and impressionistic sound effects to express a far less significant and elevated content. Although the two centuries that separate these two types of composition have brought us a wealth of new, complex and colorful orchestral vocabulary, they have not brought us such profound thoughts and feelings as were expressed with simpled means by Mozart and Bach.

To the purist who considers Mo-

zart's music a sacred text not to be defiled by any deviation form the printed score, Dimitri Mitropoulos' interpretation of the "Jupiter" symphony must have been a source both of intense joy and of some apprehension. Most of it was strict gloriously vitalized Mozart-crystaline and sharp-cut, with an almost relentless inner compulsion raising the tonal structure until one had, as Mozart himself said of an ideal realization, a sense of "not hearing it in successionbut as a simultaneous whole." And, as Mozart adds-that is a feast! But there were also moments in the Andante, and occasionally in other movements, when a more personal, more rubato and sinuously romanticized manner intruded on the pristine freshness of the restan intrusion that perhaps disturbed the purist. To those, however, who believed Mozart implied more elastic reading than is actually indicated in the score and that he trusted the musical instinct of the performers to supply this expressive variation in tempo and accent-to them Mr. Mitropolos' passionate yet sober reading was, undoubtedly, sheer joy.

Following the eighteenth century custom of conducting from the piano, Mr. Mitropoulos played the piano solo of Bach's Fifth Brandenburg Concerto with such eclat that his playing became the great triumph of the evening. Although the pianist took some liberties with the long solo passage in the first movement, and the Adagio was taken rather fast, the rest of the concerto was superbly played. He, and the two soloists, Harold Ayres, violinist, and Emil Opava, flutist, were acclaimed long and vigorously for their excellent performance.

After the soul-satisfying music of Mozart and Bach, the two modern compositions that closed the concert seemed like rather strong cocktails intended to send the audience home in high spirits. They were given with a maximum of excitement and coloring which occasionally had a theatrical or frantic quality.

Mitropoulos Scores Doubly

THE SAINT PAUL PIONEER PRESS.

KEYBOARD-CONDUCTOR—

SATURDAY, NOVEMBER 11, 1939.

By Frances Boardman

other occasions, but on none of appreciation due its originality and them, perhaps, has he exhibited bright, enduring charm. more effectively the thoroughness of the three soloists required by No. 5, in D major, in addition to the string orchestra. The other fea-tured instruments were the violin, played by Harold Ayres, concertmaster, and Emil Opava, first flutist of the ensemble, each of whom contributed real understanding and fine skill to the performance. The presentation as a whole came with vigor and authority.
So did Respighi's "The Fountains

of Rome", one of the late composer's most glittering adventures in

STAR-JOURNAL

Saturday, November 11, 1939 By JOHN K. SHERMAN

A well-nigh perfect blend of classic and modern works made up the third symphony program in Northrop auditorium last night, with Dimitri Mitropoulos and the orchestra taking the full spotlight in some of the finest conducting and playing of the season. Mozart and Bach were neatly offset by Respighi and de Falla to make a peautifully balanced concert.

Mozart came first, with his C pajor "Jupiter" symphony—a performance of stout construction, incisive phrase and a clarity of proection that left little to be desired This symphony is Mozart of lefty stature and vigorous ideas, set forth with an economy of means which says much in small space.

Mitropoulos' reading had the drive and discipline to fit that conception, and it also had the delicacy and discretion that Mozart always needs-qualities which came to fine flower in the slow movement. This andante has rarely been voiced with more exquisite evocation of its underlying pathos, with finer string tone and a touch more tender.

The minuet-as epochal in its vay as the minuet of the G minor symphony-was nobly done, and the finale was a glorious affirmation wherein the orchestra declared itself in positive and dramatic terms.

The Bach Brandenburg concerto No. 5 was one of those astonishing feats which Mitropoulos performs when he assumes double responsibility as pianist and director. One of three soloists in this work for chamber orchestra, he again showed himself as devout and intense a disciple of music at the piano as he is on the podium. The piano role here is a long and busy one, and he tossed it off with the flourish and deft accent which characterize all his work.

The performance here was sinewy, a sturdy weave in which the strings and Harold Ayres, concertmaster, and Emil Opava, flutist, played with fluent skill. Notable in this performance were Mitropoulos' plastic playing of the solo passage in the first movement, the lovely union of soloists' tone in the adagio and the brisk, tireless negotiation of the buoyant finale.

The second half of the program brought us the gorgeous tapestry of Respighi's "Fountains of Rome" and the ferocious rhythms of de Falla's dances from "The Three-Cornered Hat." The "Fountains" was a masterpiece of poetic tonepainting, unique for the clarity and transparency of a score that can be easily muddled. There was shrewd "engineering" skill in Mitropoulos' building up of climaxes, and his regulation of timbres and chord masses when they became

The de Falla dances were well seasoned, and they had immense effect. Their angular rhythms, their flavor-half theater and half folk Spanish-were adeptly caught, and made into a performance vivid and memorable.

A program well balanced as to onomatopoeia. The piano part in both weight and contrast was given this score was in the dependably Friday evening in Northrop audi- expert hands of Ramona Gerhard, torium by the Minneapolis Sym- and she carried on through the phony orchestra, with Dimitri Mi- final number on the program: the tropoulos functioning not only as familiar trio of dances from de conductor, but also as piano soloist. Falla's "The Three-Cornered Hat". This he has done on numerous This music was delivered with the

As is a custom under Mitropoulos and the intellectual incisiveness of authority, the orchestra responded his musicianship than was the to his promptings with smooth and case Friday, when he became one willing co-operation, but it seemed to me that the Mozart "Jupiter" the Bach Brandenburg Concerto symphony, with which the program opened, suffered from over-direction. In it the orchestral tone was arid and hard, as though left slightly exhausted by the driving tension of too much rehearsal, or perhaps of too great solicitude for precision, even at the expense of beauty.

Mozart's music asks for release, so that it may tell its own utterly beguiling stories, rather than for beat-by-beat guidance. Even a few wrong notes would have been an easy price to pay for more freedom and resilience of expression,

Again there was a very large audience, and while its enthusiasm was generously distributed throughout the evening, the applause reached its dynamic peak in response to Mr. Mitropoulos' appearance as a pianist.

NOVEMBER 11 1939

MORNING TRIBUNE:

THE SYMPHONY CONCERT

Offering a perfectly chosen program and with the orchestra in fine form throughout the evening, Dimitri Mitropoulos led the Minneapolis Symphony through another spendid concert in Northrop auditorium last night. The orchestra grows in precision and finesse as the season advances, and shows that it is in no need of the presence and prestige of a Rachmaninoff to duplicate the splendid musical triumph of last week

Any program offering the "Jupiter" symphony of Mozart is already distinguished. Mitropoulos' reading of this glorious score was vigorous and filled with the exuberant vitality which some critics, for some reason, like to deny to Mozart. The first movement, it is true, suffered momentarily from a slight stiffness of rhythm and dynamics, but with the Andante, the glittering, intertwining, and enwhole work took fire, and from then on one lovely effect followed after another in rapid succession, building up to the brilliant and triumphant finale. The Andante was especially beautifully played, filled with a lofty mood of brooding tranquility which was succeeded in turn by the Menuetto, a miracle of grace.

Emil Opava, first flutist of the especially the last movement whose orchestra, and Harold Ayres, concert master, joined next with the versatile Mitropoulos at the piano in Bach's fifth Brandenburg Concerto, which was enthusiastically for having been instrumental in acclaimed by the audience. There exhuming this concerto. It was were moments when Mitropoulos a work of mature feeling hreatened to overshadow his collaborators by a little too robust fascinated from the bold, powerpiano part, especially in the slow movement, but on the whole it was a very satisfactory performance. Mr. Opava's flute playing, as always, was a delight, his beautiful tone equally effective whether in the sinuosities of the slow movement or in the tripping measures of the final Allegro. Mr. Ayres likewise turned in a most workmanlike performance, especially distinguished for the excellence of the ensemble playing.

Among Mitropoulos' many accomplishments not the least is his remarkable interpretation of impressionistic scores wnich call for the utmost delicacy of color and nuance-witness his beautiful per-

formance of the Debussy Nocturnes earlier this season. Last night when Respighi's "Fountains of Rome" was on the stands, he achieved in the first and the last moveanother of his triumphs in the sensitive manipulation of tone and ing. In contrast, the suave gra subtlety of shading. This work, of the melodic second movement which calls for the resources of and the piquant pizzicato trace the full orchestra, plus the piano, of the Scherzo, with the effect at which Ramona Gerhard ably punctuations of the woodw presided, was likewise enthusias- were exceedingly effective. tically received by the audience.

A vigorous performance of the vivacious dances from "The Three-Cornered Hat" of deFalla brought the concert to a spriited close.

JACK_CONKLIN.

NOVEMBER 18 1939

November 18, 1939

TIMES-TRIBUNE

Menhuin Art

Thrills Hearers

BY JOHAN EGILSRUD

Although the fourth symphony

concert of the season had as guest

artist the young violinist, Yehudi

Menhuin, playing the long herald-

ed "lost" Schumann concerto, it

got its color, character and force

the tribute paid the conductor last

night at Northrop auditorium by

the large audience was further

emphasized by Menhuin's grateful

recognition of the conductor's part

in making the performance a

A a result of the perfect rap-

port between the soloist and the

orchestra, the performance of both

Chausson's "Poem" and Schu-

mann's concerto had a quality of

exceptional freshness and spon-

taneity. Menhuin's warm, vital

tone ran like a golden thread

through the rich orchestral bro-

cade of the Chausson "Poem,"

riching the tonal texture unfold-

Although the violinist's tone

glowed from within also during the

playing of the Schumann concerto,

it was Menhuin's masterful con-

ception of form and his clear ut-

terance of the musical thoughts

that made his performance re-

markable. Technically, he played

the concerto with inspired ease-

difficulties staggered even the

Music lovers have reason to be

and

grateful to the young violinist

beauty which held the audience

fully developed opening, through

the songful, tenderly urgent slow

movement to the weaker, but ef-

fective close. It gave one a special

thrill to hear for the first time

all these musical thoughts sprung

from the heart of that great com-

poser whose many compositions

have long been part of our musi-

cal heritage. It was like hearing

a voice from beyond the grave.

tic of Schumann, the fourth Sym-

phony by Tschaikowsky that opened

the concert was certainly as

instinct with the great Russian

composer's spirit. Mr. Mitropoulos

spared no efforts in making the

music as violently intense sa the

composer conceived it. Even if the

brasses were too dominant at

times, the white-heat of excitement

ments was completely breath-tak

If the concerto was characteris-

ed by the orchestra.

great Joachim.

And

from Dimitri Mitropoulos.

great success.

At Symphony

The Symphony Concert

There will be many and, no

MORNING TRIBU NE:

doubt, contradictory opinions heard concerning Mitropoulos' treatment of Tschaikowsky, but certainly he and the Minneapolis Symphony gave the Fourth Symphony a rousing performance last night. With Tschaikowsky, Mitropoulos seems to let himself go, perhaps at times with his tongue in his cheek. It would seem almost as if, when confronted with a score so little reticent in its exhibitionism, Mitropoulos decides to play it to the hilt. At any rate, last night he unleashed the brass section, gave free rein to the swooping crescendos in the strings, let the cymbals clash full force, and left the whole orchestra free to enjoy itself in a turmoil of sound.

Whether you like this noisy interpretation depends upon your attitude toward Tschaikowsky, but at least it is never dull in the way in which many more reverent interpretations may be. It was theatrical, turbulent, at times strident, especially in the first and final movements, but it successfully avoided the sentimental and the saccharine. This is not to say that there were not subtleties. The Scherzo was exquisitely played, achieving a vast compass between pianissimos and fortes-but the subtleties of the other three movements were, let us say, magnified to the tenth power beyond the incredible delicacy of the Mozart of last week. This is not to imply, of course, that Tschaikowsky in any way resembles Mozart. It is only to say that there was a completely different approach to music as music and the tumultuous applause with which the climactic ending

was greeted seemed, in this case, singularly appropriate.

No greater contrast could be found for the Tschaikowsky than the Chausson "Poem" for violin and orchestra which followed after the intermission. Yehudi Menuhin was the soloist of the evening, and in excellent form. Mr. Menuhin has always had technique, a fine full-bodied tone, and a warmth of emotion, but now he appears to be achieving the rarest quality of allmaturity. The "Poem" is by no

means a composition for amateurs. Its grave, tranquil beauty, almost classic in character, its disdain of all time-honored violinistic cliches, ts improvisational work whose full meaning comes only with maturity, and it would seem as if Menuhin had absorbed something here from his former teacher, Enesco, a past master with this work. He played it with the same poise and dignity, and it is rarely that this composition is given as beautiful a performance as it received last night.

As his second offering, Menuhin played the celebrated Schumann

"lost" concerto, which he was instrumental in bringing before the public. Although this may not perhaps rightfully take its place with the great violin concertos of Beethoven and Brahms, likewise in D, it is cast in the same great mold, and is of the deep seriousness notably absent from most works of its kind. This likewise was interpreted with the dignity and breadth that had distinguished the "Poem," an altogether excellent performance, and Menuhin, despite this consistently lofty and at times even esoteric nature of the music he presented, scored an ovation.

JACK CONKLIN.

THE MINNEAPOLIS TIMES-TRIBUNE

Fifth Symphony Concert Thrills Big Audience

Gladys Swarthout, Guest Artist, Received With a Whole-Hearted Enthusiasm

By JOHAN S. EGILSRUD

Perhaps it was the comely and gracious guest artist, Gladys Swarthout, soprano, that created the air of festivity which marked the fifth symphony concert last night in Northrop auditorium. Whatever the reason, the large audience was exceptionally responsive to the singer as well as to the conductor, Dimitri Mitropoulos.

The spirit of the concert was immediately established by Mr. Mitropoulos with an infectious, zestful overture to "The Marriage of Figaro," projected at a high, willful speed with sharp, almost eruptive forzandos and with clearly defined dynamic planes. It was direct, keen Mozart, devoid of the slightest suspicion of sensational-

With the appearance of Gladys Swarthout in a dramatic dress-an idealized Auvergne peasant costume -the feeling of excitement increased. And as she sang with a voice of such purity and carrying quality that the faintest pianissimo reached one as by magic, she completely charmed the listeners through the simplicity and honesty of her phrasing and the unforced, yet dramatic interpretation of the kowsky, which started proceedings music. The deep sympathy between the orchestra and the singer in Johann Christian Bach's "Recitative and Rondo" could not fail to produce a vivid impression, for the pathos and yearning of the vocal line was reinforced and enhanced by the instrumental obli-

The same delicate interplay by the orchestra and the voice gave color and beauty to the performance of a group of five interesting old "Songs of the Auvergne" arranged by Canteloube. All the charm, the historionic ability, and the stylistic sense which Miss Swarthout had at her command were brought to bear on these vivid little folk songs. A tinge of the plain-song and of modal inflections gave a curious pastoral atmosphere to the "Shepherd's Song." Spanish rhythmic patterns and sudden turns vivified the witty "Un-happy He Who Has a Wife." Miss Swarthout sang the delicate "Come to the Fields" with great subtlety pathos of the slow movement was and softness-at times overwhelmed by the accompaniment. The closing song was brilliant. The tumultuous applause that followed would not cease until the singer had given Canteloube's "Lullaby" and Pittaluga's "Romance di Solita" as encores.

dance poem "La Peri" a perform ance that infused the often banal thematic material with so much tone color and meaning that it became fascinating to listen to. section-strange, shimmering sounds of glassy celesta-tones combined with tremolo violins, punctuated with plucked harp, and enriched with gong-like xylophone tones. All of these complex orchestral effects were masterly controlled by the conductor and expanded into the powerful close that ended effectively in a long smooth beautifully played brass tone.

The brasses were, however, a little rough at times and had some weak attacks in the performance of Brahms' Second Symphony. The work was given a stimulating interpretation. The first movement was somewhat eratic in tempo, with a marked slowing up of the middle section. But it had many vivid details. A rich, singing quality enhanced the slow movement, inspite of some very sharp transitions and contrasts. The grace and elasticity of the third movement were exceptionally enjoyable. The last movement was magnificent in its broad outlines and uninterrupted sweep. Mr. Mitropoulos was vigorously acclaimed.

DECEMBER 2 1939

Dimitri Mitropoulos and the symphony orchestra and Gladys Swarthout, soprano, last night collaborated on another of those programs that have made our present season so distinguished. It was an especially varied program, and Miss Swarthout made her part in it of particular interest by presenting a number of songs not previously heard here and of unusual merit.

The Mozart "Figaro" overture was a fine introduction for what was to follow. In this gay and ever fresh work, the playing of the strings is especially to be commended, for they functioned with a splendid unanimity and balance, both of accent and tone. That the orchestra was in high form was to be demonstrated a little later with the first local performance of Dukas' dance poem "La Peri"

Mitropoulos has a rare way with music of this kind—a sensitiveness to color and Debussyesque sublety of light and shade, with no corresponding sacrifice of the larger contours or the structure of the work as a whole. In the "Peri," he spun in the opening and concluding sections a diaphanous web of sound, achieving a striking effect with the muted violins and the French horns. The central portions of the poem, rising to an impressive climax along toward the end, illustrated well not only the solid structure of the work-it is written with striking thematic economy-but the exotic and sensuous colors with which it is clothed. It was a brilliant performance and enthusiastically applauded by the audience.

Miss Swarthout sang first "Recitative and Rondo" by Bach. It is an ingratiating composition and interesting because of the rarity of its appearances on programs, but it is hardly an important work, nor did it do full justice to Miss Swarthout's abilities. The five "Songs of Auvergne," old French folk songs in the modern and ingenious arrangements of Jean Canteloube, provided an ideal vehicle for Miss Swarthout. Hers is a voice lyric rather than drability and with effective and resonant low tones. All these qualities, together with a sure interpretive sense, were called forth in

The third of the group, the "Come by the Fields," was especially lovely. In response to the prolonged applause. Miss Swarthout sang a sixth song from the same group, a plaintive and tender lullaby and, following this, the "Romance de Solita" by Pittaluga. In some ways this was the most striking of all—a brilliant evoca-tion of the Spanish spirit. It is welcome news that it is imcluded on the program which Miss; Swarthout will sing with the symphony

followed the intermission. The a great performance of as great and complex work.

JACK CONKKLIN

counted upon is indefatigable energy in keeping her repertoire MORNING TRIBUNE: fresh, interesting and unusual. She DECEMBER 4 1939 illustrated this again Friday eve-

SAINT PAUL PIONEER PRESS

SATURDAY, DECEMBER 2,

Symphony

Audience

Soloist Thrills

By Frances Boardman

One thing for which Gladys

Swarthout, mezzo-soprano, can be

ning, when she appeared as soloist

with the Minneapolis Symphony or-

chestra, playing in Northrop audi-

torium under the direction of

Most striking of her importations

was the series of five songs from

Auvergne-true folk songs - sung

to orchestral accompaniments by

the contemporary French composer,

Jean Joseph Canteloube. A purist

might very well object that the

elaboration of the background is

such that the several numbers

might stand, almost, as orchestral

works high-lighted by a single

voice. Certainly the sophisticated

instrumental patterns were in pro-

found contrast to the authentically

primitive character of the lyrics

And yet, probably because of the

composer's high-fidelity imagina-

tion, and his evident understanding

of the ancestry behind these songs,

the combined effect is not in the

least incongruous. A warm Medi-

terranean wind blows through all

of the music, and its color derives

from the immemorial blending of

southern races. Strongly in evi-

dence is the Gypsy strain, and

there are repeated reminders of

the Spanish songs that grew, long

Miss Swarthout sang them, as

she sings everything, with sinceri-

ty and charm. Her tone was nearly

always a beautiful one, and though

there were moments when her

breath supply seemed unequal to

the demands made upon it by sus-

tained passages, this did not se-

riously mar an effect of fine per-

formance, not only of the Cante-

loube songs, but of an earlier num-

ber, the ingratiating Recitative and

Rondo by Johann Christian Bach,

youngest son of the great Johann

Sebastian Bach. This scion of a

great house wandered rather wide-

ly from the paternal tradition, but

after all, other times, other musi-

cal manners, and the opus, while

perhaps not profound, is exceeding-

As everybody knows, Miss

Swarthout has a way with clothes,

and Friday she looked like a par-

ticularly lovely Restoration belle,

in a period frock compounded chiefly of a billowing skirt made

of boldly black-and-white-striped

silk, and a tight bodice of Ameri-

can beauty rose color, which ex-

tended down the back in a draped

It is unfair, perhaps, to relegate

the orchestra itself to a spot fol-

lowing this little fashion chat, for

the performance of the ensemble

was exceptionally brilliant and

Especially interesting was Dukas'

"La Peri", composed for a ballet,

which was given its first Minne-

apolis presentation. Most widely

known by "I'Apprenti Sorcier",

Paul Dukas has long been estab-

lished as one of the most skillful

of modern French music writers.

orchestra under Mr .Mitropoulos' sure guidance and control, but

even under such favorable condi-

tions it seemed clear that "La Peri"

will never dislodge in popular af-

fection the much more concise, much more dramatic, and far more

vividly modeled "Apprentice". Mr.

Mitropoulos was recalled again and

again after this number.

This was well matched by the

'LA PERI' INTERESTING

ly agreeable.

since, from Arabic roots.

themselves.

GYPSY STRAINS

Dimitri Mitropoulos.

The Symphony Concert

A program which offered in one afternoon the glamourous presence of Gladys Swarthout, the "Sorcerer's Apprentice" played even more brilliantly than we are accustomed to hearing it, and Prokofieff's "Peter and the Wolf," with Bernard Ferguson as the delightful narrator, could under no circumstances be dull. And so it was that yesterday's concert in Northrop auditorium was one of the liveliest of the year, popular in the best sense of the word. Mitropoulos is no "one-composer" conductor: he is equally admirable whether unravelling the complexities of a Brahms symphony or drawing in jest Peter's grandfather from the bassoon.

Everything played yesterday went off with verve, color and dash. The "Euryanthe" overture had the freshness and spontaneity that performances of Weber all too often lack. Mitropoulos makes it a significant work with considerable to say, confirming the excellent impression he made with it earlier in the season. And the "Sorcerer's Apprentice" also underwent this sea-change at his hands. The tunes, a little over-familiar now, were made fresh by emphasizing the dramatic pauses here and there, brightening up the accents, and taking the whole middle section at a breath-taking and thrilling

Miss Swarthout's "My Heart at Thy Sweet Voice" was merely tepid, but the three songs with orchestra that followed showed her at her best. Chausson's "Les Temps des Lilas" carried the conviction of complete sincerity, as did also the "Romance de Solita" of Pittaluga. This last, a striking song in itself, gained much from Miss Swarthout's incisive presentation of it. The final group of songs with piano was disappointing. The names of such serious American composers as Randall Thompson and John Alden Carpenter appear so infrequently on recital programs that one hates to cavil when they do appear. But these songs were for the most part pretentious trifles, with banal vords, and music the badness of which Miss Swarthout's previous

offerings seemed only to make more apparent.

"Peter and the Wolf" closed the program in fine style. Mr. Ferguson, with a rich speaking voice and just the right manner, was the narrator of the piece. The story itself was dramatized by the various instruments of the orchestra. A whole paragraph of credits is due here: Mr. Opava's flute as the bird; the grandfather as portrayed by Mr. Santucci's bassoon: Peter himself briskly characterized by the strings, to say nothing of the three horns as a splendid wolf, and the duck and cat of the oboe and clarinet respectively.

"Peter and the Wolf" is the work of a clever composer at his cleverest, and the march with which it concludes is in Prokofieff's best light manner. Needless to say, it was warmly received by the audience, and others than the children present sat on the edge of their seats in breathless interest at Peter's adventures.

JACK CONKLIN.

STAR-JOURNAL

Saturday, December 2, 1939

MUSIC

The fifth symphony concert last night in Northrop auditorium was graced by the presence of Gladys Swarthout, who contributes a pictorial element that too often is sadly lacking at concerthall events. She was in good voice, and the audience obviously was smitten by one whose svelte beauty conforms so happily to the Hollywood specifications of the opera star.

Miss Swarthout hasn't the world's greatest voice, and one of the things you appreciate about her is that she doesn't act as if she thought she had it. But it is a good voice, and it is intelligently handled. If it hasn't a commanding personality behind it, there are qualities of unpretentious skill and taste in it that win you over.

And it wasn't hard to be won over by the artless, simple songs of the Auvergne which constituted her major offering of the evening. These songs of southern France have a rare tang, a folk flavor, a peasant humor and naivete altogether refreshing. The orchestral settings by Jean Canteloube were overly elaborate, I thought, and they almost succeeded in smothering the homely melodies in rich trappings of orchestral color.

Miss Swarthout's other appearance was in a recitative and rondo by Johann Christian Bach, which sounded more Italian than Bachian, and whose pathos and final emotional flurry were voiced effectively and with deceptive poise and ease.

As orchestral novelty, Dimitri Mitropoulos offered that rarest of phenomena—a piece by Paul Du-kas that wasn't "The Sorcerer's Apprentice." The composition was the dance poem, "La Peri," a rich, thick and sensuous score which did not lack the fastidious French touch.

The music hasn't the effective organization of the "Apprentice" or its graphic narration, but it does convey the same fabulous and magical mood, set forth by spicy instrumentation that built up the themes to white-hot climaxes. It was matchlessly performed.

The Brahms Second symphony, occupying the second half of the program, was given an expansive and tender reading, in which there was strong structure and firm punctuation. It bore the Mitropoulos stamp which gives all these classics a unique individuality. In the last movement particularly, the impress of his personality-his furious tempos and his marked dynamic contrasts-was evident. and throughout was felt that intense and devoted approach which brings new life into old stories, and frequently a revelation.

STAR-JOURNAL

Saturday, November 18, 1939

MUSIC

By JOHN K. SHERMAN

Last night Dimitri Mitropoulos shook old Mr. Tschaikowsky until his teeth rattled. It was a case of Greek meeting Russian, and the Greek coming out an easy winner.

The Fourth symphony of Tchaiat the symphony concert in Northrop additorium, received a performance which for sheer excitement and breathlessness has rarely been equalled in Minneapolis. But it was terribly over-playedso much so that it became, at times, a caricature of itself.

It's long been a theory of mine (if anyone cares) that Tschaikowsky goes to such extremes of hyper-emotionalism and hysteria that the wisest course, in interpreting him, is to play him "straight." Once you start emphasizing the emotions that are already there in abnormal abundance, you're in danger of producing something that resembles a tantrum in a madhouse.

It must be granted that the first movement was superbly disciplined in last night's version. But the over-sweetened - like putting a spoonful of sugar on a chocolate fudge sundae. There was too much lingering over wistful themes, too much stretching and fondling of

The plucked scherzo was delightfully shaded, but the finale was tra, Mr. Mitropoulos gave Dukas' that had the violinists popping their shirt-studs and the listeners clutching the arms of their seats. Whew!

It was a relief, in a way, to be led into the dreamy, quiet world bling sensibilities in the middle of Chausson's "Poeme," in which Yehudi Menuhin made his first appearance as soloist of the evening. This work, a kind of elegy that speaks in reflective, nostalgic terms, was sensitively played, with discernment and deep understanding.

Menuhin, still pretty much of a bashful boy, plays smoothly and without fuss, and also without a great deal of personality. One occasionally wished for more edge to his tone, and less of the vibrato which gave an overwrought character to the simplest passages he played.

The feature offering was the nowfamous "lost" concerto in D minor of Schumann-rather dullish and long, full of fiendish difficulties for the soloist, with a few ingratiating themes which were lost, more or less, in the underbrush. Menuhin and Mitropoulos both had many recalls.

MORNING TRIBUNE:

MUSIC

Symphony Concert

matic, of great sweetness and flow these songs.

this coming Sunday aftermoon.

The second symphony of IBrahms reading of this score was another triumph for Mitropoulos. Esspecially noteworthy was the clarifying of the intricate texture of the first movement and the perfection of detail in the inner voices. It was

'Peter and Wolf' Rollicks Into Minneapolis Symphony Repertoire

By FRANCES BOARDMAN

"Peter and the Wolf", as Serge Prokofieff parades them in his remarkable musical fairy tale, shared headline position with Gladys Swarthout, mezzo-soprano, at the concert given Sunday afternoun in Northrop auditorium by the Minneapolis Symphony orchestra, with Dimitri Mitropoulos conducting.

Bernard Ferguson, the distinguished baritone who has often appeared as soloist with the orchestra, made an impeccable conferencier, carrying on the interlinear narrative provided for by the composer with completely successful effectiveness.

This narrative, it might be explained for the benefit of those not yet familiar with the opus (its fame has been amazingly spread by phonograph records), is as innocuous in its general character as the story of Red Riding-Hood.

Figuring in it are a little boy named Peter, his slightly pompous grandfather, a cat, a duck, a bird, a methodically drilled pair of hunters and, of course, the wolf.

OBOE QUACKS FOR DUCK

Each of these characters is musically personified by one or more instruments, and this is as good a place as any in which to pay compliment to the able specialists who severally officiated in the roles. Peter himself was denoted by nothing less than the string orchestra, Grandfather's gruff wet-blanketing was neatly touched off by William Santucci, bassoonist, and the duck was given perfect voice by Rhadames Angelucci, oboist.

Waldemar Linder, William Muelbe and Sami Ysuf, hornists, combined to make the wolf as musically formidable as possible, and William Faetkenheuer's tympani did the hunters' shooting for them. Walter Thalin's clarinet did handsomely by the cat.

The music is not only charming and immediately appealing, but extremely clever, the celebrated Prokofieff facility in both composition and orchestration demonstrating itself here in the most ingenious manipulation of voices and themes

ALL ARE HAPPY

Mr. Mitropoulos conducted as though he were thoroughly enjoying the experience, as well as appreciating its fine points, and everybody seemed to be happy, both on the stage and out in front. Annotations of the work usually describe it as, secondarily, an oblique political satire, but since no satire could possibly be so oblique (that is a euphemism, in case you didn't know) as the politics in M. Prokofieff's home, Russia, perhaps it's just as well not to try to figure it out.

Miss Swarthout, looking her customary attractive self, this time in a picture gown of pale gold metal cloth, sang "My Heart at Thy Sweet Voice", and "Printemps qui commence". from "Samson and Delilah"; a group of songs in French and Spanish, and a final series, chiefly in English, with Lester Hodges at the piano. The latter were the most successful of her contributions, and the least so were the operatic items.

BREATH CONTROL POOR

For the proper discharge of these Miss Swarthout had neither the command of breath, nor the independence of a script which is so necessary to the projection of unbroken dramatic effect. Generally speaking, her tone was sweet and musical, but the program as a whole offered many hazards that suggested an immediate taking-in-hand of the obvious pneumatic difficulty.

Familiar concert material constituted the rest of the program, which Mr. Mitopoulos directed with customary care and smoothness. In the lists were the "Euryanthe" overture by von Weber; the Dukas Scherzo, "The "Euryanthe" Sorcerer's Apprentice", and "Under the Lindens", from Massenet's suite, "Alsatian Scenes". This was chiefly important, on Sunday, for its presentation of two section principals: Nicholas Graudan, first cellist since the opening of this season, and Walter Thalin, first clarinetist. Both are artists of fine feeling and much accomplishment.

December 4, 1939

THE MINNEAPOLIS TIMES-TRIBUNE

Extra Symphony Program Pleases

By JOHAN S. EGILSRUD

The extra concert given by the Minneapolis Symphohy Orchestra yesterday afternoon in Northrop auditorium was interesting and varied. It offered music of the gayest, most entertaining kind, and it had as soloist, Gladys Swarthout, soprano, whose charm and beauty have made her a favorite of films, opera and concert stage.

Except for the overture to "Euyranthe" by Weber and the sweetly sentimental "Under the Lindens" by Massenet—both played with full realization of their character—the orchestral part of the program was given to music that told vivid stories. The first was the ever popular "The Sorcerer's Apprentice" by Dukas, and the last, a completely delightful and witty orchestral fairy tale "Peter and the Wolf" by the modern Russian composer, Prokofieff.

The vivid imagination, the skill in handling the orchestra, and the rare power of musical characterization exhibited by the great conductor, Dimitri Mitropoulos, in these orchestral fairy tales made it possible for the listener to visualize every phase of the stories.

The Prokofieff fairy tale, "Peter and the Wolf," was full of clever details and showed with sophisticated naivete the composer's uncanny facility for translating into music the character and the attitudes of animals and people without resorting to mere imitation of sounds. Added humor and emphasis were given to the story by the clever reading of the narrator, Bernard Ferguson.

Repeating her success of Friday evening, Gladys Swarthout sang with distinction, charm and intelligence a variety of songs. Her interpretation of the aria "My Heart at Thy Sweet Voice" from "Samson and Delilah" was intimate and ardent, but the voice was too small to give the aria great dramatic impact. In such songs as the French and Spanish group with orchestral accompaniment and the group of English songs with piano, Miss Swarthout's fine delineation and phrasing and her intelligent calculation of effects brought out every nuance and climax in the songs. Generous in her response to the enthusiasm of the rather small audience, Miss Swarthout gave four

STAR-JOURNAL

Monday, December 4, 1939

MUSIC

By JOHN K. SHERMAN

Concertgoers who didn't go to the Sunday performance of the Minneapolis Symphony orchestra and a lot of them weren't there missed a program of generous entertainment value.

Gladys Swarthout offered much more of her vocal wares than she did Friday night, and one of the real novelties of the season—Serge Prokofieff's "Peter and the Wolf"—climaxed an afternoon of melodious and stimulating music.

The Prokofieff work was an orchestral fairy tale, a captivating chronicle which called on the services of a narrator who identified the themes of the characters and told the story. Prokofieff has put into the fable all the color, humor and ingenuity of instrumentation one might expect from his versatile pen and the result was music of rare drollery and richly amusing.

It should be repeated soon at a Friday concert.

Bernard Ferguson, St. Louis baritone and formerly of Minneapolis, spoke the lines with good appreciation of their mock seriousness. Exceptionally good work was done by the various soloists who personified the animal and human characters of the narrative.

Miss Swarthout made three appearances, starting with "My Heart at Thy Sweet Voice" from "Samson and Delilah," continuing with several songs with orchestra and finishing with a group in English to piano accompaniment by Lester Hodges.

Her unaffected style, her attractive appearance and highly accomplished vocal technique all made a good impression. She rarely tinges her songs with fire, but she knows how to project a lyric with sure aim and with a skill that shows mastery of effect. Her best work was in the group in French and Spanish, with special mention going to Chausson's "Les Temps des Lilas."

Dimitri Mitropoulos (who should

have been mentioned long before this) gave a fiery and vibrant reading of Dukas' "Sorcerer's Apprentice," a bouncing performance of the Weber "Euryanthe" overture and a poetic interpretation of "Under the Lindens" from Massenet's "Alsatian Scenes." His accompaniments for Miss Swarthout were notable for their fine taste and rich coloring.

THE SAINT PAUL PIONEER PRESS.

SATURDAY, DECEMBER 9, 1939.

Serkin and Mitropoulos Share Symphony Honors

By Frances Boardman

The incandescent piano playing of Rudolf Serkin, the phenomenal young Czech, amazing as it was—as it always is, in fact—is not the only reason for proclaiming Friday's concert by the Minneapolis Symphony orchestra, in Northrop auditorium, one of the finest it has produced in recent years.

The program, itself, was impeccable in form, balance and dimension. The orchestral tone throughout the evening sustained a warmth of color and degree of resilience that never flagged.

Dimitri Mitropoulos, conducting, had reason to be proud of the

occasion from every standpoint. The Sixth ("Pastoral") symphony of Beethoven, preceded by his "Cirolanus" overture, made up the first half of the concert. The most objective, the most warrely and simply human—in a social sense—of all the Nine, the work makes an instant appeal through sheer "Gemuethlichkeit" given a chance to speak for itself. Mr. Mitropoulos, splendidly abetted by the orchestra, certainly did give is that chance, by keeping the medium sensitively clear and flexible. It was a delightful performance.

The Schumann concerto constituted the post-intermission share of the evening. From the beginning to the end, the pianist sustained that pitch of intensity that is, perhaps, his most distinguishing mark. It is not to be confused with mere tenseness; he never allows it to impede the composer's rise and fall of inflection; it never distorts a poetic passage, nor does it strain for drama. But it imparts to the performance an aura that is none the less vivid for being impalpable.

The result, with Schumann or any other such creator, is a revitalization and a clarification for which every music-loving listener must be grateful.

Comment upon specific aspects of the soloist's technique is anti-climactic. It is superlative, of course, but that is the sort of thing that pampered modern audiences expect to take for granted, and measurement by degrees of dexterity is an unsafe guide to real appraisal. The Serkin power lies not only in possession of a spark—many artists have that—but in the ability to make it strike fire from the listener's imagination.

This was an evening to remem-

ber.

STAR-JOURNAL

Saturday, December 9, 1939

MUSIC

By JOHN K. SHERMAN

The electrifying artistry of Pianist Rudolf Serkin and a matchless interpretation by Dimitri Mitropoulos of Beethoven's "Pastoral" symphony made last night's concert of the Minneapolis Symphony orchestra one of the finest, probably THE finest of the season.

Serkin must be the original hero of the story that starts with the line about "they laughed when I sat down to the piano." Away from the piano he is a sheepish, rather scared-looking fellow whose appearance gives no indication that he could even play "The Maiden's Prayer." At the piano he is a demon—a demon without pose, flimflam or anything but the most amazing and impeccable musicianship you ever heard.

His performance of the Schumann A minor concerto was a product of furious devotion to task, of a precision and discipline whose net result was a miracle, or something close to it. With the orchestra outdoing itself in a polished and vibrant accompaniment, the concerto has probably never been set forth more treshly, with more subtle and winsome charm.

Serkin has an intense identification with the music which magnetizes the listener and gives him a deep sense of sharing it, even participating in it. Such was the case last night. The wonder is that Serkin never uses sensationalism or the slightest sentimentality to enthrall his listeners. This Schumann work, which can easily be rouged and sweetened, was almost chaste in utterance-full of emotional Yet it had a rhythmic drive, a grace and strength of structure that made it a remarkable feat of musical engineering.

Measuring up in all ways to the concerto performance was the "Pastoral" symphony, which Mitropoulos gave a relaxed, spacious quality that was wholly enchant-

This is music that doesn't plunge headlong toward its goal, but wanders along pleasant byways under the trees and open sky. It was played that way—with an easy motion, a brightness of atmosphere and a sweet and gentle humor which make it one of the finest idyls in music literature. Mitropoulos earns a gold star for this performance, and so does the orchestra.

There was only one other number—Beethoven's grim "Coriolanus" overture which opened the program. This supplied the touch of ferocity and anger that a good-natured program needed, and here again the performance was above reproach. A great program, beautifully played.

MUSIC

THE SYMPHONY ORCHESTRA

One of the finest gifts of Mitropoulos as a conductor is the unfailing freshness of his approach to the standard works of the orchestra literature. For all those who have not fixed in their minds a series of ideal interpretations, of which all others should be mere rubber-stamped copies, Mitropoulos' concerts are a source of endless delight. Occasionally, it is true, this freedom of interpretation may seem to miss fire, or perhaps even border on eccentricity, but for the most part, when guided by the instinct of a Mitropoulos, it serves to throw new light on old works, to discover new beauties which perhaps of necessity had to be passed by in the working out of dissimilar concepts.

So it was in the symphony concert last night. Two familiar works of Beethoven-the "Coriolanus" overture and the "Pastorale" symphony-were read, not as if they were dead and embalmed classics. which they aren't, but fresh and living music, which they are. In "Coriolanus" overture there was little of that austerity which too often characterizes its performance. Instead it was warmly dramatic, with a touch of the theatrical. From the beginning to the end it had the vitality and sweep of drama, with a tension which, orthodox or not, was most effective.

The performance of the "Pastorale" symphony was even more striking. This symphony, something of an anomaly among the nine, was played with little emphasis on symphonic structure. It was interpreted instead as if it were poetically descriptive music, which it is. In our day, when the orchestral palette has been so vastly enriched, Beethoven's landscape painting may well seem to lack vividness and color. Perhaps it is for this reason that so many conductors underplay its pictoral possibilities in order to integrate it as a symphony.

Be this as it may, the reading last night, tranquil, reflective, poetic, made the symphony live as a great piece of descriptive writing. The first movement, in which so little seems to happen, was a striking study in mood—the word seems hardly appropriate in speaking of Beethoven—and yet it remained essentially Beethovenish. The third movement struck one as perhaps unduly slow and delicate, and yet it carried on unbroken the mood established in the first two movements.

Most striking of all was Mitropoulos' handling of the storm. This is usually taken in something of a rush with much pounding of tympani and clatter of brass, and, to cite one descriptive detail, the flash of lightning in the piccolo is all too often drowned in the general downpour. Last night, all this was taken at a comparatively slow tempo, from the first mutterings of the basses, to the full climax, in the orchestra. Each detail was worked out for its full pictorial possibilities, and the result was a surprisingly vivid and impressive whole. For once this part of the symphony was not unflatteringly suggestive of "William

The playing of this symphony was applauded as it deserved, and the orchestra took several standing bows.

Rudolph Serkin, who can alalways be counted upon to turn in a superior performance, offered the Schumann A minor concerto, excellently accompanied by the orchestra. Mr. Serkin was brilliantly successful in this work, the dynamic qualities of his planism being well suited to the impassioned lyricism of the music. Mr. Serkin gives the illusion in his playing of having subordinated his own personality to the music, with the result that his interpretations have for the most part a striking air of absolute authenticity. Technically it was a dazzling performance. The cadenza in the first movement was unusual in its intensity and vigor. Throughout there was first rate piano playing, and at the conclusion he received an ovation.

JACK CONKLIN.

THE MINNEAPOLIS TIMES-TRIBUNE
Saturday Evening December 9, 1939

Serkin, Mitropoulos Electrify Audience

By JOHAN S. EGILSRUD

Now and then one comes away from a concert in a state of exaltation, as if the music had regenerated one-electrified one. Last night's symphony concert had that effect on me. When two such dynamic animators of music as Conductor Dimitri Mitropoulos and the fiery pianist Rudolf Serkin join in a work of such passionate intensity as Schumann's A minor piano concerto, they inspire each other until they make the music scintillate with vitality.

From the first, sharp attack of the opening chords that sent a shock of energy into the air, to the tremendous fury at the close of the concerto, Rudolf Serkin threw himself body and soul into the music. It was as if a high tensioned current of life passed through his body into the keyboard. His entire being was focused on the music with a rapt concentration that made it possible to utter the slightest phrase as well as the most turbulent passages with such conviction that there seemed to be no intervening technical medium between his creative will and its manifestation in the music. It was sheer magic.

And what a sense of fluid, magnetic continuity there was in his playing! No matter how sudden the contrast, no matter how slight the arpeggio accompaniment, no matter how distant the thematic reference—the sense of continuous inner flow connected it all. Everything had direction and shape. Even the lightest left-hand figure or the most pronounced rubato was carried along on that passionate elan that rose and fell like waves.

the orchestra heightened this sense of continuous tonal lines and plastic shape and made it possible for the pianist to make his entrances sound as inevitable parts of the pattern. The kind of lucid simplicity that comes from absolute mastery was ever present in the performance-even in the marked variations in tempo and the impulsiveness of the cadenza. And when the concerto swept in ever increasing accelerando and accumulated intensity to its magnificent close, it brought the audience to break into loud demonstra-

tions of approval.

BEETHOVEN PLAYED

At the opening of the concert, Mr. Mitropoulos had already given a memorable performance of Beethoven's "Coriolanus" overture and of the delightful "Pastoral" symphony. With perfect artistic judgement, the conductor chose a tempo that gave the opening the true sense of "Awakening of joyous feeling"-as Beethoven calls it. It was a tempo neither so energetic or fast as to be more than an awakening, nor so slow as to lack the character of real joy. And throughout the symphony, the great maestro never failed to illumine every detail and yet keep the music as direct and unsophisticated as was congruous to its pastoral character. Inspiring every detail with life, he gave the inner voices, with their suggestions of bird-song, bells, and folkdancing, full value without shifting the focus from the main theme. He kept througout the pristine freshness of a folksong. And the "Storm" he evoked with the most vivd imagination without loosing a sense of musical form. It was a thrilling performance,

STAR-JOURNAL

Saturda, Dcember 16, 1939

MUSIC

A program drawn wholly from music's romantic period, the nineteenth century, was set forth with lustre and flourish by Dimitri Mitropoulos and the Minneapolis Symphony orchestra in Northrop auditorium last night.

Three composers were represent ed—Schumann. Tschaikowsky and Charpentier—and the occasion was especially noteworthy for the formal debut of Nikolai Graudan, new first 'cellist of the orchestra, in his first extended solo performance.

Mr. Graudan has all the authority, the easy-running technique and well-grounded musicianship the listener could ask for. In the Rococo variations of Tschaikowsky, he gave a fluent interpretation, imbued with grace, enriched by a velvety tone and livened with deft phrasing touches and accents.

While there is no sentimentality in the soloist's playing, he none-theless treated the Tschaikowsky work in the manner called for—with full appreciation of its romantic character, and a singing quality for the broad and juicy melodies. An exceptional artist, Mr. Graudan, and one we may count ourselves fortunate to have in the orchestra.

The major offering of the evening, the Schumann Fourth symphony, was wholly delightful, for here Mitropoulos captured the same freshness, the same clarity and fluid movement which characterized the performance of the A minor concerto last week with Rudolf Serkin.

The symphony itself is one of the most endearing of Schumann's works, and while it never says anything very profound, it does seem to epitomize all the ardor, the color, the youthful feeling and vigor associated with the full blooming of romanticism.

The orchestra was a fine ensemble throughout, responding sensitively to the urgings of Mitropoulos to give an eloquent performance.

Charpentier's suite, "Impressions of Italy," made a brilliant finale—pictorial music of great variety in color and rhythm, orchestration rather sweet and obvious, but full of movement and life.

SAINT PAUL PIONEER PRESS

DECEMBER 16, 1939.

By FRANCES BOARDMAN

Making his debut as soloist with the Minneapolis Symphony orchestra, of which he has been first 'cellist since the beginning of this season, Nikolai Graudan scored an emphatic success on Friday evening in Northrop auditorium.

The ovation that followed his performance of the Tschaikowsky "Variations on a Rocco Theme" was wholly deserved. His is a distinguished and beautiful art. His tone keeps clearly and cleanly to the musical line without ever losing a certain soft, lustrous quality that is an ideal medium for projecting the imaginational content of the score. The flawless taste governing his delivery precludes anything like a straining for either volume or effect.

All these assets fitted perfectly the demands of Tschaikowsky, whose articulate elegance asks not only for technically sqillful interpretation, but for graces answering to his own.

to his own.

Under Dimitri Mitropoulos' direction the entire work took fine shape and meaning, but it was the soloist's occasion, and he supplied all that could have been expected of him, and much more. It is good to know that a 'cellist of such gifts, musical, temperamental and digital, is living here.

While lingering in the afterintermission section of the concert, it should be said that the orchestra as a whole has not played better this year than it did in the Charpentier suite, "Impressions of Italy". That was, of course, partly due to the composer's orchestral writing, which has ingratiating style and charm, but it was referable also to a certain ringing tone that the ensemble has not always displayed this season, as well as to the excellent team-work that is a hallmark of most performances under Mr. Mitropoulos.

It is much more difficult to write of the concert's first half, which consisted of two works by Robert Schumann: the Symphony No. 4, in D minor, Op. 120, and the Overture. Scherzo and Finale, Op. 52, the latter work having been given its first local hearing on this occasion.

To most music-lovers, I suppose, Schumann is the object of a warm and rather special affection based principally on his incomparable songs and much of his piano literature. And to criticize him because his orchestral ventures never reached the heights he attained so securely in other types of endeavor seems ungracious.

Nevertheless, the reaesons why the opening work of the program has been a neglected one seemed clearer as it progressed. It has its moments of poetic beauty, but these are found far apart in long stretches of repetitious mediocrity. The symphony, being composed

The symphony, being composed of much more substantial and significant thematic beauty, fared better, and Mr. Mitropoulos certainly made every effort to give it the strength of profile with which the composer evidently found it so hard to provide his orchestral works.

But here, again, I felt that gentler treatment would, in the net result, have been more satisfactory to the listener, because it would have shown the author of the music more truly for what he was, even though it might have produced a less striking general effect.

TIMES-TRIBUNE

December 16, 1939 By JOHN EGILSRUD

The great discovery of the seventh symphony concert last night at Northrop auditorium was that the orchestra has in its new first cellist, Nikolai Graudan, an artist of exceptional gifts. After he had finished his expressive performance of Tschaikowsky's "Variations on a Rococo Theme," the large audience burst into a storm of applause that persisted until he played an encore.

Mr. Graudan's unassuming and quiet manner only emphasized the vitality and vigor of his musical delivery. Not only did he have a tone of smooth, velvety quality, but he also exhibited, especially in the solo passages, an astonishing mastery of technique-tossing off, as he did, fast passages of doublestops, intricate figures, hard skips, difficult harmonics, and speedy thrills with an ease that made them all mere servants of the expressive purpose of the music. And every melodic line, every passage was modulated with delicate, yet firm touch.

To the modern listener, accustomed to the vivid orchestral effects of today, Schumann's symphonic works often lack the instrumental color and luster necessary to stimulate interest. But Dimitri Mitropoulos showed last night in his interpretation of Schumann's "Overture Scherzo and Finale" and of his "Fourth Symphony" that the orchestration can be given life and variety through an ingenious use of contrast through submerging what is clumsy and obvious, and through an emphasis on interesting inner structural elements.

It was fascinating to observe this process of orchestral recreation. Both the overture and the symphony gained vividness from the conductor's great gift for dramatization of music. Without sacrificing the structural elements of the symphony, Mr. Mitropoulos extracted a rich variety of tone color from the orchestral texture. By giving attention to an inner swell in the strings against a straight mixture of horns and wood winds, by pointing a second voice in an interplay between horns and violins, by heightening the dynamic contrasts, and by intensifying the accents-by using a wealth of similar effects, the conductor brought to light all the inherent possibilities of the orchestration.

In spite of this search for orchestral variety, the first movements of the symphony flowed along with a sense of uniterrupted motion, and, in the lively section, rushed onward by its own indomitable momentum. The songlike character of the slow movement was preserved, and the originality of its form, with the inspired violin solo, was given with full appreciation of its romantic character. The mad rush of the last stretto in the closing movement was, perhaps, somewhat excessive -it rather defeated its own purpose by attracting the attention to the violence of its utterance.

In contrast to Schumann's symphony, the orchestral suite "Impressions from Italy" by Charpentier, played at the close of the concert, had no need of a creative imagination to give it beauty of sound and color. It is one of the best wrought modern orchestral scores, and it was given a brilliant performance.

MORNING TRIBUNE: DECEMBER 16 1939

THE SYMPHONY CONCERT

If a movement were necessary for the rehabilitation of Schumann as a symphonic composer—and as such he has long been under something of a cloud — Mitropoulos should be entrusted with the task. With Schumann's music, as with that of all other composers, Mitropoulos works his customary magic, and the traditional turgidities and supposed weaknesses of orchestration dissolve. Witness the Rhenish symphony of last season, and the two Schumann offerings of last night.

Our orchestra collectively has as lovely a tone as any orchestra in the country, and at no time has this particular virtue been more apparent than in the overture to Schumann's Overture, Scherzo and Finale, given its local premiere last night. Perhaps the secret of

this lovely tone is in part that Mitropoulos makes all the inner voices sing—moulds them individually into a plastic whole that is at once firm in texture and fluid in detail.

Equally striking was the exquisite tact in the matter of dynamics. There was no over-playing. The easy, unforced Scherzo was impressive in an added degree because ite tact in the matter of dynamics ly, the Finale crowned the whole, vigorous both in tone and material, and as such was much more final than last movements often are. It was a beautiful performance. The stamp of perfection was on it.

The playing of Schumann's

fourth symphony, the D minor, was equally remarkable. Here, likewise, in the first movement especially, was noticeable the lyricism of the inner voices. The entire symphony was infused with poetry, and yet it was no conventionally romantic interpretation. Mitropoulos' approach mingled delicacy with fire: it was masculine, and, where necessary, brilliant. Many striking details might well be mentioned; the impressive introduction to the first movement; the peculiarity haunting tone of the oboe doubled with the cello in the opening theme of the Romanze; the cleanly timed accentuation of the Scherzo. All these contributed to make the symphony surprisingly fresh, revealing it to be a great work, and one with no dull measures.

After the intermission, Nikolai Graudan, new to the orchestra this year in the capacity of first cellist, secured a hearty welcome for himself with a brilliant performance of Tschaikowsky's Rococo Variations. Mr. Graudan, in addition to a brilliant command over the technical possibilities of his instrument, possesses a sweet, unforced tone which, whatever the demands made upon it, remains free from any coarseness or scraping. As a result these virtuoso variations were so cleanly articulated as to suggest an almost violinistic flexibility. The harmonics were clean and true, and the lyric passages simple and direct. It was an eminently musical performance.

Mention should also be given Waldemar Linder's beautiful handling of horn solo in the introduction. Mr. Graudan scored a deserved success in his initial appearance here and was recalled for many bows.

Charpentier's "Impressions of Italy" suite closed the evening an excellent concert in a season in which all the concerts have been of unusual interest.

JACK CONKLIN.

MORNING TRIBUNE: DECEMBER 23 1939

The Symphony Concert

Last night's symphony program rovided fare for every musical taste-classic, pseudo-classic and the purely virtuoso, topped off with the surefire introduction to the third act of the "Meistersinger," with some of the finest playing of modern music we have heard around here tucked in the middle. This heterogeneous program did not add up to any final impression of completeness, but it offered a series of amazingly fine separate numbers, several of which represented some of the finest playing of the season.

To begin with there was the Prokofieff "Classical Symphony." Technically it was brilliant. Never have the string sections played with greater neatness, precision, and snap. The woodwinds, especially prominent in the second and last movements, outdid themselves. They were responsible for much of the lovely color of the orchestration. Even more remarkable was the balance of the whole. This symphony might be described as highly colored Mozart, and as such, Mitropoulos applied the colors with remarkable subtlety. The second movement, particularly the central section, was a triumph both in sheer ingenious scoring, and in the conducting, through which this he plays Mozart he looks much like scoring was shown to its finest advantage.

Egon Petri, in this, his first local appearance, presented a Mozart gives the music under his fingers concerto not previously played here -the F major piano concerto, No. 19. The newer generation of Mozart players are accustoming us to a more virile Mozart, to a style with less use of the pedal and more bite. But Mr. Petri showed himself a persuasive exponent of the los and the Minneapolis Symphony older school-a delicately modeled orchestra in Northrop auditorium and refined style lacking perhaps last night. The pianist made his in sparkle but not without force. first appearance in the Mozart F Mr. Petri's pianism was invariably major concerto, and came out later delicate, and his tone beautifully for the Liszt Spanish Rhapsody, singing and legato. The orchestra arranged by Busoni for piano and at times tended to submerge the orchestra. merely accompanying figures in the piano part. For this concerto, which is one of the lightest and daintiest of all, it might have been well to have cut down the orchestra to the size for which Mozart originally wrote. It would have been an interesting experiment.

Mr. Petri's second offering was the Liszt "Spanish Rhapsody" as revised by Busoni. Here Mr. Petri showed himself a thorough master of the more flamboyant aspects of his art. This "Rhapsody" is scarcely a masterpiece, but it had its thrilling moments, thanks to Mr. Petri's glittering scale passages, his dynamic enunciation of the La Folia theme, and the marvelously rich and full accompaniment of the orchestra.

We have had all too little modern music on our programs here, which is the more to be regretted because Mitropoulos brings to them an intuition and an understanding which are all too rare among conductors. He never makes the mistake of trying to make them sound like the classics-of seizing on some near-conventional passage and playing it for what it is worth, regardless of its place in the whole.

In the three extracts from the "Lyric Suite" of Alban Berg last night we had not only a first local hearing of a work by a very important modern composer, but a performance which minimized the difficulties both for the orchestra and for the audience, and made it eminently sane and logical music. Perhaps most remarkable was the clarity of line and the integration of the whole. There was a plasticity here, free from the choppiness under which so many performances of modern works labor. The thrilling dissonances were built up to effects of unique vigor and power, as in the Allegro misterioso, and the lyricism of the Adagio appassionato, especially in the closing section, was irresistibly compelling. It was a great performance, and it is to be hoped that more works of this kind will be heard here.

JACK CONKLIN.

Symphony Gives Season's Most Polished Performance

By Frances Boardman

With such dramatically contrasted elements to deal with as Prokofieff and Mozart, Alban Berg and Liszt and Richard Wagner, the Minneapolis Symphony orchestra, with Dimitri Mitropoulos conducting, and Egon Petri as piano soloist, gave one of the season's most polished performances when it appeared Friday evening in Northrop auditorium.

For sheer virtuosity of both conducting and execution, two numbers must, I think, be declared a tie in first place, and for the most divergent of reasons, even as they represented the most

divergent of schools: The extracts from Alban Berg's Lyric suite, and the Liszt Spanish Rhapsody, orchestrated by Busoni.

It doesn't take long for great quantities of musical water to flow under bridges and over Alban Berg, not so many years ago, was looked upon as a wild-eyed Leftist of an incomprehensible and probably seditious sort; that, at least, was the view of the conservatives, who viewed his dallyings with the twelve-tone scale as darkly suspect.

Friday's performance of his music seemed beautiful, imaginative and altogether adapted to the evocation of mystic ideas and dimensions. And for this state of things unreserved credit must go to Mr. Mitropoulos' absolute control of the situation, and to the surpassingly beautiful performance of the string orchestra, for which it was written.

The Liszt opus had the enormous benefit of Egon Petri's piano playing in addition to a brilliant manipulation of the ensemble. The magnificent showmanship of Franz Liszt, always geared to his own phenomenal gifts as a performer, is displayed here in its most typical form, and when it is realized in so dazzling a manner as was disclosed on this occasion, the listener begins to wonder whether the purists have not over-reached themselves in declaring against this particular brand of music. Some of us can take more good theater, musical and otherwise, than we ordinarily get.

Egon Petri is exactly the type of performer to deal justly with this grand-scale piano-writing. The perhaps incomparable Liszt was happily conscious of his own Jovian skill, and loved to display it, just as artists of the Petri caliber must love to exercise their remarkable prowess.

The soloist's first appearance on the program was in the first performance here of the Mozart Piano Concerto No. 19, in F major, for which Busoni, Mr. Petri's teacher, provided cadenzas. It is a beautiful work, and was played Friday with a tonal clarity and a fluency of finger-technique that left listeners fairly gasping. It must also have left them wishing for a repetition of this music in a not too far distant future. For an encore the soloist played the Beethoven "Ecos-

Prokofieff's clever and charming "Classical Symphony" opened the program. It did not fail altogether of the ingenious effect planned by the composer, but much of it The seemed to me overplayed. content is not profound, and a ponderous treatment shows up the shallows too clearly. This hap pened especially in the second and third movements, while the finale came off with the requisite flourish. All of it was attractive, but it would have been more so under a lighter and more humorous

The concert closed with excerpts from "Die Meistersinger" which I did not hear.

STAR-JOURNAL

Saturday, December 23, 1939

MUSIC

Egon Petri Soloist at Eighth Symphony

By JOHN K. SHERMAN

Egon Petri is not one of the hotheads of the pianistic world. When a senior bookkeeper going over the day's accounts. Cool, self-possessed and objective in his approach, he a simple clarity that is conveyed effortlessly . . . without growls, hisses or tossing of mane, of which he has none.

Petri's contribution was an important part of a richly varied program offered by Dimitri Mitropou-

There was no effort to give undue charm or sparkle to the Mozart, and there was even a dry pedagogical quality here and there. Yet the pianist's playing throughout was clear as a bell, limpid in logic, with an intellectual grasp that gave the work an appeal of its own.

After this crisp and unaffected fozart, one wondered how the etri style could adapt itself to he lush dramatics of Listz, but oubts were dispelled by a tremenlous technique that strode through difficulty with amazing very lourish and ease. Whirlwind runs and scales, complex crosshand work and the thunder of climactic moments were negotiated by a man who seemed to have at least four hands. Petri was recalled many times and played encores by Beethoven and Listz.

The program opened with Prokofieff's delightful "Classical" symphony, which emulates Mozart in saucy manner-a streamlined, tabloid "Mozart" symphony garnished with modern touches. An ingenious work, full of sprightly ideas, I thought the interpretation took a bit too seriously and with tempos that were a shade slow.

Much preparation obviously went into the Alban Berg "Lyric Suite," of which three movements were played. This was the symphony audience's first hearing. I believe, of the Schoenberg 12-tone scale, whose main characteristic i complete absence of tonality . . . no "do." Curious and crafty music, with much feeling but all of it forced into the rather arid formula Berg has chosen. It was played with incomparable skill, and the second excerpt (with its sound of mice) running in the walls) had some of the uncanniest effects Northrop auditorium has heard.

A noble reading of the introducion to act 3, dance of the apprenices and procession (the mastersingers from "Die Meistersinger" closed the program. After what preceded it, this seemed to be fleshand-blood music, and potent stuff. Here again Mitropoulos and his men scored an undisputed triumph.

THE MINNEAPOLIS TIMES-TRIBUNE Saturday Evening December 23, 1939

in Europe.

Final Concert of Year Credit to Mitropoulos

By JOHAN S. EGILSRUD

At the last symphony concert of this calendar year, Dimitri technique and for having made us Mitropoulos gave the symphony acquainted with an idiom which audience a brilliant example of his versatility as a conductor and of his remarkable power of sustaining the interest throughout a pro- sic from Wagner's "Die Meistergram that required command of singer." such extremes in style as Mozart's classical piano concerto and Alban Berg's ultra modern, 12-tone scale composition "Lyric Suite." In this highly successful undertaking, he had the whole-hearted co-operation of the orchestra and of the great pianist Egon Petri.

Mr. Petri's performance of Mozart's "Piano Concerto No. 19 in F major," was among the purest most satisfying interpretations ever heard here. It moved on a plane of absolute music. It was objective and consistent, with a sense of existing only in time and tone-intensities. The emotional suggestions were merely by-products of this esthetic beauty, and they were never inflated beyond the purely esthetic implications. It was Mozart's style at its purest and best.

The contrast in spirit and quality between the concerto and the "Spanish Rhapsody" by Liszt-Busoni, played after the intermission, was striking. Mr. Petri passed from the exquisite purity of Mozart to the pretentious, pseudo-Spanish virtuoso-display of the Rhapsody with no apparent difficulty. In the Rhapsody we heard the pianist as a virtuoso-flashing all the thrilling pianistic effects which Liszt usually calls for, and doing them so well that the excited audience clapped until he played several

The most stimulating event of this season was Mr. Mitropoulos' reading of Alban Berg's "Lyrical Suite," composed according to Schonberg's famous 12-tone scale. After hearing Berg's celebrated "Wozzec" several years ago opera in Berlin, where it was already an established favorite, I expected that the suite would require more of an adjustment to new sounds than it did. The uniformity of the string timbre, and the lucidity of the performance made it possible to listen to the music with that open-minded innocence which is necessary in order to get the meaning of a music that has no conventional harmonies nor any recognizable cadences-but which certainly has an inner logic and a moving and impassioned beauty. We are

STAR-JOURNAL

Saturday, January 6, 1940

MUSIC

Nino Martini Sings With Symphony

By JOHN K. SHERMAN

Handsome Nino Martini of the dulcet voice was the drawing card at the extra concert of the Minneapoils Symphony orchestra, under Dimirtri Mitropoulos, in Northrop auditorium last night.

The major thrill of the even-

ing was the tender and passionate performance of Tschaikowsky's "Romeo and Juliet" overture. Mitropoulos gave the work large, symphonic handling, built up climaxes of great tension and turbulance, and in all ways made the tragic love story an enthralling narrative.

The orchestra played with rare co-ordination and snap, not only in Tschaikowsky but in the suave and sparkling "Invitation to the Dance" of Weber and the buoyant program-opener, the overture to Smetana's "Bartered Bride." A grand finale was the Mitropoulos arrangement of the Bach G minor fantasia and fugue.

grateful to Mr. Mitropoulos and the string section for having taken the trouble necessary to master the long ago has made music history

The concert closed with a loud and turbulent performance of mu-

MORNING TRIBUNE: JANUARY 6 1940

MUSIC

THE SYMPHONY CONCERT

An audience which made up in its enthusiasm for what it lacked in numbers greeted Nino Martini, popular tenor, in his appearance with the Minneapolis Symphony orchestra last night. Mr. Martini has built up a huge following for himself through his radio appearances, and his is a voice which is perhaps more adapted to that medium than to the concert stage. It is a voice that is excellently

handled, of a good range, and above all else, sweet. Every tone, particularly in the middle and upper registers, is distinguished by this sweetness of quality which makes him particularly successful in songs of a predominantly lyric or tender character. But with this there is an absence of volume which is at once noticeable in the concert hall.

There is also a want of force in his interpretations. Any thing of fire, of the dramatic or the passionate is subdued in the interest of a consistently smooth and fluent melodic line, which, if it was effective in the "Je crois entendre encore," from Bizet's "The Pearl Fishers," was cloying in the "La Boheme" aria, and merely out of place in Rachmaninoff's "Floods of Spring," in which last he had difficulty in competing with the or-

The same virtues and the same defects were apparent in the songs which Mr. Martini sang with piano to the able accompaniment of Miguel Sandoval. The "player" Granados—as transcribed by Schipa-was pleasant enough but scarcely Spanish either in feeling or in intensity, Mr. Martin scored great success, nonetheless, and responded with several encores, ranging from "La donna e mobile" to "O Sole Mio."

The orchestra opened the program with a lively version of the 'Bartered Bride" overture, taken at a great pace, though with an occasional unnecessary roughness in the strings. Though the playing of the orchestra as a whole was not up to its usual high level last night, with occasional lapses in ensemble and precision of attack, Mitropoulos led the orchestra through a lush and handsome performance of Tschaikowsky's "Romeo and Juliet," squeezing, as is his wont, the full emotional content from Tschaikowsky's scores.

Weber's __"Invitation to Dance," and the Bach "Fantasia and Fugue in G minor" as orchestrated by Mitropoulos, concluded the program.

JACK CONKLIN.

TIMES-TRIBUNE Ignuary 6, 1940

By JOHAN S. EGILSRUD

With the personable screen and radio tenor, Nino Martini, as guest artist, the symphony orchestra gave an extra concert last night at Northrop auditorium. It was a 'popular" concert in the best sense of the word. Except for the closing number—Bach's great "Fantasia and Fugue in G minor"-the orchestral selections were all from the well known, popular repertoire; and Mr. Martini's songs were mostly of the light, ingratiating kind that has made him a favorite with the large public.

The Bach "Fantasia and Fugue", as orchestrated by Mitropoulos, came as a thunderstorm after all the brightness and sweetness that preceded it. Although the cataclysmic furore with which Mr. Mitropoulos invests the "Fantasia" might not have been Bach's original intention with the composition, it certainly creates an emotional drama that shakes one's soul and strains, in the violent climaxes, beyond the limitations of human ears until it becomes almost painful to listen to. But the "Fugue" was played with stern logic and was left to build its own structural intensities. The brilliant perfomance was received with tremendous ap-

At the opening of the concert, Mr. Mitropoulos extracted the full flavor from Smetana's overture to 'The Battered Bride." Especially noteworthy were the first, clean-cut igurations of the strings, whirled along at top speed, yet with clarity and precision.

Except for parts of the middle section, where the music did not articulate as well as usual and the bad intonation of the flutes was disturbing, Tschaikowsky's overture-fantasia "Romeo and Juliet" was colorfully played. And charm and gaiety graced the performance of Weber's delightful "Invitation to the Dance."

Usually Nino Martini knows the limitations of his light, lyrical voice and does not attempt vocally taxing songs, but in the ill-chosen Rachmaninoff's "The Floods of Spring" he overlooked these limitations and came to grief, for it takes a powerful organ to soar above the excited brilliance of the accompaniment and give the required splendor to the song. His interpretation of "Rudolf's Narrative" from La Boheme and Mattei's "Non e Ver" was done, however, with taste and showed his voice at its best. Somewhat saccharine in Tosti's "L'Ultima Canzone," the singer was later braced in a group of Spanish songs by the crisp rhythmic vigor of the songs, and he gave them with real charm.

St. Paulite's Symphony Wins

Applause at Northrop Debut

By FRANCES BOARDMAN What must be the profound satisfaction of a composer who hears his first important work given by a major symphony orchestra fell tothe lot Friday evening of a yuong St. Paul mu-

sician, John Verrall, when his Symphony No. 1, in E, was pre-

sented in Northrop auditorium by the Minneapolis Symphony

Mr. Verrall, head of the departments of piano and composition

at Hamline university, was repeatedly summoned by a very large

audience toacknowledge its enthusiasm after the playing of his

work, several of the bows being taken jointly with Mr. Mitro-

poulos whose own pleasure in the occasion seemed eloquently

orchestra, with Dimitri Mitropoulos conducting.

manifested in the fine, sympathetic reading he gave to the

Perhaps a certain percentage of the public response would have

accrued, in any case, to local tal-

ent, but there is no doubt that this

symphony is deserving of respect as well as applause, and that it is

Mr. Verrall naturally speaks the

musical idiom of his time, but he

is equally conversant with the

idiom of antecedent times, and

combines their salient qualities in

a perfectly intelligible means of

musical expression. He makes it

seem unimportant that this or that

device should have been used at a

given place, since what he has to

say is interesting enough to com-

mand attention for itself. Perhaps

that is simply another way of de-

scribing a flow of ideas that de-

mands and gets expression of easy,

It becomes apparent, early in a

hearing of the opus, that its skele-

tal plan is carefully and firmly ar-

ticulated. The composer has mas-

tered orchestration sufficiently to

insure the strong musculature

upon which, finally, to apply lyric

His music moves freely, unaf-

fectedly, and always interestingly,

and if I were suddenly to dis-

cover that, instead of being a local

product, it had been written by

somebody from Alaska or Cam-

bodia. I should still be able to

cross my heart and say I wanted

to hear it again-and some more

times after that. In fact, it is hard

to believe that anything can stop

the forward march of this talent,

so obviously does it travel under

its own steam. The performance

Carl Goldmark's "Springtime"

overture, with its sweet, happy

'drei-viertel takt" measures, opened

the program, and the distinctive

glistening quality of the compos-

er's orchestration was not only pre-

served carefully, but displayed to

unusual advantage because the or-

chestra was at the top of its tonal

I don't know just how many

years it is since I had previously

heard the B-flat major symphony

of Ernest Chausson, but it was too

gifted pupil of Cesar Franck was

surely one of the choicest musical

fruits of that productive era of

French music. And it is French,

through and through, especially in

the subtle expertness of its tonal

coloration, and the sense it con-

veys of ideas only half-spoken, and

Without resort to theatrics, it

wields evocative powers of curious

poignance, and always it has

beauty. Mr. Mitropoulos, it seemed

to me, realized with high success

A first performance here of Ric-

cardo Castagnone's "Preludio giooso" will not, I hope, be a last Castagnone's

one. This is a bubbling, witty,

clever, brightly tuneful affair that

should find a useful mission these

days, when there is so much to di-

shows off the orchestra extremely

The program ended with the

familiar Polka and Fugue from Weinberger's "Schwanda der

rect the spirit downward, and it

period

yet of a strange clarity

its many possibilities.

Dudelsackfeifer".

of it was exceptionally fine.

"ORCHESTRA AT TOP"

flexible appropriateness.

charm and color.

ently of neighborly chauvinism.

COMBINES QUALITIES

SATURDAY, JANUARY 27, 1940.

THE MINNEAPOLIS TIMES-TRIBUNE Saturday Evening, January 20, 1940

Mitropoulos Tribute To James Davies Touching

It was a solemn and moving moment when, after the intermission at the symphony concert in Northrop auditorium last night, Dimitri Mitropoulos payed tribute to the memory of his friend the late James Davies, former music critic of The Tribune, by playing with deep pathos his friend's favorite melody—"The Last Spring" by Grieg. As the closing strains of the touching melody died away, there followed a moment of pro-

The transition to the Fifth Symphony by Sibelius, which closed the concert, was neither abrupt nor difficult, for the slow introduction of the great Finnish composer's work was searchingly contemplative with its strange ascending fourths over a continuous roll of tympany-as if pondering the mystery of life and death. That Mr. Mitropoulos had given much thought and attention to the difficult symphony was evident from the clarity with which he stated the complex yet peculiarly elemental music.

If one might, with a rather obvious analogy, compare the classical Haydn symphony that opened the concert, to an eighteenth century garden where an unobstructed view revealed formal flower-designs and geometrical patterns whose repetitions one could easily anticipate, one might also compare the Sibelius symphony to a constantly shifting landscape whose deep forests, tall mountains, open fields, and vast sea-scapes cannot be immediately perceived as a whole, and whose beauty is revealed, not by obvious recurrences of patterns, but by a gradual unfoldment of inwardly related details whose unity depends on a unity of mood rather than form. It was through his clear sense of the inner logic of mood in the Sibelius symphony that Mitropoulos excelled last night.

But he also succeeded brilliantly in exposing the formal pattern of Haydn's "Clock" symphony. Only in the Menuetto, in spite of all the variety of the conductor's art and the exquisite flute solo, did the constant repetition of a theme become tiresome-the rest, including the delicately imaginative "clock" effect of the Andante, was thrillingly alive and interesting.

Several of the eight variations from Reger's "Variations and Fugue on a Theme by Mozart," played before intermission, seemed to obscure rather than illuminate the Mozart theme because they were enveloped in a mist of thick nineteenth century orchestration. But the other variations, and especially the constructive Fugue, were highly expressive and in keeping with the spirit of the original. The variations were played with conviction and power. Both the conductor and the orchestra were vividly applauded throughout the concert.

THE SAINT PAUL PIONEER PRESS.

SATURDAY, JANUARY 20, 1940.

Symphony Pays Tribute To Memory of Dr. Davies

By Frances Boardman

In memory of Dr. James Davies, who died January 7 after serving nearly a quarter of a century as a devoted friend and reviewer of the Minneapolis Symphony orchestra, the organization added a special tribute to his memory when it appeared on Friday evening in Northrup auditorium, with Dimitri Mitropoulos conducting. It took the form of the Grieg work for strings, "The

Last Spring", for which Dr. Davies had a very special fondness, and which was beautifully played.

The performance, on this same program of Max Reger's superb variations on a theme by Mozart must be ranked with the finest things the orchestra has done under the guidance of Mr. Mitropoulos. His highly developed skill in the dialectics of music, plus an exceptional translucence of instrumental tone on the part of the musicians, resulted in just such a structure as one must suppose the composer to have had in mind.

Firm statement and re-statement of the charming theme from the first movement of the Mozart Amajor Sonata establish a clear base of action for the evolution of Reger's plan into an impressive monument to musical logic, musical sophistication and musical beauty. It was splendidly realized.

Opening the program was Haydn's D-major "Clock" symphony, and here, again, there was a fine display of tonal purity and resilience. There also was delicately precise articulation of the parts, and a general polish of performance. Some heavy-handedness in the opening Adagio, and again in the Minuet of the third movement, seemed to invest Haydn with a pompousness which the historians have never mentioned, and which has never been generally associated with his cheerful, kindly way of life; a little more simplicity of approach would have fitted better, perhaps, the character of the music. But there can be no dispute concerning the skill and smoothness with which the musicians discharged their responsi-

I heard only the first movement of the Sibelius Symphony No. 5, to which was allotted the postintermission period of the concert and cannot discuss its total effect. but most listeners, I imagine, would be inclined these days to accept with special homage whatever comes from the pen of gallant Finland's greatest composer.

MORNING TRIBUNE: JANUARY 20 1940

Mozart Opus Wins Plaudits for Symphony

The first half of the program given by the Minneapolis Symphony orchestra in Northrop Memorial hall last night was so perfect from any standpoint that the Fifth Sibelius symphony, placed on the second half, suffered in comparison. For the classical purity of "The Clock" symphony in D major by Haydn, with its rollicking, honest, clear-cut themes, and the Mozart-Reger Variations, opus 132, had transported us to regions far remote from the world of today.

Jan Sibellus, the pride of Finland, has become a force in the history of music. He has given us moments of superlative grandeur in his First and Second symphonies, but not so in the Fifth. During the first movement Sibelius shows a restless imagination, possessed with so many ideas that he becomes irritatingly incoherent. The reading of this movement was excellent at all times. The difficult opening passage for the horn and woodwinds was notable, and specially beautiful was the rhythm of the string sections. The scherzo was a delightful miniature in itself and the finale, with its colorful and massive outline, made nimpressive close to an ideal symphony program.

Reger's variations on a Mozart theme brought us to a realization of the genius of three men, Mozart, Reger, and Mitropoulos. Many men are composers, but Mozart is music. Reger was the greatest master of counterpoint since Bach and Mitropoulos is master of both counterpoint and music. He recreated this great work with rare and delicate effects. Mozart must be treated exquisitely, or it is not Mozartian, and this both Reger and Mitropoulos have done with utmost fidelity and refinement. They have made us alive to sheer beauty in the purest form of

Following intermission, Mr. Mitropoulos announced amd played Grieg's "The Last Spring;" in memory of Dr. James Daviess, a devoted friend of the orchesstra. Conceived and presented with such ethereal poignancy, it made one grateful that at least thhe emotion of beauty cannot be tasken away

-GRACE I DAVIES.

Saturday, January 20, 1940

STAR-JOURNAL

MUSIC

Dimitri Mitropoulos led us from eighteenth to twentieth century last night in three long strides.

Playing with rare polish and brilliance, the Minneapolis Symphony orchestra under his direction offered but three works-the Haydn 'Clock' symphony, Reger's variaions on a Mozart theme, and the Sibelius Fifth symphony.

The Hadyn performance was as clean and smooth as a hound's tooth. Transparent texture, light and incisive phrase, a prevailing atmosphere of brightness and clarity made the work a delight. It's outlines were as sharp and delicate as those of a cameo.

This crystalline quality was felt immediately at the start. The first movement galloped to headlong rhythms without a moment's forcing, and barely "touched ground" in its progress. To the pendulum motion of the andantethe "clock" movement-Mitropoulos brought a fastidious and starchy formality altogether fetching. The angular minuet, with its fluid flute tones (Mr. Opava's) and the rippling finale flowed along in the same engaging style.

The gap to late nineteenth century was neatly bridged by choice of the Reger variations on a Mozart theme (that of the familiar A major sonato) whose gradual progress from the simplicity of the stated motif to the rich complexities of the variations seemed a musical journey right through the intervening years.

Starting with a demure, unpretentious melody, Reger applies grease paint to it, turns it upside down, puts flowers in its hair and finally, in the eighth variation. transforms it into a veritable tone poem. The fugue is probably one of the most gorgeously rhapsodic fugues ever written. The whole work shows immense and unflagging craft, mastery of orchestral color and also an occasional tendency toward inflation.

* * * The Sibelius symphony crowned the evening. This gripping work by the greatest living symphonist impresses by its stark and brooding grandeur, its feeling of primeyal nature, its curious, broken language, its blend of the harsh and tender, its coarse shouts and rustling mur-

Mitropoulos gave it a rapt reading, though I felt he was not always en rapport with it, for he did not bring out certain points of emphass and escaped, at times, the sense and continuity of the work.

In memory of the late Dr. James Davies, Grieg's "To Spring" was given a beautiful performance.

quite capable of holding its own on sheer musical grounds, independ-STAR-JOURNAL

By JOHN K. SHERMAN

The First symphony of John Verrall is not only the best work he has done but also one of the finest pieces of music this part of the vorld has produced.

Presented for the first time by he Minneapolis Symphony orchesra under Dimitri Mitropoulos, it nade a marked and highly favorable impression on last night's

The young St. Paul composer has written a symphony packed with ideas, teeming with vitality, and put together with craft and economy. Its idiom is personal and dynamic from start to finish; its tank and bite and freshness are linked with rich instrumentation which uses an exceptionally brilliant palette.

The crack performance given it rought out its thought and flavor to the full. And Mitropoulos' sympathetic understanding of modern music of all kinds doubly emphasized that this work is today's symphony, not yesterday's-today's in its energy, its compression of much in small space, its angularity and its touches of dissonance and jazz

Four brief movements covered a wide emotional expression, and employed forms simple and complex. The breezy vigor of the first movement was followed by a lyric and exquisite andante, and the puckish humor of the third led to a finale whose complicated design was the framework of grandly eloquent climaxes. A fine sym-Watch Verrall-he is going places.

The program, all-orchestral, brought us another symph

in Chausson's B flat major, whose performance brought up its blood pressure considerably. Chausson was a kind of French Rachmaninoff, minus the Russian's oratory and blacker pessimism. But there is the same autumnal mood, particularly in the second movement, and the same lush scoring.

The interpretation had much poetry, and the perorations were nobly and thrillingly intoned.

Other offerings of the evening were of lesser moment, but all keenly enjoyable, A gladsome reading of Goldmark's "In Springtime" opened the program; Castagnone's fast and mischievous "Preudio Giocoso" made auditors grin nappily, and a rollicking version of Weinberger's "Schwanda" polka and fugue-the "Beer Barrel Polka" of the concerthall-sent 'em home whistling.

Saturday, January 27, 1940

John Verrall Opus Delights Audience

Presentation by Symphony at Northrop Auditorium Makes History in N. W.

By GRACE DAVIES

The symphony audience at Northrop Memorial hall last night found musical delight in a new work, such as it has not experienced in years; and with genuine acclamation acklowledged that a composer is born in Minneapolis. The occasion was the premiere performance of John Verrall's "First Symphony," presented by the Minneapolis Symphony orchestra, Mitropoulos conducting. The element of creative writing is everywhere so necessary for art to flourish that this was indeed a history-making event for the northwest. In addition were Goldmark's Overture "Springtime;" Symphony in B Flat Major, "Chausson; "Preludio Giocoso," Castagnone; and "Polka and Fugue" from "Schwanda, the Bagpiper," Weinberger; rounding out another ideal symphony program uncluttered by a prima donna, bows and encores.

Mr. Verrall, a pupil of Engelbert Roentgen, in cello and of Mr. Ferguson in piano and composition, studied at the Royal College of London in 1929; at the Minneapolis College of Music under Gabriel Zsigmondy (B. Mus., 1930); at Budapest, under Zoltan Kodaly, in 1931 (where he did much work in the Palestrina idiom); and took the degree of B. A. with a major in music at the University of Minnesota in 1934. Since that time, he has taught theory and piano at Hamline university.

NOT DESCRIPTIVE

Mr. Verrall is of the neo-classical school of composition. His music is not descriptive, but sufficient for itself, expressing depth of emotion, humor and joy, according to our own receptivity. There is great continuity in the work as a whole, for this young composer's greatest talent lies in construction. Phrases are modeled n relation to other phrases, rhythms to other rhythms, and so the work unfolds before us with greater effect than we find in many works of more eminent moderns.

The first movement is a revelry of rhythms, of which Verrall is a master craftsman. They are extravagant and daring, and yet they come out to us as the most natural thing in the world. The second movement is a simple song, yet unique in character. The Scherzo has clearly stated impish humor that is delightful; and the fourth, not as the other three movements, is a compound of vitality and in-

The orchestra surmounted the technical difficulties with all the contempt the composer seemed to have for them. Mitropoulos, with lorious gusto and enthusiasm, gavthe work such a magnificent hearing it was hard to know whom to applaud, Verrall, Mitropoulos, or the orchestra.

The Chausson Symphony, on the other hand, is the very essence of the romantic school of composition, differing from the foregoing in every respect. In the Verrall Symphony we are allowed to forget everything and be exalted by passing and vanishing sounds, whereas in the Chausson Symphony we are forced to remember, our emotions are caught unaware, and mind kindled by associations of joy and sorrow. The undercurrent in every movement is passion. Chausson loved through pity rather than joy and in expressing it his music is always elegant and refined in style.

The smaller numbers on the program are all musical masterpieces. The Goldmark Overture is a prime favorite. The Polka and Fugue from the opera "Schwanda" by Weinberger was given its first American hearing in Minneapolis, a few years ago. The "Preludio Giocoso," Castagnone was first presented to America by Mitropoulos in Boston, and last night here for the first time. Castagnone, in this Prelude, paints a picture of folkdancing instantaneously and gives the picture life.

MORNING TRIBUNE: JANUARY 27 1940

John Verral's 'First' Earns **InstantKudos**

The Symphony Orchestra

The performance last night by the Minneapolis Symphony orchestra of a major symphony composed by a local musician, John Verrall, marked one of the most significant musical events of the season. Its significance was twofold. It revealed, on the one hand, that we have among us a young composer having the maturity of mind, the technical culture, and the creative energy necessary to master the most difficult of all forms and capable of expressing through it meaning of decided im-

But, even more significant, it marked an epoch in the musical life of Minneapolis-the first official recognition by the symphony orchestra of the importance of the local composer as a contributor to our musical culture. For this sign of cultural maturity we must thank Dimitri Mitropoulos. Not only has he been a window to the world in bringing us modern music before it has become a favorite with grandmothers in the rest of the civilized world; he also has recognized that the composer represents the most creative element in a musical community.

The thing that impressed me most about Verrall's "First Symphony" was the remarkable firmness of its construction - In spite of much harmonic freedom and many deviations from strict diatonic harmony in the music, the dissonances were sensible, intelligent, and structurally sound. In no case were there any clumsy, inadvertent discords, nor any seeking for sensational effects.

Every movement had direction Of the four movements, the first two were the most convincing. Their purposeful directness inspired confidence and left a complete and vivid impression. The third movement is less successful harmonically. Fast moving, it has a tendency to return constantly to the bland main tonality as to an anchor. Although the fourth movement has a magnificent introduction of strident horns, and a fugual form that reaches a powerful climax over a long pedal point, it lacks some of the harmonic invention and control of the first two movements. The orchestration is very effective throughout. And, most surprising as the work of a young composer, the symphony was, on the whole, more objective than passionate, more intellectual than emotional. It was given a splendid reading, and was received

with great enthusiasm. The Goldmark overture Springtime," which opened the concert, was animated. It was played with freshness of feeling, emphasizing the spontaneous and almost kinetic joy of the music. It was followed by Chausson's B flat major symphony. Mr. Mitropoulos and the players lavished color and emotional intensity on the work. It opens with a serene, religious passage which is developed into tremenduous excitement. The whole symphony is emotionally vibrant, and, in the second move ment, somewhat spineless in its melancholy. But in spite of some sentimentality and some inflated emotionalism, it is a very moving work.

As closing numbers, the Preludio by Castagnone and the rousing "Polka and Fugue" from Weinberger's "Schwanda" were excellently performed.

JOHAN S. EGILSRUD.

THE MINNEAPOLIS MORNING TRIBU NE: FRIDAY FEBRUARY 2 1940

Pre-Tour Symphony Concert Hits Particularly Vibrant Note

Symphony Orchestra With Nathan Milstein

However much one might take the symphony concerts for granted as part of the cultural climate of the winter season, one is shocked into a vivid realization of what an important part the concerts play in one's life when, in mid-season, the orchestra leaves on a tour that keeps it away for a month. It was love of the orchestra-so natural at the moment of parting-which made last night's concert in Northop auditorium exceptionally vibrant and enjoyable.

The first part of the program was given over entirely to music of the genial and sincere composer, Antonin Dvorak. And it was a pleasure to hear this unaffected, warm, and natural music-a music far removed from the neurasthenic excitability and stress of much modern music. In his inimitable manner, Dimitri Mitropoulos plunged into the overture "Carnaval," giving it all the attention, compelling energy and the festive animation proper to an overture. And when the music changed into a softly intimate confession, the conductor did not hesitate to give full contrast of tempo and tone coloronly to return later to the broadly conceived close and let it march on in its own extroverted carnival spirit to a boisterous close.

Dvorak's violin concerto in A minor served as the vehicle for the young soloist, Nathan Milstein. Last time I heard Mr. Milstein, I thought his art was a rather precocious exhibition of technical perfection. But this time, perhaps inspired by the inherent emotional warmth of the Dvorak concerto, he had a far more moving and personal quality in his playing. Not the least of his subjective ardor was perhaps also inspired by the eloquent orchestral part as interpreted by Mr. Mitropoulos. It was, at times, as if a strange, intense rapport between the soloist and the conductor made the violin part and the orchestra fuse in an emotionally highly charged performance, in which the violinist's amazing technical skill and beauty of tone never was exhibited for its own sake but always served the musical intentions of the composer. The second movement, more objective than the first, scintillated with lightning passages, bouncing pizzicatos, and dramatic climaxes. All the way through, there was a fine balance between form and feeling. When finally the concerto came to a splendid close, the audience gave the violinist and the orchestra a real ovation with bravos and persistent clapping, until Mr. Milstein had to give as encore the Sixth Caprice by Paganini. His playing of this tricky piece was a feat, for he took it at a break-nec

After an appeal had been made by Mr. Loring Staples to the audience to pledge financial support to the orchestra, the program continued with Franck's "Prelude, Aria and Finale" in Gui's orchestration. It was given a moving interpretation. In the last movement the inner voices were perhaps a little too prominent. There was also a composition by a protege of Mr. Mitropoulos, Antonio Cece. The "Passacaglia" was a severe, rather heavy composition, which had a tendency to hammer too insistently on the somber theme. But in its very bald, somewhat dissonant quality lay also its power. As a closing number, Weinberger's "Variations and Fugue on Under the Spreading Chestnut Tree," had all the brio and dash that has made Weinberger's music popular every-

JOHAN S. EGILSRUD.

THE MINNEAPOLIS TIMES-TRIBUNE

Friday Evening, February 2, 1940

perhaps partly this rediscovery of milstein and His Violin Laptivate Audience

The "Carnival Overture" by Dvorak opened the symphony concert last night in Northrop Memorial auditorium, and led the way to the Dvorak "Violin Concerto" in the hands of Nathan Milstein, one of the greatest of the great violinists of the day. As far as the writer is concerned, he has no superior. The second half held three novelties that provided a great deal of food for reflection, "Prelude, Air and Finale," Frank-Gui; "Passacaglia," Antonio Cece; and Weinberger, represented with "Under the Spreading Chestnut Tree," Variations and Fuge.

Nathan Milstein seems to delight in presenting works that belong to the living world of music, leaving the threadbare concertos to the Twilight of the Fiddlers. The Goldmark Concerto was his first contribution in Minneapolis; and several Milsteins, there are few conductors and orchestras to meet the heavy demands this accompaniment places on them.

There is a mixture of brilliance and beauty in every movement of the concerto, and this violinist excels in both. He was stupendous and thrilling in the tempo he set for himself, especially in the last movement. He is like a flery steed, high mettled to an extraordinary degree, and yet his tone is as delicate and ingratiating as the imagination can conceive. Musicianship and poetry and brilliance make an irresistible combination, one possessed by Milstein The conductor and orchestra moved with the artist below the surface, and the results were absolutely satisfying. We knew that we had heard a great work. After a demonstration that lasted several minutes, the audience was rewarded with a Paganini Etude that left us dazzled and bewildered,

Gui, an Italian conductor of note, has taken the "Prelude Air and Finale" of Caesar Frank, and made of this long lost piano composition, a symphonic work that has an aristocratic fineness, delicacy and strength; one that makes a powerful appeal to musician and music lover alike. The prelude is distinguished by dignity and rich orchestration, while the air has the simplicity of a choral theme, moving with sublimity and assurance, while in the finale, the magnificent grows more beautiful and exhalted with each appearance, the air more ethereal. An impressive climax unites the themes and gradually the conclusion is in quiet contemplation.

The "Passacaglia," by Cece, like the former composition, was dedicated to Mitropoulos, and both heard in America for the first time. This Chacone of Cece must be understood to be appreciated. Once heard, the masterly counterpoint falls strangely on the untrained ear.

There was a spic and span neatness and clarity in the gay Fuge of Weinberger. This was achieved through a painstakingly developed spiccato bowing in the string sections. The variations were full of humor, pathos, and joy, as well as vivid pictures. When things became too quiet, the piano seemed to egg the boys on, and, in street parlance, the boys "went to town." May success attend them on their

GRACE DAVIES.



Russian Violinist Praised for Mastery

By FRANCES BOARDMAN

ning in Northrop auditorium by the certainly be rated among the finest Minneapolis Symphony orchestra, of its kind ever heard here. Dimitri Mitropoulos conducting, The program opened violinist.

designating this as the first local original spirit of it, too. presentation of the work. It is perhaps the most characteristically Vittorio Gui, the contemporary Slavic of all the composer's Italian composer, of Cesar Franck's achievements, as contrasted with "Prelude, Aria and Finale," originthe glowing Italianate warmth of ally written for piano, was another so much that he wrote. Both its important feature of the concert. thematic architecture and the su- The instrumentation is interesting, perimposed ornament and colora- although it does not detract from tion are strongly suggestive of cer- the essential character of the music tain Russian influences, most not- which has great beauty of line and ably, perhaps, that of Moussorgsky. dignity of feeling.

Milstein's art is of the electrifying sort, on the technical side. To impossible. Mastery, however, is is a tone of indescribable beauty, but it is never pushed at the ex- phony orchestra, pense of line or balance.

and this added considerably to the being scheduled for Friday, impression—I should judge it to March 1.

have been general-that the Mil-The concert given Thursday eve- stein performance altogether must

was brilliantly high-lighted by the another Dvorak opus, the "Carperformance, as assisting soloist, of neval" overture, in which the com-Nathan Milstein, young Russian poser packed all the gaiety, vigor, abandon and romance traditionally His formal contribution to the associated with folk-festivals in evening was the Dvorak Concerto the Central Europe of another day. in A minor, a program notation The performance matched the

A transcription for orchestra by

Completing the program were a Passacaglia by Antonio Cece, head watch his left hand on the finger- of a provincial Italian conservaboard is to marvel at what seems tory, whose compositions became ike the accomplishment of the known only recently to Mr. Mitropoulos, who regards them very so complete that there is never a highly; and Jaromir ("Schwanda") suggestion of strain or struggle. Weinberger's variations and Fugue Whatever the difficulties of the on the old English tune, "Under passage, it is played as though the the Spreading Chestnut Tree", a articulation of it were perfectly beguiling opus first introduced to natural and altogether logical. His America early this season by the New York Philharmonic - Sym-

The orchestra leaves Monday for As an encore he played the an extended concert tour, its next dazzling Paganini Caprice No. 5, appearance in Northrop auditorium elations this conductor made. Here

was the Brahms Second, tightly

knit, compact, in all its remark-

way. Phrases were crisply defined

yet fluid in the larger form of each

movement. Contrasts in shading

were sharply observed, as in the

second theme of the first movement

where a strain reminiscent of the

way to a ruggedly contrasting one

After this major effort and the

succeeding intermission, it was ex-

citing to be drawn into the Strauss

work by a vivid imagination intent

on displaying all the drama and

trated work. And after it, in well-

posed contrast, the formal perfec-

tion of Bach's chorale-prelude

Wagner, the German lyric dram-

cessor had been placid.

MUSIC

By JOHN K. SHERMAN

Nathan Milstein is still one of the violin-playing wonders of the age He plays a fiddle like a highly complicated machine turning out a highly complicated product, with a smooth, co-ordinated precision that is as much a joy to watch as to hear.

He was the bright spot on a symphony program that was too long and too overloaded with unfamiliar music. Four "first performances" out of a total of five numbers is too much, even when the music is compelling and vitalwhich wasn't altogether the case flast night.

Jet-haired, unruffled Milstein took the lead role in the Dvorak violin concerto, which had its first local performance last night. He played it with all the crisp discipline and authority which is characteristic of his art, summoning a round. clean tone and a technical wizardry that made a fair-to-middling concerto sound better, probably, than it ought to sound.

The Dvorak opus, at least its first two movements, is a thicket of nettles through which both orchestra and soloist threaded their way as if the trail were blazed. The finale showed Dyorak les worried by construction details, and its swaying triple rhythms were fetching. The Paganini caprice Milstein played as encore was a phenomenal exhibition of speedy violin sleight-of-hand.

Following intermission, and an appeal for contributions to the or chestra's guaranty fund by Loring M. Staples, Dimitri Mitropoulos and the orchestra dipped into the Gui arrangement of the Franck prelude, Aria and Finale-a work of exalted and religiously ecstatic character, full of writhing and weaving figuration. The last movement had some striking ef fects and curiously modern rhythms which found theme fragments tossed around in exhilarating

I liked the rich and sonorous instrumentation of this work, but the passacaglia of Antonio Cece seemed a solemn and monotonous affair, scholarly in its craft and design but overly drawn out and reaching a climax of callow heroics. The Respighi - like orchestration cloaked meager ideas in pompous array.

Weinberger's variations on "Un der the Spreading Chestnut Tree" was also an example of stretching an idea too far, a glaring instance of "made music." The fugue is vulgar as the "Schwanda" fugue, and built on a formula which is trite at second hearing.

Rich Musical Treasure Yielded by Week-end

Dimitri Mitropoulos Makes Local Bow Conducting Minneapolis Symphony Orchestra; Ohio State Symphony Gives Annual Concert

By GEORGE HAGE

WEEK-END that proved prodigal of good orchestral music had for its particular treasure the "discovery" of a great conductor. He is Dimitri Mitropoulos, dynamic Greek director of the Minneapolis Symphony Orchestra. By the time he had finished conducting

a splendid program on Saturday The Performance night at Memorial Hall, he had the night at Memorial Hall, he had the town's muscial gentry running off THE Brahms work was rightly the high point of the evening. cadenzas of acclaim in the lobby Spotted second on the program, it and turning critical cartwheels in found the audience alert to the revthe street. He was THAT good.

The echoes, both of music and applause, had scarcely died in the able unity, yet with all the little hall when Ohio State University's implications explored along the music department took over to present the annual winter concert by the OSU Symphony Orchestra with Joseph Tague, pianist, as soloist.

Saturday night's concert was an eagerly anticipated event. The Minneapolis Symphony is fondly composer's "Slumber Song" gives remembered by many local con-way to a ruggedly contrasting one cert-goers despite an absence of that became as urgent as its predefive years. A following won here by Eugene Ormandy with that organization was eager to see what his successor is like.

They had ample opportunity to find out in the best built symphony program we've had in two, poetry of the brilliantly orchesmaybe more, years.

The Program

THE Women's Music Club, which atist who has been given the attenpresented the orchestra, had tion of every symphonic conductor announced a list consisting of here this year, never got more Brahms' Second Symphony, in D genuinely stirring treatment than Major; Goldmark's Overture, "In at the hands of this Greek. Springtime;" Richard Strauss's At the program's completion, an tone poem, "Death and Transfig- ever-insistent audience was reward-Springtime;" uration, and "Napoli," from Char-ed with Grieg's arrangement for pentier's suite, "Impressions of strings of his own "Last Spring," Italy." At the last moment, Man- exquisitely done. ager Arthur J. Gaines announced After all these panegyrics, the that instead of the latter number, only thing I'm wondering, in comthe orchestra would play Reger's mon with some 3000 others, is: arrangement for strings alone of "Ladies, are you bringing Mr. the Bach chorale, "Oh Man, Thy Mitropoulos and his men back next Grievous Sins Bemoan," and the prelude to Act III and excerpts rom Wagner's "Die Meistersinger."

It was a happy substitution, providing an additional number to the program and greater opportunity to hear the conductor in a wide variety of styles. Furthermore, it could not help but please the Wagner-lovers who form a not-inconsiderable bloc of every

The orchestra is a more inspiring (and inspired) band than when I heard it last-granting that that was during its season of guest conductors midway between the Ormandy and Mitropoulos regimes. It is capable of richer sonorities and finer gradations of tonal coloring, and in all departments, more vital in response to its conductor's conception of the work at

The Conductor

AS for that conductor, a varied program failed to find him lacking in any of the qualities that make a great director and showed him a supreme master of many of them. His tempos never faltered. His phrasing was impeccable. Above all, one sensed in him an inner compulsion to penetrate every detail of the music and disclose it for all to share with him.

There's nothing ordinary, either, in the gentleman's appearance and manner of conducting. With his back to the audience, his bald head, rimmed by a band of darkish hair, gleams under the lights. He conducts without either score or baton and his gestures are extreme without seeming theatrical. When he wants a pianissimo, for example, he reaches up, up as if indicating a six-footer's height. and his motions for a sforzando beat are those of a man operating a railroad handcar. Frequently he seems possessed with such a desire to tear tone out of the instruments that the slight body in the ong tails vibrates like a mechan-

Dimitri Mitropoulos Makes Stirring Debut

Minneapolis Symphony Orchestra Gives Exciting Saturday Evening Concert: O. S. U. Symphony Has Annual Hearing Sunday Afternoon.

MINNEAPOLIS ORCHESTRA PROGRAM

Intermission Tone Poem, "Death and Transfiguration"....Strauss
Aria, after the Bach Organ Chorale Prelude—
"O Mench, bewein' dein Suende Gross"

Bach-Reger (String orchestra) Prelude, Dance of the Apprentices, Entrance of the Mastersingers Finale from Act 3 of "Die Meistersinger". Wagner

By Samuel T. Wilson

THERE can be little question but that the most exciting orchestral concert heard in Columbus during the past five years was that given by the Minneapolis Symphony orchestra in Memorial hall on Saturday evening for the Women's Music club. The concert was set apart from others

of this specified period by virtue . of the superb performance of the vited comparison with many orchestra under the brilliant leadership of Dimitri Mitropoulos who was making his debut here.

Columbus long has accounted the Minneapolis orchestra one of the most distinguished among the bodies of instrumentalists that pay it regular visits. During the four seasons that have intervened since the orchestra last played in Memorial hall it has lost none of the technical proficiency, ensemble musicianship, tonal balance and luster, spirited and flex-ible responsiveness to direction Grieg's for which it always has been admired. There was reason even to feel on Saturday evening that gains have been made in every aspect of its work.

Much was expected of the orchestra. It gave no cause for any feeling of disappointment to make itself manifest. Much was expected, too, of Mr. Mitropoulos. In his case it was discovered that glowing advance report had not raised expectation high enough. Granting the excellence of his orchestra and the exceptional merit of its discharge of duty throughout the evening the electric quality of the concert stemmed directly from Mr. Mitropoulos himself.

IT IS essential to point out at once that Mr. Mitropoulos is no sign of wilful manipulation of music for mere theatrical effect, of having searched scores for details that may be exploited to achieve startling, different readings. Rather his effort, at every turn, is to achieve only the clearest possible exposition and expression of any given composer's own thought and intention as it has been set down by the composer himself. The individuality of his work rests principally in the dynamic and enkindling intensity of char-acteristic feeling with which he invests each piece of music he presents.

And the visual impression he He comes on the stage with a swift, easy stride, mounts the podium, makes quick but not brusque acknowledgment of applause, faces his men and without aid of score or baton launches into the work in hand. He is a lithe and ceaselessly active figure on the conductor's stand; hands, arms, head, torso, legs all flash signals to the orchestra. Each move of his body is significant, is productive of significant result. There is no posturing for its own sake. Watching him from the auditorium is rather like seeing a graphic chart drawn of the progress and development of the musical ideas of whatever score is being played.

If Mr. Mitropoulos had elected to be introduced to us in a program of novelties or relatively unfamiliar works it might have been expedient to reserve final judgment of his gifts as a conductor. His program, however, was entirely standard, no item on it but was thoroughly well known to his audience, performance of each in-

OI EAAHNE Z ΤΗΣ ΑΜΕΡΙΚΗΣ

EAEYOEPON BHMA

ΣΑΒΒΑΤΟΝ, 2 Μαρτίου 1940

== TO OPPANOTPOPEION THZ «FKANA» ===

Κατ' είδησεις έκ Σικάγου, άφίκετο έκεὶ τό πρώτον δεκαήμερον τοῦ Φεβρουαρίου ὁ μαέστρος κ. Δ. Μητρόπουλος συνοδευόμενος παρά τῶν μουσικὸν τῆς συμφωνικῆς ὁρχηστρας Μιννεαπάλεως καὶ εἰς τὸ θέατρον τῶν 3.000 θέοσων «Οrchestra Hall» Εδωσε συναυλίαν, αὶ εἰσπράξεις τῆς ὁποίας διετέθησαν εἰς ἐνίσχυαιν τοῦ ὀρφανοτροφείου τῆς ἐλληνοσμερικανικῆς ὀργανώσεως «Γκάπα». Οι μουσικοκριτικοὶ τῶν μεγάλων ἀμερικανικῶν ἐφημερίδων «Αmerican Tribune» καὶ «Dally News» ἔπλεξαν τὸ ἐγκώμιον τοῦ μεγάλου καὶ διεθνοῦς φήμης "Ελληνος μαἐστρου. Οὐτω ὁ κριτικὸς τοῦ «Ήμερησίου Βηματος» τοῦ Σικάγου γράφει: «Η ἐμφάνισις διά δευτέραν φοράν στὸ Σικάγον τῆς ὁρχηστρας τῆς Μιννεαπόλεως μὲ ἐπὶ κεφαλῆς τὸν κ. Μητρόπουλον διακτιολογείται πληρέστατα διότι ὁ κ. Μητρόπουλος κατέκτησε τὸ κοινόν τοῦ Σικάγου μὲ τάς ἐκτελέσεις τῆς περυσινης συναυλίας του καὶ ἐφέτος ἡ 3η συμφωνία τοῦ Ραχμανίνωφ - τῆς ὁποιας τὰ θέματα πηγάζουν ἀπό αἰσθηματικήν καὶ ἐκφραστικήν δύναμιν—απεδθθη μὲ δλην της τὴν μεγαλοπφέπειαν». Τὸ προγραμμα ἀπηρτίζετο ἀπο τὰ ἐξῆς ἔργα: Μπετόβεν «Λεονώρα ἀριθμός 2», Ραχμανίνωφ 3η Συμφωνία Ντουκάς «Ια Ρετί, Βάγνερ « Αρχιτραγωγοί) τῆς συναυλίας τὸ κοινόν ὅρθιον ἐχειροκρότει καὶ ἐζητωκραύγαζε τὸν μαέστρον ὁ ὁποίος ἡτογικασή νὰ παρουσιασθῆ δεκάκις πρό αὐτοῦ.
Τὸ ὁρφανοτροφείον τῆς «Γκάπα» θ' ἀνεγερθή εἰς κατάλληλον θέσιν εἰς τὰ περιχωρα τοῦ Σικάγου διὰ τὴν πεσωπάλισήν καὶ ἐκκαρίδικην δυά περιχωρα τοῦ Σικάγου διὰ τὴν πεσωπάλισήν καὶ ἐκκαρίδικην δυά περιχωρα τοῦ Σικάγου διὰ τὴν πεσωπάλισήν καὶ ἐκπρίδικην δυά του και ἐφτορθή εἰς κατάλληλον θέσιν εἰς τὰ περιχωρα τοῦ Σικάγου διὰ τὴν πεσωπάλισήν καὶ ἐκφεραῖίδισην 500

Τό όρφανοτροφείον τῆς «Γκάπα» θ΄ άνεγερθῆ εἰς κατάλληλον θέστε τά περιχωρα τοῦ Σεκάγου διὰ τὴν περιουλλογὴν καὶ ἐκπαίδευσιν 500 όρφανῶν ἐλληνικῆς καταγωγῆς τῆς 'Αμερικῆς. 'Ήδη κατηρτίσθη ἐπιτροπη ὑπο τὴν ἐπίτιμον προεδρίαν τοῦ ἐπιτροπη ὑπο τὴν ἐπίτιμον προεδρίαν τοῦ ὑπάτου τῆς «Γκάπα» ἰατροῦ κ. Γ. Γάβαρη καὶ ἡρχισε τὴν ουλλογὴν ἐράνων. 'Υπολογιζεται ότι αὶ δαπαναι τῆς ἀνεγέροεως καὶ όργανώσεως τοῦ ὀρφανόσεροφείαν θ' ἀνέλθουν εἰς 100.000 δολλάρια.

Κατά τὴν διάρκειαν τῆς διαμονῆς του εἰς ἐικάγον ὁ κ. Μητιρυπουλος ἀνε-

γάνωσεως του ορφανοτροφέρου συν γάλθουν είς 100.000 δολλάρια.

Κατά την διάρκειαν τῆς διαμονῆς του είς Σικάγον ὁ κ. Μητροπουλος άνει κηρύχθη παρά τῆς «Γκάπα» ἐπίτιμον μελος καί ή ἀπονομή τοῦ τίτλου ἐγέ- νετο ἐν μέσα πολλών 'Αμερικανών καὶ 'Ελλήνων είς τὸ «Congress Hotel». Μετά την τελετην ἐγένετο δεξίωσις καὶ ἐν τῷ μέσα βαθυτάτης συγκινή- σεως καὶ γενικῆς ἐλληνικῆς ὑπερηφα- νείας ὁ κ. Γάβαρης είπε τὰ ἐξῆς: «Ή Μεγάλη Στοά τῆς «Γκάπα» ἐκλέ- ξασα τον κ. Μητρόπουλον ως ἐπιτιμον μέλος τῆς 'Οργανώσεως, ηχθη είς τοῦτο ἔνεκεν τῶν λοιμπρών ἐπιτυχιών του είς τὸν διεθνή δρίζοντα τῆς παγ- κοσμίου μουσικῆς. Κατά τὴν σημερι- νήν ἐποχήν τῆς ἐλληνοαμερικανικῆς σταδιοδρομίας, ὁ κ. Μητρόπουλος κα- τέχει ὅλως ἐξέχουσαν θεσιν, ὡς ὁ κατ' ἐξοχήν "Ελλην ὅστις ἐμπνέει τὸν λαόν μας καὶ τιμᾶ τὸ ἐλληνομε τόν λαόν μας καὶ τιμᾶ τὸ ἐλληνοκοίν ὄνομα ἐν ταίς 'Ηνωμέναις Πολιτείαις τόσον, ὅσον οὐδείς ἀλλος Ελληνοτίνε τόσον, ὅσον οὐδείς ἀλλος Ελληνοτίνε το κινημένος, ἐξέφροσε τὰς ζωπροτέρας εὐχαριστίας του καὶ ἔδήλωσεν ὅτι εἶ- νε πάντοτε ὑπερήφανος διά τὸν ἐλλη- νισμόν τῆς 'Αμερικῆς, Καί ῆδη ὁ μα- ἐστρος ἐτοιμάζεται διά τὰς 14 συναυ- λίας μὲ τὴν φιλαρμονικήν ὁρχήστραν τῆς Νέας 'Υόρνης τὰς ὁποιας θὰ δι- ευθύνη τὸν Δεκεμβρίον καί ποῦ θὰ ἀποτεκλέσουν κατά τοὺς μευσικούς κὐ- κλους τῆς 'Αμερικῆς, τὸ μεγαλείτερον καλλιτεχνικόν γεγονός τῆς μεγαλου- πόλεως.

others given under many conductors. It is possible, therefore, to say with reasonable finality that Mr. Mitropoulos is one of the really great conductors of the day. HE started the concert off by

achieving something of a miracle in taking the almost threadbare Goldmark overture and restoring it to its rightful estate as music of inherent vitality, charm and melodic freshness. A like service was done Grieg's "Last Spring" which was played as an encore by the splendid string choir of the orchestra. The Brahms was magnificently

presented in a performance notable for its absolute integration and singing emotional drive. This was than we usually hear but it was none the less lyrically poetic for the tension injected into it. The Strauss tone poem, too, was superlatively well played.

It had been announced the program was to have as its final number the "Napoli" section from Charpentier's "Impressions of The Reger score and "Meistersinger" excerpts were welcome, last minute substitu-tions. The chorale prelude, in Reger's beautiful transcription, was at once first rate Bach and lar sense of the term. Musical strings. The Prelude to the third act of Wagner's music drama was exalted order are evidenced in everything he does. He gives no sign of wilful manipulation. poulos. The "Dance of the Apprentices," the Entrance of the Masters and the Finale were given sumptuous tonal investiture and stirring statement by conductor

One may venture to say that on his next visit to Columbus Mr. Mitropoulos will be welcomed back by the audience of capacity proportions whatever the weather.

'Απόσπασμα

Boadun

2-3-940 Χρονολογία Ο Μητρόπουλος είς τὸ Σικάγον

ήμιλλώντο εἰς ἐκδηλώσεις ἐν-θουσιασμοῦ.

Θὰ ἐχρειάζοντο πολλαὶ στῆ-λαι διὰ νὰ μεταφέρωμεν ἐνταῦ-ἐα τὰς κριτικὰς αὶ ὁποῖαι ἀ-φιερώθησαν εἰς τὴν συναυλίαν ἐκείνην, ἀρκούμεθα δὲ ἐνταῦθα μόνον νὰ μεταφράσωμεν τὰ κυ-ριώτερα σημεῖα τοῦ ἄρθρου τοῦ μουσικοῦ κριτικοῦ τῶν «Ἡμε-ρησίων Νέων» κ. Εὐγενίου Στίνσον:

λι έφημερίδες τοῦ Σικάγου δημοσιεύουν ένθουσιώδη ἄρθρα τῶν μουσικῶν κριτικῶν των διὰ τὴν συναυλίαν τῆς συμφωνικῆς ὀρχήστρας τῆς Μιννεαπολιως, ἡ ὁποία ἐδόθη ὑπὸ τὴν διεύθυνσιν τοῦ μεγάλου "Ελληνος μαέστρου Δημ. Μητροπούλου εἰς τὴν τεραστίαν σ'θουσαν τοῦ 'Ορκεστρα Χώλλ, τὴν 7ην Φεδρουαρίου. 'Η συναυλία ἐδόθη ὑπὲρ τοῦ ταμείου διὰ τὰ ὀρφανὰ τῆς 'Ελληνος μερικανικῆς Φιλανθρωπικῆς ὀργανώσεως, μεταξὲ δὲ τοῦ κοινοῦ τὸ ὁποίον συνωστίζετο εἰς τὴν αἴθουσαν τοῦ 'Όρκεστρα Χώλλ ὑπῆρχαν πολλὰ μέλη τῆς πολυπληθούς ἐλληνικῆς παροικίας τοῦ Ιικάγου, τὰ ὁποία εἰς τὸ τέλος ἐκάστης ἐκτελέσεως ἐκάλουν ἐπὶ σκηνῆς ἐπανεικὴς καινανίλίας. "Ο, τι ἐκλεκτότερον ἔχει νὰ ἐπιδείξη ἡ κοινωνία τοῦ Σικάγου παρίστατο κατὰ τὴν συναυλίαν ἐκείνην, ὡς δὲ τονίζουν τὰ ἀμερικανικὰ φύλλα, 'Αμερικανοί καὶ 'Ελληνες ἡμιλλῶντο εἰς ἐκδηλώσεις ἐνθουσιασμοῦ." Θὰ ἐχρειάζοντο πολλαὶ στῆς θρυμαιανός τοῦ ἐξεσπασεν εἰς θρυμαιανός εὐν ἐξεσπασενς ἐξενα ἐξενες ἐξεν ΑΙ έφημερίδες του Σικάγου | «Ἡ χθεσινή ήτο ή δευτέρα στρας αὐτῆς ὑπὸ τὸν Μητρό-πουλον. Ὁ ἀσυγκράτητος ένπουλού. Ο ασυγκρατήτος ενθουσιασμός που έξέαπασεν είς το τέλος τῆς συναυλίας ῆταν κάτι ἐξαιρετικὸν ἀληθινά, ἀλλὰ τὸ ὁποῖον ἀπολύτως ῆξιζεν ό καλλιτέχνης».

ΑΙ λοιπαὶ ἐφημερίδες γρά-φουν εἰς τὸν ἴδιον τόνον, ἀγ-γέλλουν δὲ ὅτι ὁ κ. Μητρόπου-λος προσκληθεὶς θὰ ἐμφανισθῆ τὴν προσεχῆ ἄνοιξιν εἰς τὴν Νέαν "Υόρκην ὅπου θὰ διευθυ-νη τὴν Συμφωνικὴν 'Ορχήστραν τῆς μητροπόλεως.

Renowned Minneapolis Group Appear Under Able Conductor

The most exciting thing in music that has happened in La Crosse for some time occurred at the Vocational and Adult school auditorium Monday evening when Dimitri Mitropoulos — and the Minneapolis Symphony orchestra -made their first appearance here

in 12 or 15 years.

It was the orchestra's initial performance on a three week's tour of the midwest and a most successful debut it was. The occasion was also Mr. Mitropoulos' first "official" appearance with the orchestra outside the Twin Cities, and there is little doubt in the minds of more than 1,400 persons who heard him last night that he is destined to become one of Amer-

ica's great conductors.

The orchestra, containing a number of Minneapolis' veteran musicians, performed admirably Monday evening, but it was upon Mr. Mitropoulos that the eyes of the audience were focused. From the time he took the rostrum to open the entertainment until the final applause had died out after he had been recalled to the stage ten times, his dynamic personal-ity was the center of attention.

Directs Without Baton Mr. Mitropoulos' baton-less style of directing is distinctly unorthodox for the ordinary audi-ence, but those who saw him last night could not visualize him utilizing any other method, for it is with his hands that he draws out the utmost capabilities of his orch-

Those hands are worth special mention. One must view them at close hand to appreciate them. In them there is not only character; there is a soul. For Mitropoulos they become more than tools; they with his facial expressions, are the force with which he entices the best from each section of the

The Tschaikowsky number for a good share of the audience was the most impressive of a well-bal-anced and beautifully carried out program. Few conductors can in-terpret Tchaikowsky as effective-ly as did Mitropoulos. It is a symphony that can easily either drag or be overplayed, but Mitropoulos, because of an excellent control, strikes a happy balance that makes his interpretation about as nearly perfect as one might hope to hear. It is pleasant to know that this interpretation has recently been recorded for posterity.

No one section of the orchestra itself stood out particularly. The violins were developed to a point of sensuousness. In the third movement of the Tschaikowsky symphony, the pizzicato part, they sparkled. The wood-winds stood the property will be provided the property of the provided out unusually well, while considerable opportunity was given for development of the bassoons, flutes, French horns and other pieces often obscured in a large

Two encores were given upon demand of an enthusiastic audience, "Finlandia," by Sibelius, and Grieg's "Last Spring." Following the tremendous ovation he received after the Tchaikowsky symphony, local members of the Amer-Hellenic Educational Progressive association presented Mitropoulos, their fellow country-

Likes Minneapolis Mr. Mitropoulos, commenting on his accepting an invitation to be guest conductor with the New York Philharmonic orchestra four weeks next season, said he did not expect to leave Minneapolis in the near future and voiced a liking for the Minneapolis, he told The it is fast becoming an outstanding

metropolis of the midwest. Several orchestra members who appeared last night played with the original organization when it was formed in 1903. They included Henry J. William, harpist; Car-lo Fischer, cellist; William Faet-kenheuer, tympanist, Al Rudd and Clarence Graves, violinists. Three former La Crosse men playing with the group are Carl Rudolph, per-cussionist, Harvey West, violinist, and Fred Ruhoff, viola and piano player, the son of Herman Ruhoff, a former member of the band who once lived here. The father played in the orchestra until his death

last year. The orchestra left this morning for Madison where it will appear in matinee and evening performances Tuesday.

The Capital Pieces Medican Mrs. Wednesday Afternoon, February 7,

The Minneapolis Symphony or-chestra, Dimitri Mitropoulos con-ducting in concerts Tuesday mati-nee and night at the Wisconsin Un-ion theater.

on theater.

Matinee
Overture—In Springtime, Goldmark
Symphony No. 2 in 4 Major, Brahms
Scherzo "The Sorcerer's Apprentice"
Dukas
Choral-Prelude "O Man, Thy
Grievous Sins Bemoan"
Polka and Fugue from "Schmanda,
the Bagpiper"
Night
Overture—Lenore No. 2
Beethoven
Debussy
The Nocturnes

Overture—Lenore No. 2 Debussy
The Nocturnes Debussy
"Napoli" from suite "Impressions
of Italy" Charpentier
Symphony in D Minor
Caesar Franck

Caesar Franck first appearances here Tuesday
as conductor of the Minneapolis Symphony orchestra, shared with his 90 musicians the acclaim of matinee and night audiences at the Wisconsin Union theater on the occasion of the organization's first Madison visit in nearly 15 years.

A packed auditorium greeted conductor and orchestra last night, while approximately 1,100 thrilled to the matinee performance of this notable event of the music season.

Music hungry Madisonians have been looking forward to the symphony's concerts with sustained interest and they gave strict, unswerving attention to the programs.

Mr. Mitropoulos, whose career has led him from his native Greece through Monte Carlo and Berlin to Boston and Minneapolis, is an energetic, forceful conductor, and the or-chestra played brilliantly under his direction. At times he became as ani-mated as a mechanical jigger on a string. Directing without the aid of score or baton, Mr. Mitropoulos is exceptionally detailed in his guidances

OTH MATINEE and night pro-B grams consisted largely of good music likely to appeal to intelligent concert-goers. Though most all of the works were familiar to a ma-jority, the men of Minnesota gave refreshing, vitalizing interpretations to the scores.

In the afternoon, the symphony played without the aid of a band shell, and sharp, reverberating echoes were noticeable throughout the auditorium. The theater's new shell was put to use

In opening the afternoon's program with Goldmark's overture, the orchestra gave to the whole concert a spring feeling, which was carried over in Weinberg's fugue and polka.

Making the most demands on the players and conductor was Brahm's "Symphony No. 2 in D Major." After a somewhat sluggish beginning, the first movement gained spirit with the entrance of the cellos in the songlike second section and continued at an amiable pace.

N THE PROGRESS of the second movement, the texture of the orchestration was not as clearly indicated as in the third and fourtn movements, though marked by good work on the part of the cellos.

Lovely tone quality from the woodwinds and admirable balance of instruments marked the third movement, the quality of attack and phrasing being buoyant throughout. Mr. Mitropoulos defined his instrumental sections with fine feeling, never letting any one lose its identity. Of necial note was the impassionated quality he achieved from his violins. The conductor drove the movement to an exciting finish that did not sacrifice tone quality to verve and that won an ovation from the audience.

NOWN TO BUT few music en-1 thusiasts 20 years ago, Franck's only symphony has moved upward in the affection of America Tribune, is a much more cultured until it is probably as well loved city than St. Paul, and he believes as any composition in orchestral Mr. Mitropoulos did well repertory. to put it at the end of his scheduled

program. After he had the viola safely started, his urgent right hand brought in the singing violins and he made his hand vibrate as though it were

itself doing the violin vibratto. The impelling first movement completed, next came the harp melody. Music has few themes the equal of that minor, and there was a hushed, almost reverential silence as the audience followed the theme as it passed about among the woodwinds and the English horns.

Mr. Mitropoulos was generous in his encores both at the matinee and night programs. Sibelius was represented in the encores as were Gliere and Bach.

The orchestra left here this morning for Chicago, and will continue on tour for the next four weeks, visiting about 20 cities in six states. Mr. Mitropoulos has been invited to be guest conductor with the New York Philharmonic orchestra for four weeks next season. For his artistic achievements, he was made a chevalier of the French Legion of Honor.

BIG BUILD-UP: After it had played 11 compositions, the Minneapolis Symphony orchestra moved into Cesar Franck's symphony in D minor Tuesday night, and your reviewer found the others were only a build-up for one of the finest symphonic performances this community has

The orchestra played two concerts, one in the afternoon and the other at night. For the former, the Wisconsin Union theater was almost filled; for the latter, it was jammed. Total attendance, then, was about 2,400.

And what the two audiences heard was a smoothly functioning group of performers under the dynamic leadership of Dimitri Mitropoulos, a Greek conductor who has what it takes to bring out what a composer puts into his music.

Most of the concert was program music-that is, definite drawing of pictures. But the orchestra reached its highest points outside that class, for the Franck symphony and the Brahms "Symphony No. 2," which was on the afternoon schedule, are pure music of the purest sort.

Dissecting the two programs, one returns inevitably to the conclusion that the high spot was the Franck work. And there were few low spots. Some of the music has been played so much lately in concert and on the air that it conceivably could be too familiar, but Mitropoulos gave so much of himself to "The Sorcerer's Apprentice," the "Schwanda" polka and fugue, and the two Debussy nocturnes—"Clouds" and "Festivals"—that they appeared again as something almost new.

As for the orchestra: it never got off balance, although the stage arrangement didn't do it any particular good at the matinee. (Use of a shell corrected that at night.) This department has heard more consistent violins, but never a finer viola section, and the English horn and cello soloists deserved individual recognition.

The audiences responded beautifully, bringing Mitropoulos back for many bows, two encores in the afternoon and three at night. And the conductor tricked it out of between-movement applause in the symphonies by the simple feat of keeping his hands raised during the pauses.

The conductor found the hall completely to his liking. Said he: Take it from me, the acoustics are perfect. The theater is in the class of the very best halls in which I have conducted. You need have no hesitancy in inviting any orchestra to play here. In many ways, it's better than Severance hall in Cleveland (considered one of the world's best). I can get better what the men are

CHICAGO DAILY NEWS, FEBRUARY 8,

Music Views

Mitropoulos

BY EUGENE STINSON:

A chestra, now in its 37th season, with pride, it is true, but was wholly played at Orchestra Hall Wednesday merited besides. evening. This was Dimitri Mitropevening. This was Dimitri Mitrop-oulos' second Chicago appearance MR. MITROPOULOS has been engaged to make guest appearas its conductor.

ture. After the intermission we heard Dukas' "La Peri" and the phony's 50th anniversary tour and introduction, dance, procession, chorale and finale to the third act of "Meistersinger." The Wagnerian music was magnificently played and remoon. was the high point of the evening's performance.

Mr. Mitropoulos had drastically curbed the quite hysterical style of conducting he revealed to us last spring. He furthermore conducted in a much bigger and imposing line than before and the splendid qualities of his musicianship have a far more fitting and effective setting.

He is a musician who listens to a score more horizontally than vertically; that is, his playing is not intended so much for clarity and an immaculate precision as for ebb and flow of movement and of epi-sode. In this style of performance he is an interesting workman no less than a brilliant one. His orchestra is very good and Minneapolis must be congratulated on its excellence. The playing is not always highly refined, but it is always communicative and when it ought be it is truly

Mr. Mitropoulos presents his ideas vividly; this year he did so with less excitement and more power than last. It is quite easy to believe in his sincerity and to enjoy the prospect of an expanding success that is founded upon his genuine musician-

Wednesday's concert was given for the benefit of the orphanage fund of the Greek-American Progressive Society. Mr. Mitropoulos, then, was heard not only by a crowded audience of common blood with his own, he was heard by one of the most loyal of the foreign sections of our population. The tremendous en-thusiasm with which he and his or-

THE Minneapolis Symphony Or-Ichestra were applauded was filled

ances with the New York Philhar-His program centered about a monic-Symphony next season. And very brilliant performance of Rach-when that orchestra plays its exmaninoff's strikingly written third change dates in the Chicago Symsymphony. This was preceded by a phony's subscription series next most enjoyable performance of Nov. 21 and 22, John Barbirolli con-Beethoven's second "Leonore" over-ducting, Mr. Stock and his orchestra

for the first time last night. It proved satisfactory alike to conductor and audience. In fact, Mr. Mitropoulos compared the acoustics of the theater favorably with Severance hall, in Cleveland, one of the best concert auditoriums in the United States. In conving the afternoon's tree of the concert and the content of the content of the concert and the content of the content of the concert and the content of the content of

THURSDAY, FEBRUARY 8, 1940.

Tone Colorings Mark Concert by Mitropoulos

BY EDWARD BARRY.

Dimitri Mitropoulos, the much pubicized Greek conductor, brought his Minneapolis Symphony orchestra into Orchestra hall last night for a benefit concert sponsored by Chicago's Greek-Americans. The program offered two seldom heard works-the Rachmaninoff third symphony and Dukas' 'La Péri"—as well as such standard music as the second "Leonore" overture of Beethoven and excerpts from ne third act of Wagner's "Die Meis tersinger."

The performance as a whole was arresting by reason of the vividness of the orchestra's tone colorings, the striking contours of its phrases, and the restless arm and hand gestures and body motions of its conductor.

These tone colorings were of a splendor calculated to dazzle the most experienced listener. Good examples were the searching quality which the strings achieved in those big rueful themes of the Rachmaninoff, and the confidence and mobility which the brasses brought to the chorale melody in the Wagner. Phrases were crisp, urgent and pro-

vocative. Mr. Mitropoulos' style seemed less extreme than last year, and there is no doubt but that he allows the music to take a smoother course. Perhaps the gestures are natural, and it might wrench the Mitropoulos psyche as much to be compelled to conduct like Frederick Stock as it would to wrench the Stock psyche to

be asked to adopt the Mitropoulos

CHICAGO HERALD-AMERICAN FEBRUARY 8, - VV

BY HERMAN DEVRIES.

The Minneapolis Symphony Orchestra, now on its annual mid-Winter tour, paid us its yearly visit and chose Orchestra Hall as the locale for its concert last night under the management of Bertha Ott, and given for the benefit of the Orphanage Fund of the Greek American Progressive Association.

The name of Conductor Dimitri Mitropoulos is dear to the Hel-lenic-American heart, therefore he hall was sold out, and enthusiasm followed in the wake of everything the maestro offered The Minneapolis Symphony Or seven seasons occupied a preponderant place in musical America and under its present leader it seems to have grown in favor and in efficiency.

The fiery conductor, who spares neither his nerves, nor ours, is keyed up every second, and uses his sinuous hands and pianistic fingers to indicate every shade of nuance, so that even the lisener knows his intention, and the orchestra, subservient to his demands, produces tonal effects that are particularly Mitropoulos-

The Beethoven "Leonore, No. 2," Rachmaninoff's Third Symphony; Dukas' dance poem, "La Peri," and excerpts from Wagner's "Meistersinger" formed the program, and permitted us to discover how the orchestra can differentiate, and to judge the merit of every individual section.

The strings are more generously vibrant; the brass more melow, and the woodwinds less pipey than when we heard them last year. The men were grouped a great deal after the pattern of eastern orchestras—the cellos at the right of the director, the double-basses backing them up, with the brasses in the center-

back. This change of position seems felicitous, as it apparently beauti-fies the entire structure of that splendid instrument called the Minneapolis Symphony Orchestra.

CHICAGO JOURNAL OF COMMERCE

FEBRUARY 8, 1940

Minneapolis Symphony

ONE of the pleasanter angles of reviewing is now and then to be able to turn up thumbs that were down. A year ago Dimitri Mitropoulos brought the Minneapolis Symphony Orchestra to Chicago and left this department with the unhappy conviction that his conducting was painfully tense and his music often distorted, with a tendency to concentrate on detail at the expense of the whole. Last night Mr. Mitropoulos returned, this time to Orchestra Hall, and conducted thoroughly successful concert which was more relaxed, more spontaneous and infinitely more brilliant than its predecessor. The Minneapolis Symphony was in spectacular trim, with a basically beautiful tone both resilient and full of variety.

The evening's peak came with a quicksilver performance of Rach-maninoff's Third Symphony, that almost rhapsodic burst of lyricism so completely unlike the sonorous and climactic Second. The orchestra played it with glitter and with the ease of virtuosity. The Dukas dance poem, "La Peri," evoked a shimmering and transparent tone and what I heard of the "Meistersinger" experpts was effective Wagner. Only in the Beethoven, the "Leonore" No 2, was the line distorted for effect more Mitropoulos than Beethoven, and even here the orchestra had a cello-like tone worth hearing.

quence of his hands and body move-

ments. The performance revealed not only the excellent of the Min-

neapolis Orchestra but the com-

pelling power and aesthetic appreci-ation of the conductor.

Lenore Overture Opens Program

Lenore Overture, No. 2, from Beet-

hoven's opera, "Fidelio," a selection rich in emotional content. The

most colorful number, and the one

most enthusiastically received by the audience, was Rachmaninoff's

Symphony No. 3, in A Minor, a dis-

tinctly modern composition, rang-

ing in tone color from deep under-

currents of mystery and melancholy

The second half of the program

opened in a different mood with the dance poem, "La Peri," by

Paul Dukas, full of the haunting

search for immortality, building to

the tremendous climax of its re-

nunciation for fleeting beauty, and

ending on a note of wistful futility.

Wagner's Introduction to Act 3 f "Die Meistersinger," including

the "Dance of the Apprentices" and

the "Procession of the Mastersing-

ers" was the last number of the re-

markable program. The powerful

ning with the pensive mood of the

first movement, leading easily into

the majestic march of the second.

and ending on a high crescendo of

brass and percussion instruments.

displayed the skill and artistry of

advantage

endition.

Thy

orchestra and conductor to good

Gives Two Encores

For encores the orchestra offered

Greivous Sin," a dignified

impressive work, and "The

Bach's chorale prelude, "Oh Man.

Last Spring" by Greig, which gained an ethereal quality in their

Mitropoulos was delighted with

the Peristyle, which, he said, in-

duced a nostalgia for his native

Greece. So impressed was he that

at the afternoon concert for chil

dren he insisted on conducting the

orchestra himself instead of allow-

ng his concert master to do so.

The conductor served as a repe-

titeur at the Berlin State Opera

until 1925 and was conductor

of the Paris Symphony Orchestra

in 1932. He made his American debut in 1936 as conductor of the

Boston Symphony Orchestra and

is now in his third season as head

of the Minneapolis organization.

—E. C.

the composition, begin-

to a joyous and triumphant finale

The program opened with the

Museum Audience Pleased By Minneapolis Symphony

Dimitri Mitropoulos, Conducting Without Score Or Baton, Enthusiastically Received On First Time Here.

Appearing for the first time in Toledo, Dimitri Mitropoulos was enthusiastically received by concert goes last night when he conducted the Minneapolis Symphony Orchestra in the sixth event of the concert

series in the Peristyle of the Museum of Art. Of dignified and self-possessed mien, without score or baton, Mitro-poulos directed with unusual force and mastery, relying upon the elo-

NASHVILLE TENNESSEAN February 13, 1940

Minneapolis Symphony Gets Čritic's Praise

By ALVIN S. WIGGERS

The Minneapolis Symphony Orchestra, which was organized in 1903, gave the third concert of the Community Concerts season at War Memorial Monday night. The house was filled.

This superb organization gave several concerts here some years ago under its conductors, Emi and Henri Verbrugghen, but this was the first local appearance of its new conductor, Dimitri Mitropoulos, who hails from Athens.

His work must have been a sur prise to those who have not followed his meteoric rise in this country. He is tall, uses no score or baton, and really recreates the scores by his boundless energy and attention to the most minute de-

Beethoven's "Leonore" Overture No. 3 was played here last season Cincinnatians, and last night Mitropoulos gave No. 2, the oldest one of the four, and the one which was played at the first performance of "Fidelio" in 1805. This sensitive and virile conductor put life into even this old war-horse.

Cesar Franck's Symphony in D minor has colors not often suspected by lesser conductors, and the masterwork was played with a power and sweep that were won-derful.

Dukas' "The Sorceror Appren-tice" is often heard but not his dance poem, "La Peri." The use of many unusual percussion instruments, its difficulty, and the varied colors in this modern (1910) score made it very acceptable to those who like modern things better than the older classics.

The playing of Mitropoulos' gorgeous orchestration of Bach's monumental "Fantasia and Fugue in G Minor" brought the conductor an ovation from the audience, and he added three encores. One for strings only, which he did not announce, sounded like Handel,; the second, we think, was the "Sailor Dance" from Gliere's "The Red Poppy," and the third was "Valse Triste" by Sibelius. eday, Feb. 13/4

THE NASHVILLE BANNER Symphony Concert Marks High Point In Musical Events

By SYDNEY DALTON

The Nashville Community Concert Association reached one of its high spots in popular esteem last night, when the Minneapolis Symphony Orchestra, giving the third program in the season's events, appeared in War Memorial Audi-

It is seldom that a local audience is roused to such enthusiasm as was induced by this fine aggregation of players, under the leadership of its irresistible conductor, Dimitri Mitropoulos. In this day of prima donna conductors, when personality too often seems to pe of more importance than the music he interprets, this remarkable Greek is tops. But in this case, his picturesque conducting is by no means mere pose or self glorification at the expense of the

composer and the players.

Mitropoulos is the very embodiment of the music he interprets. His approach is so vivid and vital, so throbbingly alive, that the ninety musicians under him seem to be swept along in the torrent of his enthusiasm. That their tone is always vibrant and searching, that there is never a hint of raggedness or uncertainty about their playing seems quite natural, because every note they play appears to be drawn from their instruments by expressive hands of their eader.

But of course it is not as simple as that. They are a group of excellent musicians, thoroughly rouined, and deserving of high praise for their team work in responding to the demands put upon them. And he demands on this occasion were

Beethoven's "Leonore" Overture. No. 2; the Cesar Franck Sympony; "La Peri," Dance Poem, by Dukas, and Mitropoulos' orchestration of Bach's Fantasia and Fugue in G Minor, from the organ works, made up an exacting and unusually in-teresting list of offerings. They were all played with a high degree of effectiveness, with many a nuance and bit of shading that escapes the attention of a less inspirted conductor.

Some of them rose to rare eights. The Franck Symphony was one of these. This magnificent work, shot through with the religious fervor and musical genius of the great Belgian, was played in a manner that will not soon be forgotten by those who heard it. Its themes and their development were set forth in beauty of detail, and yet with such sweeping breadth that the audience was held breathless to the end.

Another unique experience was the Bach number. After a taste of modernism, in the Dukas ballet, here was an early eighteenth century composer proving himself to be as daringly modern as any of them. Probably there were some classicists in the audience who like their Bach in more sober trappings, and with less emotional appeal However that may be, translated into the idiom of the modern symphony orchestra, this Fantasia and Fugue was not only glorious music, as it always has been, but was a thrilling musical experience.

Long continued applause brought three encores, including a Bach Chorale, orchestrated by Reger, and the "Valse Triste," by the Finnish ST. LOUIS POST-DISPATCH

FEBRUARY 14. 1940 By THOMAS B. SHERMAN The Minneapolis Symphony Or-chestra, returning to St. Louis after an absence of about 10 years, gave concert in the Municipal Auditorium last night under the direction of its regular conductor, Dmitri Mitropolous. The concert was a part of the Civic Music League series, thus continuing the practice, which one hopes has become per-manent, of giving the local public an opportunity to hear a visiting band every season.

A large section of the public availed itself of this particular opportunity and was duly impressed by what there was to hear and to see as the conducting of Mr. Mi tropolous involved both the audiory and the visual perceptions.

Though it is difficult to judge an orchestra as an entity apart from its conductor the Minneapolis organization can certainly be described as wel balanced, disciplined and responsive to a high degree. The outstanding quality of the band was its muscular virility but it also had the defect of that quality in that it was frequently coarse in texture. The soloists were uniformly excellent and the flute player was particularly so. Substantial Program.

The program with which Mr. Mi ropolous chose to work his dynam c wonders was substantial well varied with no concessions to the theoretical taste of a popula audience. It began with Beethoven' Leonore Overture No. 2" which was played with a great show of dynamic contrasts and dramatic emphasis but was interesting chiefly because it demonstrated the vast superiority of the more familiar No. 3. It also allowed one to get a sort of preliminary estimate of the con-

In the "Pastoral Symphony" Beethoven, which followed, Mr. Mitropolous confirmed this initial impression by making it quite evident hat he knew what he wanted and had all the strength, will and control to get it.

What he wanted was seemingly one of those socalled "personal" interpretations that was disturbing only to persons who had the idea that "pastoral" was synonymous with leisure, tranquillity, sparious ness and rustic pleasantries. the first movement Mr. Mitropolous had already felt the approaching storm of the fourth, a feeling that was expressed in a variety of exaggerated dynamics. This together with his passion for emphasizing inner voices made the whole move ment and, for that matter, wphole symphony, personal to the point of eccentricity.

Tumultuous Peasants. "Village Festival" sprightly and rhythmic and was out of the scale only because the two preceding movements were so disturbed. As for the storm it was mild enough, that is to say it was only as tempestuous as the conductor could make it but the "thankful feelings" of the peasantry were so tumultuous that one might have imagined they had survived a Kansas cyclone instead of an ordinary Heiligenstadt thunder

nI the second part of the program Mr. Mitropolous offered a brilliant and multi-colored per-formance of "La Peri" by Dukas and closed the proceedings with his own arrangement of Bach's "Fantasia and Fugue' 'in G Minor. The heavens really opened in this last number. Aside from any question of appropriateness the orchestral balance was virtually annihilated by those numerous triple fortes.

Mr. Mitropolous conducted, in the modern fashion, without baton or WEDNESDAY, FEBRUARY 14, 1940 ST. LOUIS POST-DISPATCH

U. S. Is Musical Center Now, Conductor Thinks

Dimitri Mitropovlos Says More Musicians Are in Training Here Than in Any Other Land.

Dimitri Mitropoulos, conductor of the Minneapolis Symphony Orchestra, who made his first appearance in St. Louis at Municipal Auditorium last night, is a native of Greece. "But," he said yesterday with fine grandiloquence, "my true nationality is music. My orchestra is my family."

Athens is still home to him, however, and every summer he returns to visit his mother at the Grand Bretagne in Constitution Square, where sunlight is gold on the dry dusty pavement, and where small boys shine your shoes for two drachmas, about two "Greece," he said enthusiastically is a fine country.

Seen by a Post-Dispatch report er in the lobby of the Hotel Jefferson, the conductor was hungry When he could not find the group of local music enthusiasts whom he was to have luncheon, he walked into the coffe shop and sat down to eat by himself. No sooner had he ordered, however, than he was found by some of his party, who took him off in a taxicab to the Missouri Athletic Club.

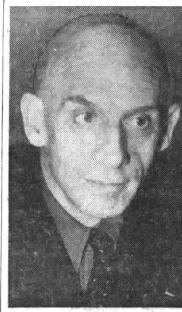
There, speaking rapidly, with pleasantly uncertain acecut, Mitropoulos sketched his musical career. After beginning his training in Athens he continued his studies in Berlin. In 1925 he returned to Greece to conduct the orchestra of the State Conservatory.

He then spent four years with the Monte Carlo Symphony Orchestra, and, after traveling extensively in Europe, he was called to conduct the Boston Symphony Orchestra in 1936. From Boston he went to Minneapolis. He has recently been invited to be guest conductor with the New York Philharmonic Orchestra for four weeks next winter.

A tall man, with mobile and quickly expressive features, Mitropoulos wore an overcoat with a heavy fur collar. In the buttonhole of his midnight blue suit coat was the red ribbon of the French Legion of Honor. He has also been decorated by the governments of Greece, Germany and Italy.

In answer to questions about the state of music in the United States, Mitropoulos replied seriously that America today was the El Dorado of musicians as it was once the El Dorado of the conquistadors. More and better musicians are now being trained here than in any other country in the world, he said.

Less seriously, he observed that swing music, like every other form of art, had its value. "It should not, however," he said, "be played on the same program with symphonic compositions."



DIMITRI MITROPOULOS

nashville "Vinces" 2-14-40

The Minneapolis Symphony Orchestra, under the baton of Dimitri Mitropoulos, was presented on Monday evening by the Nashville Community Concerts Association, as the third in its series of concerts for this season.

We have heard much of the conducting of Mr. Mitropoulos, who is a comparatively new figure in American music. In the few years that have elapsed since his American debut with the Boston Symphony Orchestra, he has established himself as one of the most able conductors in America.

The program opened with Beethoven's "Leonore" Overture No. 2. This great work, which has been unjustly overshadowed by the more popular No. 3, is one of four overtures which Beethoven wrote for "idelio;" but it served its purpose only for three opening performances of the opera. The longest of the four, it grows from much the same thematic material as the No. 3, rather more developed and heavily weighed in places. Mr. Mitropoulos would have done well to have given a more meticulous reading of the Beethoven score. The distorted tempo and over-dramatization did not serve to place him high as an interpreter of Beethoven.

The great D minor symphony by the Belgian composer, Cesar Franck, was given an interesting performance. The pianisimo possessed a sensitivity that withstood the strain of its fragility but in the forte passages there was a blurring of tone in order to gain effect. To the conductor's sense of sharpness of the melodic line and finesse in statement, were added the rich sonorities which he called forth.

"La Peri," the colorful ballet music of Paul Dukas, was given an exciting performance by Mr. Mitropoulos, who proved himself to be an able interpreter of the impressionistic mood.

The high point of the program was Mr. Mitropoulos arrangement of Bach's Fantasia and Fugue in G minor. He is to be commended for his arrangement of this great work which the orchestra played with exceptional brilliance and which he conducted clearly and masterfully. In spite of the school that wants its Bach so pure that to them a big orchestral transcription is sacrilege; we feel that if there is anything more grand than a big Bach fugue played by a full and splendid orchestra,

we don't know what it is. An enthusiastic audience recalled Mr. Mitropoulos for several

THE OHIO STATE JOURNAL, COLUMBUS, FEBRUARY 12 composer, Sibelius.

Excellent Impression Made By Mitropoulos in Concert

Columbus Hears Minneapolis Symphony **Under His Direction for First Time**

By VIRGINIA BRAUN KELLER

After a long absence, the Minneapolis Symphony Orchestra has returned to the fold, its shepherd being Dmitri Mitropoulos. The Women's Music Club, which used to bring this orchestra with a fair degree of regularity when it was led by Eugene Ormandy, put the stamp of approval on the new director Sat-+

urday night at Memorial Hall. In my opinion, Mr. Mitropoulos fulfilled the requirements of a successor of Ormandy. His Columbus debut was impressive for several reasons. He selected a program IS GIVEN FLOWERS that was interesting, although not daring or exceedingly original. He did achieve original readings of the orchestral scores. His musical feeling was revealed in most of the passages, there was richness of orchestral tone, and evidence of the artistic growth of the organization. All the instruments, strings, woodwinds, trumpets and trombones, horns and tympani and percussion instruments were in accord.

He is a fascinating director to watch, as he directs with hands, head and body, scorning the use of the commonplace baton. He seems to mould tone with his expressive hands, as a sculptor would form a piece of clay into some meaningful object. As an expression of esteem some Greek compatriots residing in Columbus presented Mr. Mitropoulos with an enormous basket of flowers. They were sent yesterday to St. Anthony's Hospital.

Minneapolis Symphony Pleases Large Audience at Peristyle

After an interval of four years, with its tender antiphonal passages It makes the sacrifices inevitable the Minneapolis Symphony orchestra returned to Toledo last night, renewed its acquaintance, delighted its audience, introduced its new the most interesting number of the most interesting number of the mortality to win a maid, and end-

its audience, introduced its new conductor.

Eugene Ormandy was still its maninoff. I hadn't heard it before, conductor when it played here in 1936. The concert last night was the first opportunity for most Toledoans to hear the new conductor, Dimitri Mitropoulos, who functions with a self-contained intensity almost artlessly devoid of showman-ship.

He uses his hands like a sculptor, as if molding the sounds to his liking before flinging them to the audience. Only the tumultuoous passages of Wagner pierced his self-possession.

The program, though it contained only four compositions, was a widely diversified one.

It opened with the Leonore Oveerture, No. 2, to Beethoven's "Fidelidio," in a more formal conformance of the Symphony No. 3 of Rachfour, the Agymphony No. 3 of Rachfour, the Symphony No. 3 of Rachfour, the Symphony No. 3 of Rachfour, the Symphony No. 3 of Rachfour, the Agymphony No. 3 of Rachfour, the Agymphony No. 3 of Rachfour, the Symphony No. 3 of Rachfour, the Agymphony No. 3 of Rachfour, the Symphony No. 3 of Rachfour, the Agymphony No. 3 of Rachfour, the Symphony No. 3 of Rachfour the Symphony No. 3 of Ra four; the Symphony No. 3 of Rach- ed by losing them both . . . a sort

Toledo Times, Fat. 10/40

ST. LOUIS STAR-TIMES

I.G. FEBRUARY 14, 1940.

BEETHOVEN GIVEN

AUSTERE READING

BY MITROPOULOS

But Minneapolis Orchestra Prac-

tically Stuns Hearers With

Bach Fugue.

BY REED HYNDS.

While the St. Louis Symphony Orchestra was playing in Daven-

port. Ia., last night, the Min-

neapolis Sym-

phony Orches-

tra was within

the familiar

Municipal Au-

ditorium, play-

ing under a conductor who

did not use a

Conduc-

tor Dimitri Mi-

tropoulos and

his comple-

score

baton.

ment,

thoughtful.

here

or a

brought

Civic Music League, were generous-

ly applauded by a large audience

The orchestra revealed style and

technical mastéry in every depart-

ment, and the conductor was

The military bearing of the tall

igure, and the saturnine aspect of

his head and face, immediately gave a certain austerity to the proceed-

ings, and his deliberate, caressing

style of conducting did nothing to relieve it. Under his hands, which

avoided any hint of a stiff beat,

Beethoven came forth in classic purity and poetic clarity, but with-

He played the No. 2 Overture to

"Lenore" and the "Pastoral" Symphony during the first half of the

program, investing both with pre-

cision of balance and tonal nuance.

This was especially successful in

the gentler parts of the "Pastoral,"

which glowed with bucolic feeling

even when a quail (oboe) missed

a note. The village festival, how-

ever, was not very rowdy, and the

The tranquil feeling in the air

continued after intermission, when

Mitropoulos turned to the dance

"La Peri," by Dukas.

subtly organized score, which conveys the atmosphere of a fantastic

egend in a shifting tissue of or-

chestral color, was followed by a blast of sound and a release of en-

Bach's Fantasia and Fugue in G

shrill, piercing reality to

much as the Polka and Fugue from

Apologists for this style of tran-

scription will tell about the high-pitched and florid trumpet parts in

vogue in Bach's day, and say that

he would have been the first to use

the full resources of the modern orchestra. Its chief effectiveness

last night was to bring a decorous

concert to a high level of physical

practically stunned-by Bach, of all

men. And the conductor, who had

moved within a tiny orbit, gyrated

violently, urging his forces on to

more power and speed

Weinberger's "Schwanda."

ergy which changed everything.

eries into action

storm was not at all alærming.

out very much verve.

Dimitri

Mitropoulos.

February 14, 1940.

Deserved Ovation Given Mitropoulis

Auditorium Concert Most Exciting Since Toscanini's Visit

By HARRY R. BURKE. Dmitri Mitropoulis, among conductors, is of the very elect. nas revivified and vitalized the Minneapolis Symphony Orchestra until its appearance at the Municipal Auditorium last night under the auspices of the Civic Music League was the most exciting concert by a visiting orchestra in St. Louis since Arturo Toscanin brought his La Scala here almost 20 years ago. And he provided a program for that St. Louis visit astutely presenting both musical solidity and musical show. It won a most deserved ovation. Beethoven's "Leonore" Overture

No. 2, which opened, was followed by the "Pastoral" Symphony. And after the intermission Paul Dukas' choreographic poem, "La Peri," pre-ceded Mitropoulis' own arrangement of Bach's Fantasia and Fugue in G minor. A program to interest at once the most casual amateur, and the most sophisticated of symphony concert habitues.

VIVID MANNERISMS

A conductor of vivid personal mannerisms, this Dmitri Mitroupoulis. Bald, with a head in prefile suggestive of Egyptian bas relief. conducts with neither score nor stick, with a nervous and energetic beat, the purpose of which is un-mistakable. With hands he moulds and shapes and phrases tone. His face, hidden from the audience, except in occasional profile revealments, is not less active in effecting his purpose. His whole being vibrates to the music, like a tuning

His orchestra is excellent. Satisfying strings, though perhaps not altogether brilliant and translucent. Admirable brasses, an especially excellent horn section and surpassing woodwind choirs. Upon this instrument he plays with virtuoso skill, evoking the most thrilling of pianissimi, the most thunderous of climaxes.

EXCEPTIONAL REALISM

His Beethoven was essentially dramatic, perhaps at the expense of the composer's lyricism, so evi-dent in the "Pastoral." The reading, sound, thoughtful, clear, was effective through its pauses and ac-cents, its dynamic drama, rather than through subtle nuance. With exceptional realism the rain fell in the symphony's shower episode. Ac-

But it was a Mitropoulis who was master of nuance disclosed in Dukas' "La Peri" as the orchestra shimmered and glowed with nacreous tints in the brilliance of the instrumentation-a very ecstacy of tonal coloration.

His transcription of the Bach Fantasia and Fugue in G Minor was most emphatically orchestral. There was no attempt to imitate an organ, although organ quality and organ inspiration were manifest. A big and brilliant thing. Bringing into play the whole of the orchestra as it developed Bach's Gothic architectonic in tone. Its orchestration showed a kinship to Weinberger's "Polka and Fugue" from "Schwanda." That was not to be wondered at for Weinberger's "Polka and Fugue," last night, was revealed in unmistakable relationship to Bach's G Minor Fantasia and Fugue.

The audience filled every seat in the Auditorium's opera house. attested its excited appreciation by recalling Mitropoulis to the platform again and again at the conFebr. 16-1940

NEWS-GAZETTE

ISYMPHONY SHOW AT UNIVERSITY

Dimitri Mitropoulos Is 'Most Spectacular' In Front Of Musicians From Minneapolis

By FRAN MYERS

In a highly emotional manner, yet entirely from memory—he uses neither score nor baton-Dimitri Mitropoulos conducted the Minneapolis Symphony orchestra through a most successful concert for University Star Course patrons Thursday night.

Those gathered at the Auditor ium, almost a sell-out, too, had everything on the evening's program from Tschaikowsky's Symphony No. 4, in F Minor, Op. 36, to brilliant red Darwin tulips. The Ahepa honored Conductor Mitropoulos by presenting him with a basket of Darwin tulips, Acacia and lavendar stocks, at the close of the first half of the concert.

Mitripoulos, with his fantastic style of conducting, was as interesting to observe as his orchestra's music was to hear. For every type of musical phrasing he had a different posture or motion of arm first or hand with which to express the manner in which he wished the sections to play.

Most Spectacular Director

is the most spectacular seen here for some time. He is far different from Golschmann or Sevitzky. At times his conducting could be easy and unnoticeable. Then he would sweep into an emotional state waving his arms at full length. But his conducting brings results.

For those who remained in their seats during intermission they gained a first hand idea of how a noted conductor takes things in his own hands. The velour curtain hanging back of the orchestra didn't serve any too well for a sounding board. Thus, Conductor Mitripoulos draped the curtains back. The effect was much better out in front, too.

The concert began with a Weber

Minor, as arranged for orchestra by Mitropoulos, brought all batien the orchestra went into the began transcribing Bach for or-chestra, there have been quite a playing of the Strauss Tone Poem, "Death and Transfiguration," Op. few loud pieces in his name. This was one of the loudest. Tubas, trombones, trumpets and horns 24, which displayed the complete technique of the orchestra and the conductor. This was one of the two most brilliant numbers on the pro-Bach; the fantasia and fugue be-came a wild whirl like nothing so

For the latter half of the concert the Tschaikowsky Symphony No. 4, in F Minor, Op. 36, in four movements. The audience was completely thrilled by the presentation and wouldn't permit the concert to end until two encores had been played.

Responding, the orchestra played Massenet's "Under the Linden Trees," with cello and clarinet takexcitement. The audience was ing the solos. This was one of the finer things of the evening. And to close the program Sibelius' Valse Triste was heard. This continued in minds of concert goers as blocks away after the concert had ended it was heard being whistled in

Chineyaigu - Urban

DAILY HAWR-EYE GAZETTE

FEBRUARY 17, 1940.

BURLINGTON, IOWA.

The Minneapolis Symphony or-

chestra appeared at Memorial au-

ditorium Friday night under the

auspices of the Burlington Civic

Music association and received the

enthusiastic approval of the audi-

ence numbering more than 2,100.

Harold Ayres as concert master,

the orchestra, one of the finest in

the country, gave its usual out-

The 90 members of the well-or-

ganized group are trained both

individually and collectively. Throughout the program beauty of tone, warmth and luminosity characterized the orchestral ef-

fects. The playing was noteworthy for its tonal shadings and tech-

nique, reflecting the keen musical

insight of Mr. Mitropoulos who has

been the conductor since 1937 and

who demonstrated his genius in

directing the orchestra as it played

as one superb instrument impec-

cably unified and responding to his

Conducts Without Score

more arduous by reason of the

fact that he directs entirely from

memory. Conducting without a score enables him to devote his

entire attention to bringing from

the orchestra the exact interpreta-

tion he desires. He spurns the use of a batch. His hands are

flexible, graceful and expressive and he feels he brings forth nu-

merous shades and subtle varia-

tions that would be quite impossible were he confined by a baton.

His force and power while in ac-

tion make it apparent that he

seems to live the music he is bring-

ing forth from his musicians. He

has an understanding of the in-

tricacies of orchestral accompani-

ment and a gift of inspiring the

The program opened with Over-ture "Carneval," Opus. 92, by Dvor-

ak, and then followed "Symphony

Tschaikowsky, the feature number

of the evening, its various move-

ments including moods from gaiety

to despair, and ranging from beau-

ty to brilliancy, which indicated the

Other Numbers

the second part of the program, "Napoli," from Suite, "Impressions

of Italy," by Charpentier; Choral-Prelude, "O Man, Thy Grievous Sins Bemoan," by Bach, and "Fin-landia," by Sibelius.

As a result of the insistent ap-

prause of the audience three en-

cores were played, which to some

were "The Secret of Suzanne" Over-ture, by Wolfe-Ferrari; "Lost

Spring," by Grieg, and Sibelius'
"Valse Triste."

poulos back stage, following the

concert, he appeared a trifle tired.

He drank an amount of ice water

Appreciates Enthusiasm

Mr. Mitropoulos, 44 years old, na-

tive of Athens, Greece, was easy

to meet. He appeared gratified with

the reception accorded him, refer-

ring to the audience as a most cor-

dial and appreciative one.

man of pleasing personality

we conversed.

While talking with Mr. Mitro-

Wolfe-Ferrari;

Three short numbers made up

competency of the group.

4 in F. Minor," Opus. 36, by

highest artistic performances

Mr. Mitropoulos' work is made

every mood and desire.

standing performance.

Playing under the direction of

Mitropoulos and with

Without a doubt his conducting

Overture to "Euryanthe," followed by two nocturnes for orchestra by Debussy, Clouds and Festivals, The latter was a highly pleasing num-

"Death, Transfiguration"

gram.

Describes Concert As 'a Joy to Hear'

By Clifford Bloom.

After a 13-year absence from Des Moines, the Minneapolis symphony orchestra, under the direction of Dimitri Mitropoulos, returned to play a concert at the Shrine audi-

torium Monday night as the final offering on the current

nore" Overture by Beethoven, the orful personality shone through it. program included three other major works, chief of which was the celebrated D minor Symphony by Cesar Franck. The remaining were the ballet music from Dukas's "La Peri," and the Fantasia and Fugue in G minor by Bach, which had been arranged by Mr. Mitropoulos

number at the end of the pro-Suzanne."

One would hesitate to say when, if ever, a Des Moines audience has heard so magnificent an orchestral performance as this one was. Conducting entirely from memory and without a baton, Mr. Mitropoulos played upon the group as a master organist upon his instrument.

He conducted with his body, or with his arms, or with his hands, or perhaps merely with a finger or two as the need might be, and never once failed to receive a response so sensitive that it was beautiful and exultant sound fairly awe-inspiring.

"No Cut-and-Dried Duty."

Here, for once, a Beethoven overture received a scholarly and at the same time friendly interpretation. Here was a memorable warmth with the fineness and authority of Mr. Mitropoulos' musicianship speaking continually in the orchestra's phrasing, alertness, and coloring-a reading in this case which was not merely a perfunctory, cut and dried duty to be discharged with patience, fortitude and at a decent speed.

It was a joy to listen to the Minneapolis strings in this overture, an experience long to be remembered. whole string section was, in fact, choral. There was no over-brilliance from the brasses and nothing less than an extraordinary this modern master clarity from the woodwind.

In the Dukas "La Peri," the conductor's talents and those of his orchestra were similarly displayed, perhaps even to greater advantage at times, showing at its best the incandescent brightness of the orchestra, its superlative agility and spotless ensemble. If there is a Debussyan in-

fluence in this powerfully-dramatic dance music, it was so ex-Civic Music association series. quisitely polished and clarified Opening with the Second "Le- that no one's but Dukas's own col-

The Franck D minor is one of the truly great symphonies, and in such hands as it found itself Monday night, there was no stemming of the current of the music. The result was a performance of the most unusual unity, movement and eloquence.

In a sense, it was wholly im-To these was added as an extra personal, so far as Mr. Mitropoulos was concerned; the interpreter gram, the overture to Wolf-Fer- was lost in his projection of the rari's comic opera, "The Secret of proportions and spirituality of Franck's great cathedral of tone, submerged in the responsibility and greatness of his task.

The symphony, under these circumstances, fell on the ears with gratifying freshness. As there was no self-consciousness on the part of the conductor, it soon dropped away from the listener as well. A technical slip might have occurred and gone wholly unremarked. The symphony itself, without frills or furbelows, was the thing,

"Proof of Greatness."

For the moment one sat where rather than performers and virtuosity, was enthroned, and this enthronement was fresh proof, had there been any needed, of the sheer greatness and vitality of the

The Bach work, transcribed for modern orchestra by Mr. Mitropoulos with such devoted skill must frankly have been a labor of love. When one thinks of the frozen academicism of the attitude of a past generation toward Johann Sebastian, Mitropoulos's joyous approach to the master comes almost like a revelation.

The old cantor would have been beside himself with joy could he The playing of the have heard those impeccable strings and reeds discourse his music. The original is a fascinating work to begin with. It has become doubly so at the hands of

COLUMBIA (MO.) DAILY TRIBUNE

Thursday, February 15.

Orchestral Fairy Tale Is Feature of Symphony Concert

The Minneapolis Symphony orchestra brought a sonorous baritone, Bernard Ferguson, along to tell a fairy story while the bassoon masqueraded as grandpappy, the clarinet stalked about in a low register to portray the skulking cat, the string quartet cavorted gaily as a carefree youngster about to slay a wolf and other instruments did other unique -and almost tiresome-things at last night's installment of the University of Missouri's concert series.

Mr. Ferguson is an altogether charming narrator, but it took the orchestra a long time to get around with the story he was telling, an orchestral fairy tale by Serge Prokofieff, contemporary Russian composer.

Dimitri Mitropoulos, dynamic and cordial conductor of the orchestra, rearranged the order of his program to play Beethoven's overture to Coriolanus and Brahms' Symphony No. 2 in D before the intermission. He followed with the Debussy nocturne, Fetes, and made the Prokofieff fairy tale, Peter and the Wolf, his finale. The colorful and appealing Beethoven number and the rhythmic strings and climatic brasses of the Nocturne were altogether satisfying.

Mr. Mitropoulos evidently overreached his audience with his smiling statement before he began to play his three encores. He said of the first number that it would not be necessary to announce its title, because it would be so readily recognized. He said nothing at all about the other two. And there were many very blank faces in the audience while he played three very pleasing numbers. At the department of fine arts this morning the encores were identified;

"To the Last Spring" by Grieg. "Valse Trieste" by Sibelius. "Overture to the Secret of Suzanne" by Wolf-Ferrari.

The Des Moines Register

DES MOINES, IOWA, TUESDAY MORNING, FEBRUARY 20, 1940.

They Needed No Programs to Enjoy Symphony



For weeks, 3,800 Des Moines children had studied famous symphonies in anticipation of a special concert to be played by the Minneapolis symphony orchestra-a concert just for children. Monday these youngsters needed no program to recognize the selections. and they left the building humming and whistling the tunes. The students paid 20 cents each.

Symphonies Thrill 3,800 D. M. Children

By Donald Grant.

The Shrine auditorium was packed Monday afternoon as 3,800 Des Moines school children saw what 80-odd musicians could do with a pile of brass, wood, cat-gut, horsehair, silver and goat hide.

Some, of course, came to hear nusic, too. But the wonder of men and finely fabricated materials was almost as great as the wonder of melody and tone, rhythm and harmony to many a small boy who would never sit still practicing his scales on the piano for an hour each day.

Special Concert.

What happened on the stage of the Shrine auditorium was a conert by the Minneapolis symphony orchestra. It was a special kind of a concert, though—a concert for their own to that selection.

L. E. Watters, music supervisor for Des Moines public schools, made the selections. There were to long, drawn-out symphonieswhich are very nice, except that a boy gets to thinking what smell snow it is outside for making opera, too. snowballs, after the first two

Girls attending the afternoon music concert.

Another thing which contributed to the success of the occasion—and Conductor Dimitri Mitropoulos himself said it was one of the best audiences he had ever met-was that the music was stuff the children knew.

Take, for instance, Elgar's Pomp and Circumstance." school orchestras play it. Even youngsters. small orchestras in the elementary schools play Watters' simplified arrangement.

As for the children who play no musical instruments, if you once heard the school orchestra practicing the thing you couldn't forget the tune. It's as catchy as the one about the little fox who couldn't be caught.

That Kettle-Drummer.

Another thing-did you see that kettle-drummer work up a sweat pounding the stretched hide? And that guy with two big, brass cymbals?

The piece that made the jumior high school girls in pigtails sigh, though, was Massenet's "Umder the Lindens"-sweet and semtimental, with the melody floatting back and forth from the throbbing cello to the lonely clarri-

The students have heard aall these tunes played on phonograpph records, on the piano, by schoool orchestras. They took a possesssive interest in them as the bing orchestra played.

No one announced the numbers, but after a few bars you could hear a buzz of whispers: "That's the polka and fugue from Weinberger's folk opera, 'Schwanda,' " or "I know what that is-Percy Grainger's 'Country Gardens."

Just to bring in a little current events the orchestra played Sibelius' "Finlandia," and there was an audible gasp at the power of it. The youngsters had sung the tune, but the full orchestra gave it depth-and the headlines have added a few tingles

Before the hour's concert was completed about every department in the orchestra had had a workout. The harpist had his day in the overture to the opera "Mignon"-and the boys and girls could tell you the story of the

With Their Fingers.

The violin sections put down with their fingers in playing the third movement of Tschaikovsky's fourth symphony. For an encore there was the familiar Brahms "Hungarian Dance No. 5."

As the auditorium emptied itself you could hear the tunes being

It was the first symphony orchestra concert in Des Moines which was built just for children. There were a few hundred adults in the audience, but they didn't count.

The children had paid 20 cents apiece, or a total of \$713-enough to pay for the concert and net the Des Moines Civic Music association a tidy profit.

Surplus.

Watters-who thinks children can have as much fun at the right kind of a symphony orchestra concert as they can splitting a vest in jitterbug antics-plans to have concerts like this again.





Ottumwan Harold Ayres, concertmaster, (left) is seen with Conductor Dimitri Mitropoulos of the Minneapolis symphony orchestra shortly before Tuesday night's concert in O. H. S. audi-

Minneapolis Orchestra Wins Ottumwans Again

Stirring music by the Minne-apolis symphony orchestra under one tympanist, two harpists. Dimitri Mitropoulos proved a "natural" for the 10th anniversary program of the Civic Music association Tuesday night.

A crowded high school auditorium greeted the appearance of the organization which in 1930 opened civic music here. Seldom has an Ottumwa audience been more appreciative, or had more reason to

Side issues gave the evening flair. Two former Ottumwans were among the orchestra's personnel and their popularity did much to pave the way for the enthusiastic reception accorded Conductor Mitropoulos.

Favorite Sons.

Harold Ayres, son of Mr. and Mrs. C. C. Ayres, Sr., 922 North Green street, is first violinist and concertmaster, and Earl Handlon, son of Mrs. Kathryn Handlon of 604 East Second street, is bass clarinetist.

To many persons in the audience the program was in two parts: The orchestra and Mr. Mitropoulos. Sheer excellence of music by the artists was complemented by the adeptness with which "The Greek," as he is affectionately known by the members, wove the orchestral pattern.

Obvious sincerity and a delicate sense of nuance marked the conducting as he led without baton or score. Off stage Conductor Mitropoulos gave the impression of double-joirted movement. On the podium that double-jointed effect was transformed into a fluidity which gave added grace to such numbers as Debussy's nocturne, "Festivals," and Brahms' second

Symphonic Revival.

Something of the current revival of symphonic interest, which has been noted throughout the threeweek tour by the orchestra, must have permeated Tuesday night's audience. It reached a peak with the final program number, Wag-ner's Introduction to act III, Dance of the Apprentices and Procession of the Mastersingers, from Die Meistersinger von Nurnberg."

The encores, which made large use of the strings, were fertile with applause and musically tied a pink ribbon about an anniversary gift package which will not be forgotten soon. "Our best critics are those per-

sons who do not know music, but who love it," said Personnel Manager Glenn R. Cook back stage. And, indeed, it took no musician to appreciate the artistry and sin-

cerity of the performance.
Strictly from a mechanical viewpoint, the operation of so large an organization indicates something more than hit and miss methods. Eighty-nine instrumentalists form the playing group. \$250,000 In Instruments.

There are 30 violins, 10 violas, 10 cellos, eight bass violins, three boes, three flutes, three clarinets, three bassoons, five French horns, four trumpets, one tuba, three

Arrangements for tour are made weeks in advance by the staff, which includes a librarian, who cares for the approximately 1,500 pieces of music; the stage man-ager, who sees that instruments are transported and music racks are in place; the business man-ager, Arthur J. Gaines, who handles the money, and the personnel manager, who acts as nurse and general factotum for the 89

Since instruments carried by the orchestra are valued at about \$250,000, supervisory work is not for the irresponsible.

Just Businessmen. Facilitating the work, however, is the fact that the temperamental musician is rapidly musician is rapidly vanishing.
Replacing his type is the younger
artist whose intentness in his
work prohibits the distracting
"screwball" tactics of the proverbial "long-hair" musician.
"Mambays of the artists of the pro-

"Members of the orchestra are no more temperamental than a similarly sized group of business-men," Mr. Cook explains.

He points out, however, that because this is the first tour of the group for three years, that the younger personnel, many of whom have never been on tour before, causes complications.

Foreign citizenship is not a criterion of musicianship with the Minneapolis symphony. Only one man of all the 89 is not an American citizen. That exception has taken out his second papers.

FEBRUARY 22, 1940.

Is An Outstanding Attraction; Fine Talent, Ably Directed .-

By PROF. MAX DAEHLER.

The appearance of the Minneapolis Symphony orchestra will long be remembered as one of the most outstanding attractions whick the Community Concerts association has brought to Cedar Rapids. Obviously, everyone who heard the orchestra in the Memorial auditorium was delighted, with it and received a profound impression.

For the evening concert many out-of-town visitors joined the large group of regular subscribers while in the afternoon the coliseum was filled to capacity with school children of all ages. So the symphony had a wide influence, reached an unusually large number of people and a great many

Fine Quality And Ability.

This splendid organization has excellent material in its ranks; there is fine quality and plenty of ability in all its departments. The string section is impressive in its volume and depth of tone, while various wood wind instruments showed up beautifully in their respective solos. It would be hard to imagine anything more perfect in tone quality than the first bassoon or oboe where smoothness and richness blended ideally. Brass and percussion instruments completed a well balanced, vital ensemble.

Dimitri Mitropoulos who conducted the evening performance oomed up as a dominant musical figure. His consummate artistry swayed the orchestra and audience alike and his forceful and dramatic conception of the music grew in effectiveness as the program went on while certain peculiarities and eccentricities of his conducting were soon forgotten.

Without baton, score or music rack, Mr. Mitropoulos directs his men more in the manner of a choral conductor. His intricate and multifarious gestures seem to con-vey the most definite instructions to the performers, who respond instantaneously and with greatest accuracy. A more perfect control over such a large group of players could not be asked.

Excellent Program.

The Tschaikowsky Symphony in F minor made a strong appeal; Its dramatic and lyric qualities as well as all its orchestral virtuosity were most effective. The widely varied moods of the different movements were characteristically portrayed and beautifully presented in logical succession. Dvorak's "Carnival" formed a splendid beginning for the pro-gram which also included De-bussy's "Festivals" "Napoli" by Charpentier and an arrangement of a Choral-Prelude by Bach.

No wonder that the audience was unusually enthusiastic in its acclamations and the orchestra played several encores, among them a repetition of "Finlandia" (played at the matinee) which at the manning. First particularly stirring. First encore was the overture. of Suzanne," by Wolf-Ferrari.

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Concert Marks Zenith Of Musical Offerings

By MARGUERITE SCHNORR

Rochester tuned up its appreciation of music, donned its best bib and tucker and swarmed 1,500 strong through the new fallen snow to the Mayo Civic auditorium last night for the zenith in the season's musical offerings.

Acclaimed again and again, brilliant, distinguished Dimitri Mitro- ful awakening of Nature in the poulos and his Minneapolis Sym-spring. phony orchestra came, played and conquered even the most duty- the "Symphony in D Minor" by prompted concertgoer.

ter tour which was concluded here. Franck's inspired symphony,

For the College Women's club, fore about 3,000 persons here.

Minneapolis symphony.

Seldom is the younger genera- ments. tion as attentive or as enthusiastic program, made possible by the club latter. with the co-operation of Miss Belester High school.

a truly auspicious occasion.

maestro of his flock of 90 instru- for the whole ensemble. mentalists closely wedged onto the enlarged stage. Brilliantly cona score or baton, he was a painter them into electrifying contrasts.

that are a veritable pageantry of color. Mr. Mitropoulos obviously "lives" each composition played by the orchestra, animating the numbers with his own emotions. Once a composer, he has turned the batconducting. While his music is elaborately arranged. most colorful, the quality is never overbalanced but controlled by his thorough scholarship.

In some instances he appeared to interpret certain passages with his hands, his graphic instructions so evident, his person so imbued with the music he seemed almost to dance with the rhythm.

Slight of figure, Mr. Mitropoulos er and strength and above all, a keen sense of the dramatic.

Spent from so arduous a pro-Wolf-Ferrari.

the strenuous midwinter tour and ducting. the exhilaration with which it reful leading.

vas the inspired overture, "In tional dance tunes. Springtime" by Goldmark, the intricate melodies well manipulated movements were played from the by the orchestra to depict the joy- "Nutcracker Suite" by Tschaikow-

Major work of the concert was Cesar Franck, to which the orches-For the orchestra, it was one tra imparted the embroidery, the more day of triumph to add to the contrasting power and whispering string of successes it has attained delicacies in shading to achieve in the engagements of the midwin- the other-worldliness quality of

For the first movement, "Lentothe gala performance before a Allegro non troppo," there were packed-to-the-roof audience was a the quivering tones of strings and well-earned achievement of an- hesitant effects to depict the spiritother kind. The first group in more ual unrest of the composer. Soft than 20 years to bring the orches- pizzicato passages, muted and actra here, their efforts were well cented in turn, with passages rewarded by a decidedly apprecia- echoing one another, marked the tive throng. With as many young second, slower movement, combinpeople at the afternoon students' ed with the scherzo. In it also was concert, the orchestra played be- an exceptional English horn solo. difficult but well performed. In the In the audjence last night was brilliant Finale, the players attain-Dr. D. C. Balfour, who is a mem- ed a high note of ecstasy as the ber of the board of directors of the triumphant mood was brought out in the main theme for all instru-

The virtuosity of Mr. Mitropoulos in its applause for classical music made the symphony so beautiful a as were the 1,500 who hurried work that many who have heard it through the heavy snowstorm in performed by other orchestras rethe afternoon to hear the students' garded it as far superior to the

From the works of Dukas, Mr. va L. Snodgrass, principal of Roch- Mitropoulos selected the most renowned, "The Sorcerer's Appren-Seldom, either, in Rochester do tice," a symphonic poem characteras many adult music patrons don ized by furious animation and draformal attire and make the concert | matic effects. There were breathtaking contrasts in the delicate tip-Mr. Mitropoulos was indeed the toeing notes and the faster tempo

With the necessary feeling of reverence, but with a more completely ducting the entire concert without developed interpretation than sometimes has been heard here, the of exquisitely colored music, seem- orchestra played Bach's choral preingly drawing his various shades lude, "O Man, Thy Grievous Sins with his fingertips from the sing- Bemoan." The music rolled out ing violins, deep-throated cellos as if from an organ high in a and sonorous horns, translating cathedral, the sure strokes of the His distinctly individual conducting the last echoing notes as of a deftly drawn bows on strings holding he turned into producing works great instrument as the melody faded away.

Familiar to many in the audience was the polyphonic, gay, rhythmic polka and fugue from "Schwanda" by Weinberger. Full of the abantery of his creative genius on his the number was stirring and

The "Finlandia" which the orchestra played as an encore and at the afternoon performance, was a composition not only bearing the mark of the usual hymnal quality, but enhanced with more of the fire, struggle and determination which today has made the little country it praises honored and regave the impression of great powencore was gay, dashing and much lighter in theme.

In the afternoon, a lighter, more gram, Mr. Mitropoulos responded fanciful and specially selected proafter a record applause with two gram was presented for the stuencores, "Finlandia" by Sibelius, dents. It began with the "Overand "Secrets of Suzanne" by ture," to "Mignon" by Thomas, a graceful, charming number so The orchestra sounded anything rhythmic the director used an but weary and travel-tired after abundance of gestures in his con-

Two tuneful melodies from the sponded to the conductor after pen of Percy Grainger were the several weeks' tours was another "Irish Tune from County Derry," its tribute to Mr. Mitropoulos' force- melody flowing smoothly and "Shepherd's Hey," the sprightlier, Opening the concert last night jingling number typical of tradi-

Four specifically

sky. The first was "Trepak," which reached remarkably fast tempo, accented by tambourines. The "Chinese Dance" had a distinctly Oriental flavor. More fanciful was the "Dance of the Toy Pipers" while the peak was reached in 'Waltz of the Flowers," with harp passages adding to the beauty of the swaying graceful melody.

Weber first wrote "Invitation to the Dance" as a piano composition as a birthday present to his wife. In the slow introduction was heard the dialogue between a shy young man and his equally shy sweetheart, asking her for a dance. A solo cello represented the young man, and the number depicts their dance.

The students' concert concluded with "Finlandia." For encores the orchestra played "Valse Triste" and "Secrets of Suzanne."

Two of the musicians formerly lived here. They are Glenn Cooke, personnel manager of the orchesra and also a tuba player, and Fred Molzahn, trombonist, who played in orchestras here and also was a piano tuner. Mr. Molzahn is a brother of Mrs. Oscar Paulson of Rochester, and Mr. Cooke is the son of Mr. and Mrs. A. R. Cooke.

Immediately after the concert, the musicians left for Minneapolis. Red roses presented Mr. Mitrop-

oulos were the gift of the Ahepa lodge here.

Fire damaged one of the instruments of the orchestra and threatened other instruments following

In packing the instruments a lighted cigaret was inadvertently tossed into the case containing the cello of Lyle Perry. It was discovered when the instruments were loaded into a baggage car on the train. Fire had eaten away a small portion of the case and scorched the front of the instrument.

MORNING TRIBUNE: SATURDAY MARCH 2

THE SYMPHONY ORCHESTRA The spirited and prolonged applause that met Dimitri Mitropoulos and the orchestra last night in Northrop auditorium at the first symphony concert since the orchestra returned from its winter tour, was a sincere tribute and a warm welcome to the musicians.

As his first all-orchestral program, Mr. Mitropoulos made a kind of musical gallery tour, or a musical promenade through three centuries, beginning with Handel's 18th century "Water Music" suite, then going to a typical 19th century tone poem, "After Pictures by Bocklin," by Reger, and closing with Ravel's 20th century orchestral setting of Moussorgsky's "Pictures of an Exhibition."

The "Water Music" is a characteristic product of Handel's genius. It has all of the composer's bluff, hearty and extroverted vitality in the Allegro and the Allegri Decido-built as they are after clear patterns, with energetic rhythms and solid cadences. And Mr. Mitropoulos played these movements in exactly the forceful spirit they demand. To the stringent "Hornpipe" and the gay "Bourree" with their muscular, folk-dance quality, the conductor gave the husky, accentuation and the powerful stride that reveal their character. The closest Handel comes to the intensely personal, feelings of the nineteenth century

romantic composers is in his slow movements. But even the "Air" of the Water Music, in spite of the loveliness of the melodies, never rises in intensity above tender melancholy.

From the very opening of Reger's "Tone Poem" one sensed the difference in atmosphere from Handel's music. The 18th century objectivity had given way to an intense personal sensitivity. Emotions were not simply described, they were expressed with introspective vividness. The violin solo, exquisitely played by Harold Ayres, had the tenuous, soaring, personal quality of subjective music. And even when Reger strived to give an objective equivalent to Bocklin's painting, as in the Wave and the Bachanale, the music was first of all emotionally charged. Because Bocklin's paintings are in themselves poetic and even musical in effect rather than purely pictorial, they lend themselves to be transferred into mu-

The common ground between the music and the picture is simply the mood and not the pictorial content. The result is a quality poetry in Reger's interpetation of the paintings, especially in the "Island of the Dead," with its shifting moods, somber coloring, its muted trumpets, and its shattering climax. This rich music, Mr. Mitropoulos evoked with an imaginative touch, There was a fitting ardor, yet an awareness of Reger's fine structure.

To go from Reger to Ravel's orchestration of Moussorgsky's "Pictures at an Exhibition" was to leave a world of surging emotions and return to a world in some -only this objectivity was impressionistic, external. Ravel has draped Moussorgsky's highly individual and concentrated impressions of pictures in an orchestration that is consciously naive and imitative.

The awkward, grotesque and humorous gestures of the "Gnome" have found a musical equivalent in the low, rumbling brass-tones and the squeaky picollos; the "Old Castle" has been suggested by the hollow bassoon tones and weird wood-wind combinations. The realism of Ravel is not far from Handel's musical objectivity-both are alike in the spirit of reality and the absence of emotionalism and personal passions in their music. The entire program was indeed an instructive and delightful musical promenade, and it was performed with brilliant artistry. JOHAN S. EGILSRUD.

Saturday Evening, March 2, 1940

THE MINNEAPOLIS TIMES-TRIBUNE

Symphony Concert Veritable Art Gallery

Audience at Northrop Felt the second, the "Sport of the Need of More Time for Some of Pictures

rop Memorial hall last night was a veritable art gallery, for Max Reger's "Tone Poems After Pictures by Poet North Pictures by Pictures by Pictures Pictures by Pictures Pictures by Pictures P The Symphony concert in Northtures by Bocklin," and Moussorg-sky's "Pictures at an Exhibition," orchestrated by Ravel, made up the program except for Handel's "Water Music." With Mitsonoules and an exception. Music." With Mitropoulos as guide more exciting. to point out their intrinsic worth, we were convinced that the picpressed in great music; and Reger written for piano, therefore we nical ability and poetic exaltation man, Ravel, who orchestrated them.
to give them their right significance. In our conductor, these composers have a champion whose exquisite sensitiveness and refine- ments are used in daring combinaments thrilled us, as he retouched these works, as it were, and vivilied certainty of performance, for the them with microscopic clarity. It was exasperating to have so little tuosi; the bassoon presented the time for some of the picture.

In the "Tone Poems" Reger has shown his critics that he can set aside his attitude of mind in which most of his works abound, and make an appeal more particularly to the senses than the intellect. We feel chickens," where the woodwinds senses than the intellect. We feel the culture of the perfected orchestral writer and the spirit of one who goes below the surface for his inspirations. Moussorgsky, the great Russian composer, felt a mission to represent his national life; and for inspiration went direct to the people. His musical canvas may be larger and more highly colored than Reger's, but he portrays externals only.

SOLO OUTSTANDING It would be useless to give a detailed inventory of the paintings dances and airs, was no small part so rich and so diverse. In the of the program, for had we heard Reger group, the beautiful solo of only this classical work of art, the "The Fiddling Hermit," as our musical horizon would have rendered by the concertmaster been greatly widened. Harold Ayers was outstanding;

Waves" is a delightful fantasy of water and human creatures that was gem-like in radiance; the third, the well-known picture of "The Island of the Dead," stands out by virtue of its utter quiet and

WRITTEN FOR PIANO

Moussorgsky's music on the "Pictures deserve not only pictorial tures at an Exhibition," have elerepresentation, but poetry, as exand Moussorgsky have the techtions and transitions but there was men were playing like arch-virwistful solo in the "Old Castle"; a lovely scene was the one with the children in the "Tuileries"; the musical description of the "Bydlo" wagon wheels was realistic indeed, were distinguished for brayura. The shrill voice in a quarrel, tested the skill of our trumpeter; there was an amusing market-scene that was colorful and full of argumentative chatter. "The Great Gate at Kieve" calls for masses of sonorous brass, bells, in fact everything the orchestra can heap together to welcome a conquering hero. The playing was a great triumph for Mitropoulos and orchestra.

The Handel water music, containing an exhilarating overture, short

-GRACE G. DAVIES.

Saturday, March 2.

MINNEAPOLIS STAR-JOURNAL Mitropoulos Conducts Homecoming Concert

mind but also, apparently, improves and in this case it is enough to homecoming concert of the Minne- bounced off the board and reached apolis Symphony last night found heights Boecklin never dreamed of. it in top form for a program calling for the closest teamwork and The sustained mood of melanthe most brilliant execution.

fettle, chose a program of but drew a bright thread) and the three numbers, but the pictorial buoyant, surging "Sport of the and episodic character of the mu- Waves" revealed the craft of Resic gave it more variety than most ger in the use of the orchestral programs with twice as many palette and his keen knowledge of items. The large audience seemed knotty artifice and intricate strucglad to welcome back the orchesture. But "The Island of the tra, and its enthusiasm brought Dead" showed absolute mastery many recalls of the conductor and not only of a broad canvas but of standing bows from his men.

Handel's "Water Music," the program opener, received treatment that had just the right blend of airiness and formality. To its wistful melodies -those in the Air and the Andante - Mitropoulos brought rare limpidity and grace, and the dance movements were the essence of gayety . . . that typically English gayety that is always prim and well starched.

The central offering of the evening was the rarely played set of tone poems of Max Reger after pictures by Boecklin-a work of sorgsky's "Pictures att an Exhibiabounding interest, of inexhausti- tion," whose arrangemeent by Ravel ble felicity of detail and tremen- is one of the most brililliantly creadous climatic power The music is tive orchestrations in a concert litfar more valid and original stuff erature. The fascinatizing scenes as than the paintings on which it is they unfold, grotesquee and humorbased, for Boecklin was a second-ous and poetic, and the tour de rate artist whose pictures are filled force of the finale-t-the barbaric with clumsy allegory, warmed-up clangor and majesty oof The Great classic themes and a tasteless nat- Gate at Kiev-were setet forth with

But it doesn't matter much what Travel not only broadens the an artist uses for a springboard, orchestra's technique. The know-and enjoy-the music that

choly of "The Fidding Hermit" (in Dimitri Mitropoulos, also in fine which Harold Ayres' violin solo a sombre, unearthly atmosphere, where faraway lost voices are interrupted by agonized outbursts such as might come from the damned on their way to perdition.

* * * In this macabre poem, the orchestra reached a paroxysm of tone that gave a pretty revealing glimpse of! hell-far more unnerving than Boecklin's decorative fantasy. The Symphony's playing has not reached such incandescence this season.

The concert closed with Mousrichness and power annd eloquence. THE SAINT PAUL PIONEER PRESS. SATURDAY, MARCH 2, 1940.

Violin Soloist Of Symphony Given Praise

By Frances Boardman

Although members of the Minneapolis Symphony orchestra and their conductor, Dimitri Mitropoulos, have scarcely had time to recuperate from rigors of a particularly exacting concert tour, they gave a smooth, and frequently brilliant, performance Friday evening in Northrop auditorium.

The occasion was the first of which the audience had an opportunity of observing the new seating arrangement decided on by Mr. Mitropoulos. It follows precedent set by the Boston Symphony and the New York Philharmonic-Symphony units in sepa-SATURDAY MARCH 9 rating the first and second violin sections into columns which

STAR-JOURNAL

Saturday, March 9, 1940

MUSIC

By JOHN K. SHERMAN

Robert Virovai must have been

born with a violin under his chin

and a bow in his right hand,

for the instrument is so closely

co-ordinated with the fingers and

muscles that play it that violinist

and violin are one—a smooth and

That's a roundabout way of say-

ing that this 19-year-old genius,

who made his debut with the Min-

neapolis Symphony orchestra last

night, plays like a fiend-a fiend,

moreover, who has cool and com-

plete command of a ravishing tone

aggerated Virovai's gifts. He

draws a firm, exact, decisive

line, but beneath it are a heat

and intensity that tip his

phrases with flame. He has a

cavalier manner with the fid-

dle, his bow whips and flashes

like a fencer's foil, yet there

are finesse and discipline in

everything he does-never an

uncertain note or fuzzy pas-

Unfortunately, his vehicle, the

Vieuxtemps D minor concerto, is

not the kind of music that makes

most auditors breathe hard. Among

concertos, it's rather a lemon. It's

the kind of thing Thomas Babing-

ton Macaulay would have written

if he'd been a composer-a little

grandiloquence, some nice senti-

ment and a lot of sadding, all done

Dimitri Mitropoulos and the men

gave it special handling, as was to

be expected, and Virovai gave it

a good ride. You can't have ev-

* * *

A repeat performance of Proko-

fieff's delightful fairy tale, "Peter

and the Wolf," followed intermis-

sion. This isn't great music, and

it has a few threadbare spots. But

the spicy orchestral colors, the

jaunty themes (including the

blithe "Peter" motif that seems to

epitomize all brave little boys who

aren't afraid of wolves) and the

droll characterizations all make it

good, clean fun, even for adults.

And the concluding march is best vintage Prokofieff. The narrator

Concluding the program was Stravinsky's "Fire Bird" suite, oc-

casionally rather tight and square-

cut in treatment (particularly in

Katschei's dance before the cli-

max), but also very winning in the

veiled grace of the princesses

dance and in the tender berceuse,

which was exquisitely done.

was again Bernard Ferguson.

erything in one evening.

up in a craftsmanlike package.

Advance reports have not ex-

and letter-perfect technique.

flawless productive unit.

face each other from positions on either side of the conductor's

The 'cellos are now established

in the place formerly occupied by large audience that almost filled the second violins, and the double- Northrop auditorium eagerly anbasses are deployed against the ticipating the appearance of the wall at the left, while the harps new violin sensation, 19-year-old stand above and behind the rearguard of second violins.

TONAL EFFECTS DIFFERENT

are largely matters of acoustical Usually, Mr. Mitropoulos immediexpediency, or supposed expediency, and it takes time, at least for after the first flash of the introthe lay listener, to reach concluduction, there was a long stretch sions concerning the merits of a given shakeup. All this one can say at the moment is that the tonal effects are very different from what the swift, vigorous section, it brightened considerably, and it pensation.

With due salaams and salutes for distinguished materialization of the program's subject matter, it cannot be said that this was very happily chosen. The total effect of a musical evening divided into three sections, each of which is subdivided into several serial parts is distinctly on the nervous and patchy side, be the importance of the composers what it may, and, as a matter of fact, is.

PORE OVER PROGRAMS

I know that I have seldom seen an audience poring more anxiously over programs in an effort to identify tags and titles. Actually, there were eighteen of these parts, all told: Four in the Handel "Water Music" suite, four more in Reger's tone poems based on Boecklin canvases, and ten (not counting the recurrent "promenade" nexus in the Moussorgsky-Ravel "Pictures at an Exhibition". Some of my neighbors looked more like bookworms than concert patrons.

The Reger suite is richly endowed with the composer's im-mense skill at instrumentation and his superb musical logic. It has many beautiful pages, and others that seem distinctly "langweilig". Nevertheless, it is well worth hearing more often. A high light of the presentation was Harold Ayres' lovely performance on the solo violin of the "Fiddling Hermit" section.

FINE DISPLAY GIVEN

Mr. Mitropoules effected a notably fine display of the always grateful "Water Music", and gave unmistakable grandeur to the Reger measures, but he was much less happy in the Moussorgsky work. The composer invested it with innumerable comedy touches, and these were preserved with uncanny shrewdness by Maurice Ravel when he translated the work into orchestral terms,

Each of the two was a master of economy in the use of expressional means, and never permitted his meanings to be bogged down by instrumental weight. This particular performance seemed to me too heavy both in conception and realization, with a general effect of pompousness rather than humor.

There will be a concert next Friday evening, with Robert Virovai, young Yugoslavic violinist, as soloist.

MORNING TRIBUNE:

The Symphony Orchestra

The fourteenth symphony concert of the season found Robert Virovai. Before Virovai's appearance on the program, Dimitri Mitropoulos played a conventional opening number, Berlioz' These variations in arrangement overture to "Benvenuto Cellini." ately electrifies his listeners in the opening number; but last night, of quiet, contemplative music that was somewhat inarticulate and dull. As the overture turned to reached a brave climax. The overture lacked, nevertheless, the famous Mitropoulos luster. If the opening did not show the

conductor's art at its best, the orchestral parts of Vieuxtemps' violin concerto brought out the usual quick responsiveness, the imaginative touch which we have come to expect from Mr. Mitropoulos' sensitive conducting. He also gave the obvious and facile concerto a color and a richness of meaning that greatly inspired the young Virovai in his excellent interpretation of the work. Virovai's tone is not large, but it is luminous and has pliable qualities that serve the violinist's persuasive and gentle style perfectly.

His interpretation last night of the tuneful andante and the singing adagio movements had a delicate, almost feminine tenderness and sweetness. The lyrical passages were drawn with an intimate eloquence and with a finesse that at times verged on weakness and lack of authority. And yet, it was exactly this rather adolescent sensitivity that gave a special charm to his playing-a charm that suited the insignificant but very pleasant content of the concerto. And what fleet, effortless playfulness he exhibited in the gay vivace! It would, however, be untrue to say that the violinist lacked vitality and force in his

playing. He showed these qualities in the finale marziale to such advantage that the movement had to be repeated after intense and persistent applause from the enthusiastic audience.

After the intermission, we heard for the second time this season, Prokofieff's musical fairy tale, "Peter and the Wolf." With his excellent sense of the half jocular, half fairy tale tone necessary to the narration, Bernard Ferguson gave a delightful reading of the story. And Mr. Mitropoulos, using highly imaginative insight, made the musical counterpart to the story so vivid that the peculiar gestures and the personal quality of every character, especially the insouciant Peter and the stealtny cat, came to life with startling reality.

The concert closed with a brilliant reading of Stravinsky's fa-mous "Fire Bird" suite.

JOHAN S. EGILSRUD.

MARCH 16 THE MINNEAPOLIS MORNING TRIBUNE

Symphony Program Stimulant to Imagination

But Music Opened No Wide THE SAINT

Avenues of Thought in **Exemplifying Youth**

The program of the Minneapolis Symphony orchestra last night in Northrop Memorial hall read as follows: Berlioz, Vieuxtemps, Prokoneff, Stravinsky;—or, color, youth, novelty, ingenuity; certainlate the imagination, but opening American concert stage, lent very no wide avenues of thought, as a master of symphony, for which the special distinction to the program orchestra was designed, can do. given Friday evening in Northrop stretched arms of music, we again Symphony orchestra, with Dimitri had a multiplicity of details, char- Mitropoulos conducting. acterizations and situations to consider. Youth was exemplified in cases, conflicting reports concernthe playing of Robert Verovai and ing this truly brilliant artist's age. the concerto, Vieuxtemps D minor, but he is obviously still so young

Benvenuto Cellini opened the program; its delightful themes were announced and elaborated by our conductor and orchestra, with an emotional warmth that was felt throughout the evening. Berlioz knew how to stir the pulse with the entire brass choir, and in this about his art. Playing with the number they showed no reticence.

Verovai, the Russian violinist of 19, displayed the expected technic, a melting tone, and sane temperament in his interpretation of the duction was lacking in dramatic judgment and, above all, such subforce and poise, but the adagio religioso was beautiful, the violin solo moving in simple gravity and pure solemnity, while the orchestra expressed the inner voices that rose for a time in almost melodramatic manner and were then reduced to submission. The celli were especially beautiful in this adagio. The Scherzo was interesting, especially so, becuse seldom played; the final marzaile gave of numerous violinists. It would rein to youthful impetuosity that perhaps not be hard for the seawas in mood, the violinist's best effort and was used as an encore. The masterly accompaniment did more to give this work its appeal than many realized; it was what we have come to expect and take for granted.

After intermission Time in its flight was turned backward and were children again just for tonight-please. Some day we are going to ask the maestro if there were any insinuaoitns when he put Prokofieff's "Peter and Wolf," on a symphony program. At any rate Peter was a lovable little chap especially when he was a "smartie," the kind of a boy who is not afraid of wolves; the cat was magnificent with her velvet paws; the bird, too, who was not too close to the cat-but we are forgetting this is a music review. Mr. Bernard Ferguson from St. Louis, formerly one of our leading singers, gave the outline of this fairy tale with vivid strokes for his diction, speaking voice and dramatic instincts are perfect for the task, and Mitropoulos, with his magic summoned the characters of the tale from the different instruments.

cism. close.

PAUL PIONEER PRESS. SATURDAY, MARCH 9, 1940.

By FRANCES BOARDMAN

The presence of Robert Virovai, ly planned to entertain and stimu- his second season as a star of the instead of those wide out- auditorium by the Minneapolis

There are, as always in such Berlioz's colorful overture to that his greatest future must still lie before him. He is so young, in fact, that an irrepressible boyish grin and a suggestion of boyish shyness seem to belie the appropriateness of his correct whitetie-and-tails toggery.

However, there is nothing boyish orchestra the Vieuxtemps Concerto No. 4, he displayed not only the very facile and exacting technique required, but expounded the en-Vieuxtemps D minor. The intro- tire work with such taste and

> tle restraint, as are commonly associated only with well tempered maturity.

> His tone is consistently beautiful, largely because he never sacrifices quality to volume, and there is a certain reticence of expression that is advantageously contrasted with what every musician knows as "schmalz", otherwise the broad unctuousness characteristic soned listener to guess, even if the fact were not verified, that the late great Jeno Hubay of Buda-

pest was concerned in the foundations of the Virovai art.

The audience was extremely enthusiastic and refused to take no for an answer to insistent applause. This was finally rewarded by a repetition of the concerto's last movement.

Another pronounced success of the evening was Prokofieff's clever musical fairy tale, "Peter and the Wolf", given earlier in the season at a Sunday afternoon concert With Bernard Ferguson reappearing as a delightfully able narrator, Mr. Mitropoulos and his musicians negotiated with style and skill all of the composer's not inconsiderable at once the most imaginative and demands. Serge Prokofieff knows practically everything there is to know about orchestral voices, and can divert them to comedy uses without forfeiting beauty or charm -which is something.

The program opened with the Berlioz, from which Mr. Mitropoulos extracted all of the rich dramatic sonorities provided by the

did not hear. The new seating arrangement on the stage, first tried out in Northand jubilant outpouring rop auditorium at last week's concert, call for a change in the location of the brasses, if Friday's program was a criterion. They are so near the front as to override the strings in a disturbing way.

Symphony's **Concert Sets Exciting Pace**

Minneapois Symphony Orchestra Those who had come to hear Lawrence Tibbett sing at the symphony concert last night in Northrop auditorium were slightly disappointed perhaps that the singer, ill with laryngitis, did not appead. But most of the music lovers who head the all-orchestral program which was given instead must have enjoyed thoroughly the intense and exciting concert. Dimitri Mitropoulos gave the kind of colorful performance that leaves no one in-

different.

The "Overture to a Comedy by Shakespeare" by a composer of the pre-war German school, set the pace. It was full of brilliant, easily grasped music, with themes that immediately struck fire and were alive with yuick, vivid turns that caught the gestures of com-Its many clever effectsrippling flute scales; dancing staccato basses; and a dialogue between a pinched, nasal oboe tone and a fat, lazy bassoon-all these and the broad singing melodies made the work festive. Mitropoulos illuminated every turn and twist and every slight accent and made it all vibrant and clear.

Beethoven's Eighth Played As Mitropoulos turned his interpretive intelligence like a searchlight on Beethoven's Eighth Symphony, it, too, was made luminous and clear. Especially the first two movements. In true Beethoven style, the allegro combined, in Mitropoulos' interpretation, a delicately lilting tune, running along in undisturbed ease, with violent, protesting chords of enormous emphasis and contrast. And the scherzendo kept up the steady staccato background of plucked strings over which the melody played in suave grace. The increasing speed and sharp loudness at the close seemed rather violent.

Altogether the symphony moved with exhiliarating speed. So much so, that the minuetto began too fast and lost character, which forced the conductor to slow up and change the tempo too often. The exciting finale whirled so fast that some of the themes were blurred. But the general effect of this movement was charming in its springy, elastic joy.

Finale 'Blood Curdling'

What I heard of the Tschaikowsky "Pathetique" symphony that closed the concert, can only be described as blood curdling. It was the most neurasthenic interpretation I have ever heard. The very slow, mysterious opening of almost inaudible, shimmering violin tones, through which a bassoon intonel a sultry, weary melody of "Benvenuto Cellini" overture of infinite melancholy, was absolute

But as the allegro broke into the composer. Closing the evening was great, inspired melody, there were a series of excerpts from Stravin- so many shadings, so much rubato sky's "Fire Bird" suite, which I as to devitalize the tune and hinder its free, sweep. And as the movement reached the allegro vivo and the shattering climaxes, the conductor used such great tonevolumes and keyed it all up to such a pitch of intensity that it was almost beyond endurance. But it was all very exciting and thrilling, even if rather strained. JOHAN S. EGILSRUD.

MINNEAPOLIS TIMES-TRIBUNE

Variety Spices Program Offered by Symphony

STAR-JOURNAL

Saturday, March 16, 1940

MUSIC

You don't mind missing Lawrence

the two we heard last night in

position made that program pos-

The symphonies were the Beetho-

ven Eighth and Tschaikowsky's

Sixth or "Pathetique." The first

was eagerly anticipated, the other

I had my fingers crossed on (re-

membering some Tschaikowsky

them well before the evening was

over. What we heard was buoyant

Beethoven and red-bloded Tschai-

kowsky; each scored a brilliant suc-

The rhythms of Beethoven's

Eighth seem a carry-over from

the dancing Seventh, and in

the first and last movements

particularly they tug at the

music and make it whirl and

cavort. But there is more

than rhythm here; there is a

sunny atmosphere more pervad-

ing than at Miami Beach, a

brightness of spirit and general

jocularity of theme that is like

Not a shadow falls athwart the

Eighth; not a doubt or the tiniest

suggestion of gloom or menace

blocks the gleeful tenor of its way.

all that, and he made the sym-

phony scintillate. He gave impetus

and a razor-edge to the bouncing

figuration of the opening allegro,

and plenty of hearty accents. The

drollery of the allegretto was evok-

ed with light, agile touch; the

angular minuet had a rare bou-

This was a vital Eighth, but it

vas also as airy as all outdoors and

swift as a swallow—a beautiful per-

What I liked chiefly about

the Tschaikowsky was the vir-

ility Mitropoulos put into it,

and the exaggeration he left

and there, and wrung from it

all the dolor and pathos-and

hysteria-that properly belongs

to it. And a few rough mo-

ments in the first movement

did not detract from an inter-

pretation that had backbone

in it as well as great sensi-

The two central movements were

specially effective for being, in the

main, keyed down—the second im-

bued with a kind of pathetic win-

someness, the third carried with im-

petuous tempo but also with a dy-

namic control that saved the big

moments for the last. The finale,

with its moaning self-pity, "died"

tiveness.

hears it.

He touched it up here

prightly tread to its conclusion.

Dimitri Mitropoulos understands

cess in its own right.

a tonic.

Appear Because of Illness; Here Thursday

For the fifteenth program of its orchestra was heard in two symphonies that should have appealed to an audience at extremes of susceptibility: the Beethoven eighth and the Tschaikowsky fifth; one, a monument of simplicity, suggesting no problems, the other, a torrent of emotion, imbued with great dramatic import; both, imperishable music, interpreted in a superlative manner. Whatever the medium, Mitropoulos evinces the same consummate skill and inspiration and the orchestra is alert and laryngitis. malleable to his mind.

The program opened with an "Overture to a Comedy of Shakespeare" by Paul Scheinpflug. It is an attractive work, fresh and sparkling, impudent in familiarity with Liszt and Wagner, rhythm and earlier this season) but I uncrossed melody, with a dash of romance thrown in. Scheinpflug is entitled to see Shakespeare through his own eyes and we are invited to guess which comedy prompted the work. But whether the music will suggest a profusion of wit to many,

In the eighth symphony of Beethoven, he shows no traces of the unhappy circumstances under which it was written; it is the outpouring of a full mind that could not be restrained by externals. It was in sympathetic hands last night, interpreted in terms of beauty and emotion nearest the surface, leading one to the conclusion that this symphony has been underrated. Mitropoulos' interpretation missed nothing that would have a tendency to exhalt the work to a place beside the fifth and ninth The first movement is vigorous with accent, a tumult of violin playing, the second, the shortest in Beethoven literature, is a lighthearted scherzo in a three voiced round, as graceful as it is charming; the stately minuet is of a vigorus nature, as in the fourth with its boisterous gaiety and heavenly length.

Illness of Lawrence Tibbett neccessitated a change of program and the ever popular "Pathetique" of Tschaikowsky was chosen. Rehearsals might have been carried on for months judging from results. That Mitropoulos stimulates the players to a mood of intensity and virtuosity in a concert is without question. One was not aware that a Greek was conducting Russian music, for in such readings there is no nationalism, music becomes a symbol of the universe. Too often this symphony becomes the ravings of a human being rather than the tragedy of a great soul that struggles nobly and then goes out to meet death bravely and with fortitude. Many of our preconceived ideas of tempi were shattered, sometimes one wished for bolder outlines; they were incidental in the scope of the whole and their impression fleeting. By the time we reached the second movement with its insinuating rythms, with its indescribable impulse, tragedy persisting, we had forgotten all comparisons, and marveled at the revelation of a soul expressed in musical terms, and the genius of a mind capable

Next week, on Thursday, Tibbett will be guest artist.

-GRACE DAVIES.

MARCH 16, 1940. SAINT PAUL PIONEER PRESS.

Contrary to a stuffy old conception of the arts as occupational therapy for the languid and anaemic, or both, is the cold fact that to be a member of an active symphony orchestra is to take a daily physical workout that many an athlete would regard with re-

Added to that is the still greater nervous strain due to the necessity for great technical precision, and for strict integration of individual effort with ensemble demands. For the conductor the strain is greatly intensified by consciousness of the responsibility he must assume.

This possibly platitudinous paragraph leads up to the suggestion that, on Friday evening, Dimitri Mitropoulos and the 90 musicians under his command were too tired to be at their best during the con-cert that they played in Northrop auditorium. The program itself was prepossessing, and it contained Tibbett when you can hear two symphonies as gloriously played as by familiar to the performers, but no material that was not extremealthough there were numerous Northrop auditorium. If his indis- beautiful moments in it, the presentation as a whole fell considersible, here's a toast to Tibbett's ably below the general high level upon which most of the season's concerts have flourished.

PLAYED AT SPEED

The Beethoven Symphony No. 8, one of the most beguiling in the great series, was initiated at so breathless a speed that there was no opportunity for establishing the intimacy of mood, the real "Gemuethlichkeit" with which it glows so charmingly. Succeeding movements passed at a more friendly and natural pace, the third, especially, having been successfully brought off.

The Tschaikowsky "Pathetique" symphony displayed a first section played so over-romantically, so melodramatically, indeed, as to recall legends of the concert-going ladies who, around the turn of the century, used to declare themselves cheated unless this particular opus were so conducted as to throw them into paroxysms of vicarious grief. They revelled in aprocryphal tales of its having been composed as the last testament of a suicide, and measured a conductor's gifts by his capacity for wringing tears from their very co-operative eyes.

This sort of thing cannot, as a rule, be charged against Mr. Mitropoulos and it is difficult to explain except on the ground of a weariness seeking over-anxiously to dis-guise itself. However, here, again, the second movement progressed far better than the first.

OVERTURE PLEASING

As for the "Overture to a Comedy of Shakespeare", that bright, quet and the finale sped with smartly orchestrated score by Paul Scheinpflug, who has always chosen to be cryptic and let his listeners make their own guesses concerning the particular comedy he had in mind, it was ably planned and well played. Here the difficulty lay in the placement of the brass choir, which, with the best intentions in the world, I am sure, battered down the slende imply line of defense (the second violin section) between the orchestra's weightiest voices and the public eardrum.

Except when choked by sordines and suffocated by old hats, in the interest of jazz effects, both the trombone and the trumpet are impressively beautiful instruments. tonally speaking, and the tuba goes right along with them when the three are played by such experts as the Minneapolis Symphony orchestra is fortunate enough to number among its personnel. But it is only when the band is playing 'The Stars and Stripes Forever' that they really belong out in front, and the present seating arrangement brings them perilously near to being there.

After all, though, the ensemble far less boringly than one generally has such a long list of fine performances to its credit, and Mr. Mitropoulos has distinguished himself on so many occasions during the season, that they can readily be forgiven an isolated lapse now and then. Here's hoping the week holds a few more leisure hours in store for them.

Frances Boardman

The very ingenious suite from the ballet, "The Fir Bird," Stravinsky, with its glittering orchestration, original rhythms, mystibrought another program to its

Next week we are to have a Beethoven symphony and Tibbet

-GRACE DAVIES.

Saturday Evening, March 16,

Lawrence Tibbett Fails to

season, the Minneapolis Symphony

of revealing it.

Don't forget: Tibbett is recovering from his laryngitis. He'll sing for us Thursday.

FRIDAY, MARCH 22, 1940. By FRANCES BOARDMAN

Thursday night's concert at Northrop additorium, given by the Minneapolis Symphony orchestra, with Dimitri Mitropoulos conducting, made a considerable number of claims on general attention and admiration, one of them being the presence of Lawrence Tibbett, baritone, as soloist.

Another derived from the fact that the musicians played with greater freedom and relaxation than has been the rule of late, with a consequently marked beauty of effect.

There was at least a suggestion in the Tibbett voice that his re-cent attack of laryngitis had left behind it the continued need for caution, but there was no impairment in the acute musical intelligence, inerrant sense of style differentiation, and dramatic intuition so intimately identified with the Tibbett art. These were exhibited with typically beguiling effect upon the audience as he sang a highly diversified slate of operatic items.

There was the dependably controlled bel canto usual with this singer in his opening number, "Defend Her, Heaven," from Handel's "Theodora", and his famous characterization of "Rigoletto" was reflected in microcosm as he sang the great "Cortigiani, vil razza" aria. The gamut of rage, despair, terror and cringing supplication were compassed with impeccable eloquence. The orchestral accompaniment was overpowering, now and then, but otherwise effective.

An appropriate encore after this was Iago's blasphemous Credo from "Otello", another opera in which Tibbett shines with remarkable, if villainous, distinction. Listed further on his share of the program were Wolfram's "Blick ich umher", from "Tannhaeuser", which was su-perbly done, and the "Wahn, Wahn!" section of Hans Sachs' monologue, which I did not hear.

With perfect appropriateness the concert was opened by the Good Friday music from "Parsifal", in which, it seemed to me, the ensemble did some of the season's finest playing. Sensitive performance also characterized the first presentation anywhere of the symphonic poem, "The Coliseum at Night", composed by Frederick Woltmann and dedicated to Mr. Mitropoulos. The composer, still very young, was insistently called to the stage to take his bow with that of the conductor.

There is perhaps nothing startlingly original in Mr. Woltmann's work, but in that particular he is like nearly all composers at his age. The important thing is that he seems to have the equipment to carry him much farther: imagination, skill and a good sense of or-

chestral coloration. "Also sprach Zarathustra," which figured on the program, seems to me to have become dated more quickly and definitely than any of the other symphonic poems by Richard Strauss. Perhaps it is because in it he attempted the impossible: the translation into musical terms of intensely personal philosophical reflection. Perhaps, again, it is because the orchestral weight and intricacy with which he variously amazed, befuddled, annoyed enchanted listeners of ation ago seems to have spent its force, to have had its say, so to speak.

At any rate Mr. Mitropoulos led a gallant and intelligently followed charge through the instrumental Matto Grosso, and brought his men through it into those sunny clearings so engagingly treated by the composer. Neither Viennese by birth, nor related by blood to the great Strauss family of waltz fame, he could and did turn his hand to that form of magic, and to excellent purpose, whenever he chose. "Der Rosenkavalier" testifies to that fact.

He does it so delightfully in "Zarathustra" that when he arrives at the melting "Tanz Lied", the listener is inclined to respond with "Well, why didn't you say that in the first place?"

The truth is that the lighter moments seem infinitely more real, and actually more moving, than ponderously staged inner storms and debates. Nevertheless, as a good Strauss fan. I enjoyed it. I also admired its performance.

MORNING TRIBUNE: MARCH 22 1940

Music

Minneapolis Symphony Orchestra Lawrence Tibbett, soloist

Last night's symphony concert was one of those occasions when everything has a luster and a glow. Every man in the orchestra played as if inspired by the conductor, Dimitri Mitropoulos, and the conductor himself displayed to an unusual degree his genius for vivifying and elucidating the music. Besides, the soloist, Lawrence Tibbett, was in top form.

If the "Good Friday Spell" from Wagner's "Parsifal" had not been followed by an amazingly colorful reading of Strauss' tone poem, "Thus Spake Zarathustra," would have felt that it was given a splendid performance. But the impression of the tone poem was so intense, so highly dramatic, and so brimming over with life that the "Good Friday Spell" was dimmed by the sheer impact of the tone poem. It is a long time since we heard a Strauss tone poem. When interpreted by an average conductor, "Thus Spake Zarathustra" becomes easily boring with its pseudo philosophic, half mystical atmosphere and its heavy, Germanic emotionalism. But Dimitri Mitropoulos is not an average conductor. His genius has seldom been more clearly evident than in what he did to the tone poem. The work was lifted up into the luminous light of the conductor's analytical mind and was given a clarity and a direction that removed all abstruseness and vagueness and gave it profound meaning. Through keenness of feeling, every detail was incandescent. And by the power of his imagination, Mr. Mitropoulos invested the music with a depth and a significance that, to me, was a revelation.

Reading the symphonic poem, "The Coliseum at Night," by a young American composer, Frederick Woltmann, the conductor brought out at its first performance anywhere the sustained mood of the work and showed its wellconceived form and structure. There was real imagination in the orchestration and a sense of control of form in the music. The composer was given a hearty applause as he appeared with the conductor after the performance.

The soloist, Lawrence Tibbett, sang as I have seldom heard him "The Coliseum at Night," heard for Based on almost unlimited vocal resources and breath, Tibbett's art is capable of conveying all moods and expressing all styles. Hecan color a tone to its most lyrical softness and can give it a dark, sinister quality all according to the meaning of the song he sings. And what joy it is to hear a voice that can soar above the orchestra in splendid ease, and that can also be warmly tender and caressing. Tibbett's interpretation last night of Handel's "Defend Her Heaven," from "Theodora," and the stormy "Cortigian Vil Razza" from "Rigoletto," gave evidence of a great versatility of feeling and showed him a master of both the lyrical and the dramatic styles. And his two Wagner areas, "Blick Ich Umher," from "Tannhauser," and "Wahn, Wahn," from "Die Meistersinger," were triumphs of vocal art.

The concert closed with a sweeping finale from Wagner's "Das Rheingold."

JOHAN S. EGILSRUD.

son.

TIMES-TRIBUNE

March 22, 1940

The Minneapolis Symphony orchestra offered a program in Northrup auditorium last night, that was saturated with dramatic significance and delivery; holding four excerpts from Wagnerian musicdrama, a Strauss tone poem of daring freedom, Fr. Woltman's "Coliseum at Night," that revealed this rising composer to be a dynamic contrapuntalist, and a baritone whose name will always suggest drama, Lawrence Tibbett.

The great orchestral feature of the program, was the seldom heard tone poem, "Thus Spake Zarathustra" of Richard Strauss. In paying homage to Nietzsche's genius, Strauss has given the world a masterpiece that is of enormous value, whether considered as an abstract work or as program music. One can easily imagine its failure in less competent hands than those of Mitropoulos, for every instrument has a responsible part, at times curiously distorted. As program music only, this distortion seems justifiable. Quotations from Nietzsche's poem as headings in the score, reveal in no uncertain terms that the grandeur of the opening is sunrise in full glory; that the horns proclaim very expressively the music of the medieval church-and here the organ joins in the impressiveness of our imaginary picture—the strings in chromatic tonalities ably express the crys of tortured souls; the mathematically inclined fugue is the vechile used to give furious, vicious impressions of science leading only to despair; the "Dance Song" is joyous, gaiety itself, rather than a song; then the impassioned night song, and the strange and splendid close that may suggest to some a sunset glory. Special mention should be given to the excellent solos and quartet work of the first string players.

The Parsifal music, "Good Friday Spell" that opened the program, was given a memorable reading of solace and beauty. "It is the spell of Good Friday," answers Gurnemanz, recalling the ancient legend, that on this day, the earth, nourished with sacred dews, puts forth in freshness and unequalled loveliness, its tribute of flowers and trees to the Savior.

Frederick Woltmann was present to receive the well earned plaudits for his musical picture of the first time anywhere. It made a very favorable impression, judging from the ovation it was accorded. Mitropoulos had made it a part of himself, as he does everything he conducts.

From then on, Tibbett captivated

the audience with his singing. The Handel-Lebell aria, "Defend Her Heaven," was sung with repose and restraint, "Cortigiani Vil Razza," from "Rigoletto," and the Otello aria that followed as an encore, brought forth his best singing, for they are best suited to his voice and temperament. He was debonair, fiery, remorseful, tender and jealous all within a few minutes. He is fitted to innumerable roles, but his Wagner is not German Wagner. In the "Evening Star," added as an encore number, Tibbett fairly swooned in sentimentality. Let it be lhoped that he is not smiling at our enthusiasm. The orchestra wass not at its best, for some unaccounntable rea-

GRACE | DAVIES.

TIMES-TRIBUNE Evening, April I, 1940

Mitropoulos, in four numbers, added materially to the pleasure of the afternoon. Forceful as a military commander, he led the orchestra in the "March of Homage" by Grieg; with mystical beauty, he interpreted the legend "Zorahayda," Svendsen, and with his artistic resourcefulness skillfully applied color to Wagner's "Waldweben," and rhapsodic drive and passion to "Tannhauser."

GRACE DAVIES.

STAR-JOURNAL Friday, March 22, 1940

MUSIC

By JOHN K. SHERMAN

The virility and high dramatic coloring of Lawrence Tibbett's singing have not waned a bit, nor did last week's attack of laryngitis noticeably impair the famous Tibbett tone in the songs he sang with the Minneapolis Symphony orchestra Thursday night.

A near-capacity audience applauded him to the echo in Northrop auditorium, paying tribute to one of the finest baritones in captivity. Tibbett's gift is less that of the singer than of the singer actor, who identifies himself as much with the characterization and action of the role as with the music thereof.

Such a gift, which has made Tibbett one of the pillars of the Metropolitan opera, lends intensity to arias where a keen dramatic sense is as much needed as musical intelligence and good intonation-all of which the baritone includes in his equipment.

You can't hear the "Rigoletto" aria "Cortigiani, vil Razza," or Iago's Credo sung with greater emotional range than Tibbett sings them, and for that matter I doubt whether you could ever hear more more seething and feverish orchestral settings for these songs than that contributed by Dimitri Mitropoulos and the orchestra.

Tibbett's Wagner is big-calibred, though one listens to it with more objectivity, and less thrill, than the singing of some of the great German-born Wagnerians.

The orchestral program last was unhackneyed. An ethereal, majestic and imaginative performance of Wagner's "Good Friday" music from "Parsifal" opened the program, followed by one of the least played of Richard Strauss' tone poems, "Also Sprach Zarathustra," which seems to have aged more than the other works of that period. Murky and sententious, yet reaching several climaxes of great tainly have no equal. poignancy and beauty, the poem was given a matchless interpreta-

Premiere of "Coliseum at Night," by Frederick Woltmann, who was present in the audience, gave evidence of fine sensitiveness and craft in evoking a nostalgic and tragic mood, though its romanticism will doubtless make it some day a "period piece" in the composer's list of works. A grand, thumping version of the 'Entrance of the Gods' from "Rheingold" concluded the program.

MORNING TRIBUNE: MONDAY APRIL 1 1940

The orchestral part of the program, directed by Dimitri Mitropoulos, complemented the religious choral music of the choir. It opened with a powerful, but somewhat slow, rendition of Grieg's "March of Homage" from "Sigurd Jorsalfar." Few conductors can weave such a spell of tone color and mood as Mitropoulos. In Svendsen's legend for orchestra, "Zorahayda," he spellbound the listeners through the atmosphere he created. At the close of the concert, the orchestra endowed Wagner's "Forest Murmurs" from "Siegfried" with a delightful, vernal freshness. The ever popular "Tannhauser Overture" was the closing number.

JOHAN S. EGILSRUD.

STAR-JOURNAL Monday, April 1, 1940

MUSIC

St. Olaf Choir in Annual Concert

By JOHN K. SHERMAN

One of the continuing miracles of the music world is the St. Olaf Lutheran choir, which year after year sings with a perfection of tone and technique that makes it one of the seven wonders of Minnesota.

Each year stocky, gray-thatched F. Melius Christiansen waves his hands over the group of a few jerky, angular gestures, and performs the mircle. Or so it seems. There is more than arm-waving involved, of course, in producing such music. But the concerthall product has such ease and spontaneous naturalness that you can hardly believe it didn't spring, fullbodied, from the brow of its cre-

The Northfield choir made its annual appearance with the Minneapolis Symphony orchestra Sunday afternoon in Northrop auditorium, singing a half dozen numbers a cappella which occupied the central portion of the program. Its tone, as usual, was spotless, with that evenness of texture which must be the despair of 99 out of 100 choral conduc-

There is no "breathy" quality in that tone, no individu that rise above the texture to disturb its smoothness. One hears the most astonishing transitions in dynamics, in swell and recession of tone. In effects of delicate nuance and high drama there is extraordinary mastery, and in intricate polyphony the weave has a clarity and vitality which cer-* * *

There was much to marvel at in the program, but nothing more striking and impressive than the anthem, "As a Flower," by Paul Christiansen, the director's son, a work which had touches of dissonance and a mood of bitterness and tragedy evoked with real power.

Dimitri Mitropoulos led the orchestra in four numbers by Grieg, Svendsen and Wagner, all of them showing the orchestra at the same top form that the choir achieved. One of the season's largest audiences gave long and hearty appleause to both organizations.

TIMES-TRIBUNE

Evening, April 6, 1940 Mitropoulos to Conduct But Once More Before Summer Silence Begins

The Minneapolis Symphony season is fast drawing to a close, with only one more concert remaining, with Mitropoulos conducting. Last night's program was a challenge to criticism, re-enforcing as it did, our constantly growing admiration for our conductor, a great figure in the history of music, who has worked unremittingly, to extend the boundaries of our conception of art. If it has seemed at times, that Mitropoulos was too much concerned with the harmonic inventions of the ultra modern school, t can be safely said, that he has not presented works of virtuosity for sake of displaying pyrotechnics; they were to him, the expression of personality that sounded phases of human emotion.

The Mexican dance music by Arron Copland-"EN Salon Mexico," the title, demonstrates a talent that is not common. In this composition, such as our wildest dreams could not have anticipated, Copland has introduced a terrific rhythmic element and disonance, although tonality functions. Fortunately, it cannot be of use to conductors whose genius is less intellectual than that of Mitropoulos. Fearing some of the symphony patrons would object to this school of composition, he announced that they might "quietly" leave the hall before he played it as an extra

The first half of the program was devoted to French music: The overture to "Le Roi D'ys," Lalo, and the symphony on a mountain air, for orchestra and piano opus 25, d'Dindy, with the distinguished French pianist, Robert Cassadeuses at the piano for the first time in Minneapolis. There is great dignity in both compositions and they were played in that manner. The overture is surpassingly beautiful music, plaintive and militant, with a cello solo that stood out in relief, so superbly was it played by Mr. Graudan. The French symphony received an ovation and justly so, for it was written and played, to go home to the hearts of the hearers. d'Dindy has inherited a strong vital tradition from Frank in expressing his own personal qualities. He is a thoughtful composer of unmistakable clarity, one who shows the love of nature and folk-airs. In this work he revin the atmosphere of Cevenes mountains and their folk tunes. The piano part is in no way a solo, but a beautiful part of the whole, delftly changing the themes or carrying them on. The horns to me have the most grateful part, so effectively done as to lend an impression of great height and dis-

The little symphony of Robert Saunders is the type of music we crave to have known as "American idiom." It is formal but young in spirit, sparkling with the zest of life; the second movement is especially rich in song that the strings and horn excelled in.

Then we went back to the favorite days gone by, listening to Weber's Concertpiece in F minor, played as never before by soloist or orchestra, with a rare vigor and velocity that were the easiest thing in the world to enjoy. But-Cassadeuses, famed as a Motzartian and bringing us Weber! His unfamiliar encores atoned somewhat.

GRACE DAVIES

Gallic Spirit In Evidence **At Symphony**

There was a certain lucidity in all the music performed at the Symphony concert last night in Northrop auditorium. This was, perhaps, because most of the music performed was by French and American composers, and even the soloist, Robert Casadeus, pianist, was French. Traditionally, the Callic spirit is always clear-sighted, even when most enraptured. This clarity was definitely present in Dimitri Mitropoulos' reading of Lalo's overture to "Le Roi d'Ys"an overture depicting both the highly fantastic magic of an old legend and intense passion through open, full-voiced tunes and clearly articulated melodies. The solo passages were given tender intonations and sensitive phrasing by the first clarinet and the first cello.

Sense of Spaciousness

A sense of translucent mountain air and of spaciousness gave character to d'Indy's "Symphony on a French Mountain Air." It is strange that a composer capable of creating so convincing and interesting a work as this symphony should be heard so seldom. The reason, doubtless, is that his music is not sensational enough to draw attention to itself nor quite great enough to make a lasting impression. Yet, in the treatment of his material, d'Indy certainly is one of the most satisfying and interesting of modern composers. In this Symphony his impressions of the great mountains are translated into music with telling simplicity and skill in orchestration. The piano part is most of the time woven into the tone-texture unobstrusively, adding a cool, liquid atmosphere to the orchestration. All through the symphony is a kind of inspired sanity, as transparent as the air it depicts and free of any troubled introspection. The music often expanded into tonal masses with the clangour of horns at full blast reaching dimensions that truly seemed to picture the vast mountains. Especially effective was the pounded Gigue-like theme in the piano that opened the last movement. A mad energy drove it on as it was repeated wildly in the horns, until it exhausted itself like a thunderstorm, and a soft, longing crept into the music. There still were rumblings of the agitated mood in fragments until, gradually, it again gathered momentum and finally swept everything before it in a storm of sound. Mr. Casadesus played the piano part of this symphony with rapturous Intensity, and Mr. Mitropoulos colored every passage with his fervor and imagination.

Shows Virtuose Technique

Showing his virtuoso technique, Mrs. Casadesus played the old show-piece "Konsertstueck" by Weber in such masterly fashion that even the most obvious became musically interesting. Called back several times by the excited audience, he gave Schuman's "Vogelals Prophet" and Chabrier's "Scherzo Walz" as encores, both given with exquisite details and outlines.

The orchestra under Mitropoulos made the "Little Symphony" by the American composer Robert L. Sanders sound well and alive with a refreshing naturalness. The echo of American songs and several themes in the American idiom added to the flavor of the music, which, in the last fugue especially, shared the quality of clarity and directness with d'Tudy's symphony.

As a surprise encore, the orchestra evoked vividly the exotic coloring and moods of Aaron Copland's impressions from Mexico "El Salon Mexico."

JOHAN S. EGILSRUD.

Saturday, April 6, 1940 STAR JOURNAL

By JOHN K. SHERMAN

If Robert Casadesus had played only the first of two numbers he performed with the Minneapolis Symphony last night, he would have left the impression of an able pianist overwhelmed by the superior force of an orchestra.

But his second and audible appearance established him as an artist with tremendous technique and power, a master of keyboard pyrotechnics, a pianist who combines terrific speed with strong-fingered clarity and delicacy.

The indecisive character of his first appearance may have been due to several things. The piano lid was off instead of up, where it could have deflected the tone toward the audience. The orchestral tuttis swamped the piano. And curiously, Casadesus used a score.

The composition was d'Indy's rarely played Symphony on a French Mountain Air, which for two movements is ingenious but rather sterile manipulation of an innocent folk song but in the finale is a corking good piece of orchestral oratory. This last movement made the work worth while, though the piano, in its role as orchestral member and not as prima donna, was more seen than heard.

All doubts of Casadesus' genius were swept away, however, by his performance of the Weber "Konzertstueck," which for sheer brilliance, rhythmic drive and breathtaking velocity has rarely been equalled. His great contribution here, besides the glistening and crystal-clear decoration, was that of giving an impetuous show-piece such body and substance, of giving fibre to the most delicate and evanescent run.

Dimitri Mitropoulos opened the program with a bang-up presentation of Lalo's overture to "Le Roi d'Ys," which abounds in theatricalism and brassy excitements and which contains a juicy 'cello solo that Nicolai Graudan served up

Following intermission, we had Robert L. Sander's Little Symphony in G, a compact and neatly built work with a gleeful and sharp-edged first move ment, a pleading and engaging tune skilfully woven in the second, and for the finale a brisk fugue which smelled somewhat of the lamp. The piece had a contemporary fla-

As a surprise, Mitropoulos (after announcing that anti-modernists who couldn't take it could leave) offered a nightcap in the form of Aaron Copland's "El Salon Mexico." This was a glimpse of night club razzledazzle in old Me-hee-co which gave us tangled rhythms, some plaintive tunes and a dash of shrill cacophony that had the percussionists jumping. It's amusing and brilliant music, which we understand the Mexicans liked when Carlos Chavez conducted it in Mexico City.

The orchestra was in crack form last night. The brass deserves honorable mention for unusually skillSATURDAY, APRIL 6, 1940.

THE SAINT PAUL PIONEER PRESS.

Robert Casadesus, French Pianist, on Symphony Program

By FRANCES BOARDMAN

ning's concert by the Minneapolis who knew him got together. He Symphony orchestra was a salute by his "Symphony on a French to France, with Robert Casadesus, the distinguished Parisian pianist, serving as a connecting link beserving link beserving as a connecting link beserving link b tween the world of today and the poulos conducted.

the same type of affectionate reverence that was bestowed upon Cesar knowledge of music, his idealism in serving its highest purposes,

, and his personal charm, are mat-The first half of Friday eve- ters of discussion wherever those

It is difficult work to clarify, world of a still recent yesterday, musically speaking. Dimitri Mitroa truly great one, although the The late Vincent D'Indy was held sistently obvious. On this occathe soloist was frequently heard Franck in his day. His exhaustive with difficulty, and sometimes not heard at all, while the string players seemed at times to be working simply in pantomime.

I wonder whether, since the new seating arrangement of the orchestra has been in effect, Mr. Mitropoulos really hears the brass section in true perspective. It may very likely be that the acoustical vagarles attaching to the stage section in many halls as large as Northrop auditorium make it actually impossible for the conductor to hear relative dynamic values.

PLAYS "KONZERTSTUECK" The soloist of the evening had a far better opportunity of publishing his truly distinguished art when later in the evening, he played Carl Maria von Weber's 'Konzertstueck" in F minor. Redolent though it may be of early Nineteenth century drawing-rooms, it reflects the composer's char-acteristic grace of mind and delicacy of treatment, and it gives the pianist plenty to do. M. Casadesus, one of the most serious and unaffected of artists, can always be trusted to maintain a true equipoise between poetic insight and technical efficiency, and he extracted from the score all of its charms, implicit and declared. He is a pianist whose skill is not committed to disclosure of any one form, period or genre-because he is an artist in the broadest and most satisfying meaning of the

The "Little Symphony in G," by Robert L. Sanders, a contemporary young American composer from Chicago, was an attractive feature of the evening. It is agreeable, unpretentious music-not strikingly original, but written with imagination and instrumental resourcefulness. Some of its pages carry faint memories of Stephen Foster, and at least one passage suggests a flash-back to "The Mikado". But there is evidently no conscious move toward imitation, and the work is really nice. Yes, I think nice is the word.

OPENING SELECTION

Opening the program was the overture to "Le Roi d'Ys," by Edouard Lalo, whose active musical life spanned a good part of the Nineteenth century, and who is chiefly known to American audiences through his fine violin concerto, the "Symphonie Espagnol" The opera, to which the overture is an introduction, is based on an ancient Breton legend. Lalo's music always shows refinement of perception and workmanship, and this specimen is no exception. Also, it was effectively played.

In a brief speech, Mr. Mitropoulos announced that, as an encore at the close of the announced program, the orchestra would play Aaron Copland's "El Salon Mejico," at the same time giving gracious advance absolution to any listeners who found themselves unequal to the rigors of so-called modern music. I regretted having to leave before its performance, knowing what a charming and clever opus it is.

STAR JOURNAL

Saturday, April 13, 1940

MUSIC

By JOHN K. SHERMAN

Last night's performance of Beethoven's Ninth, that Gargantua of symphonies, was about as thrilling an occasion a concertgoer could want, or even hope for. Hardened symphony addicts cheered at its conclusion, and critics' tired ears perked up under the impact of gloriously eloquent music.

The Choral symphony lends itself perfectly to the festive and inflated character of a season's climax. There were acres of singers on Northrop's stage, rising in tiers about the orchestra. There were four distinguished soloists. / And there was Dimitri Mitropoulos, whose galvanic direction gave the symphony a life and color and movement which made every bar a revelation.

I don't know when I've heard a symphony that under normal circumstances can prove tedious removed farther from tedium. I can't think of a conductor who can excel Mitropoulos in making Beethoven fresh and vital and continually arresting in the exposition of his thought. Last night's Ninth compares in all ways with the exceptional Sixth we heard earlier this season.

The first movement, a typically Beethoven epic of fate and anger and struggle, was unfolded with that dramatic tension and contrast the conductor can bring out so well. But the magic was to come -in the second movement. Here were headlong momentum, a matchless finesse and sparkle, brisk punctuation from Mr. Faetkenheuer's tympani. Quite as remarkable was the sublimity of the andante's song, and the quality (as) in some of Beethoven's later piano sonatas) of a confession, a personal document, all set forth with poetry and understanding.

But the major excitement, of course, was the finale, with its jubilant ode to joy carolled by 350 throats, and its thematic keynotes struck by the vocal quartet. The latter-made up of Rosa Tentoni, Lilian Knowles, Ernest McChes-ney and David Blair McCloskysang nobly and with full-throated emphasis.

The massed choir, rehearsed by Rupert Sircom, conveyed no hint of clumsiness natural to its size, but gave an edge and stress to its phrasing which are rarely heard in a large chorus. There was no sogginess here, cues were hit squarely and high climatic notes were spine-tingling.

The concert was preluded by three short numbers of rare qualty-the "Fidelio" overture bouncingly set forth, the aria "Erbarme Dich" from Bach's St. Matthew's Passion sung by Miss Knowles, and the Benedictus from the B minor mass sung by Mr. McChesney, both the latter beautifully accompanied by Harold Ayres in violin obligato

The Ninth symphony is repeated Sunday afternoon, with Miss Tentoni and Mr. McClosky assigned to two solos and the orchestra playing Beethoven's "Weihe des Hauses" overture.

Узиверог Впра 2-5-940 — ΟΙ ΕΛΛΗΝΈΣ EIX TO EEQTEPIKON

= 0 MHTPOTIOY Λ 0 Σ EIΣ AMEPIKHN =====

νε χαραγμένη ή περίφημος είσαγω-γή τοῦ «Κοριολανου», τοῦ Μπετό-δεν, μὲ τήν διεύθυνσιν τοῦ Μητρο-πούλου καὶ τὴν Συμφωνικὴν Όρχήστραν της Μιννεαπόλεως ώς έκ-τελέστριαν. ΟΙ είδικοι κριτικοι τών άμερικανικών έφημερίδων εύμενέ-στατα σχολιάζουν την συνεργασίαν του Μητροπούλου μὲ τὸν οἶκον Κολόμπια. Εἰς ἔνα ἀπὸ τὰ τελευταῖα Κυριακάτικά των φύλλα, οι «Τάϊμς τῆς Νέας Υόρκης» γραφουν τὰ ἐξῆς περὶ τῆς ἐρμηνείας τῆς εἰσαγωγῆς ταύτης τοῦ Μπετό- δεν ὑπὸ τοῦ Μητροπούλου καὶ τοῦ συγκροτήματος της Μιννεαπόλεως.

«Τὸ πρώτον προίὸν τῆς συνεργασίας Μητροπούλου — Κολόμπια είνε Ιδιαιτέρως ένθαρρυντικὸν, τόσον νε Ισιαττερώς εναμορύντικος, τουσός διὰ τὸ ἐπιτευχθὲν ἀποτέλεσμα, αὐ-τὸ καθ' ἑαυτό, ὅσον καὶ δι' ὅ,τι ὑπόσχεται διὰ τὸ μέλλον. "Αν καὶ τὸ κάπως ὑπὲρ τὸ δέον ἀποφασιστικόν τέμπο έλαττώνει τὴν δρα-ματικὴν πνοὴν τῆς ἐκτελέσεως, ἡ ματικην πύοην της εκτελεσεως, η έρμηνεία διακρίνεται διὰ τὴν δύνα-μιν καὶ διαύγειάν της, καὶ ἀπὸ τε-χνικῆς ἀπόψεως εἶνε ἄμεμπτος. "Ηδη ἀποδλέπομεν μετ' ἐνδιαφέ-ροντος εἰς τοὺς μελλοντικοὺς δί-σκους τοῦ Μητροπούλου».

σκους του Μητροπούλου».
Κατά πληροφορίας, παρασχεθείσας ὑπό μουσικοῦ οἰκου τῆς Νέας Υόρκης, ἐντὸς τοῦ 'Απριλίου θὰ κυκλοφορήση εἰς δίσκους τῆς «Κολούμπια ἡ «Ποιμενική Συμφωνία» τοῦ Μπετόδεν μὲ τὴν 'Ορχήστραν τῆς Μιννεαπόλεως ὑπὸ τὴν διεύθυνσιν τοῦ Μητροπούλου.

"Οπως καὶ ἄλλοτε εἴχομεν την εὐκαιρίαν νὰ γράψωμεν, ὁ Ελληνάρχιμουσικός φροντίζει νὰ πλουτίζη τὰ προγράμματα τῶν συναυ-λιῶν, τὰς ὁποίας διευθύνει, μὲ ἔργα νέων συνθετών, Εύρωπαίων καὶ 'Αμερικανών. Εἰς μίαν συναυλίαν, τῆς Συμφωνικῆς 'Ορχήστρας τῆς Μινεαπόλεως παρουσίασε διὰ Μιννεαπόλεως παρουσίασε διὰ πρώτην φοράν είς τὸν κόσμον τὸ πρώτην φοράν είς τον κόσμον το Συμφωνικόν Ποίημα «The Coli-seum at Night», άφιερωμένον είς αὐτὸν ὑπὸ τοῦ 'Αμερικανοῦ συνθέ-του Frederich Woltmann. 'Ο συνθέ-της αὐτὸς έγεννήθη τὸ 1908 είς τὸ Flushing πλησίον τῆς Νέας 'Υόρκης. Όταν ήτο άκόμη μικρό παι-δι έχρημάτισε μέλος τής παιδικής χορωδίας τοῦ Μετροπόλιταν, είς τὸ Κολόμπια Γιουνιδέρσιτυ τής Νέας Ύόρκης. Μουσικάς σπουδάς, και δη θεωρίαν, σύνθεσιν και ένορχήστρωσ:ν ἡκολούθησεν εἰς τὴν πε-ρίφημον Σχολὴν Fastman School of Music τοῦ Ρότσεστερ τῆς Πολιτείας τῆς Νέας Ύόρκης, σαν ύπό τοῦ παγκοσμίου φήμης με-γαλοδιομηχάνου φωτογραφικών εί-δῶν "Ηστμαν. Τὸ 1937 ὁ Γουόλτ-μαν ἐτιμήθη μὲ τὸ 'Αμερικανικὸν Μέγα Βραδεῖον τῆς Ρώμης διὰ σύν-θεσιν, δραδεῖον ἀνάλογον ἐκείνου ποὺ δίδεται εἰς τὴν Γαλλίαν εἰς τοὺς μαθητάς τοῦ Κονσερδατουάρ. Πέρυσι, ἡ Συμφωνική 'Ορχήστρα σαν ύπο του παγκοσμίου φήμης μετῆς Μιννεαπόλεως με τὴν διεύθυνσιν τοῦ Μητροπούλου παρουσίασε μίαν ένδιαφέρουσαν «Ραψφδίαν διὰ Κόρνο καὶ Όρχήστραν» τοῦ Ιδίου συνθέτου.

Beethoven Concert Restores Faith in Brotherhood of Man

to have lived one of the supreme artist in her interpretation, moments of music. The triumphant jubilant affirmation of faith in the edictus" from the B minor Mass, brotherhood of man and joy of liv- Ernest McChesney had both freeing which pours forth in Beetho- dom of phrasing and keenness of ven's music, fortifies the heart with feeling. In the accompaniments to a new appreciation of the dignity these two solos, the expressive, of man.

From the first movement, where the troubled energy and ardor of greatly. Beethoven's feelings found expression in telling phrases, sudden contrasts, and steep crescendos, through the scintillating Scherzo, taken at an inspired tempo that quickened every turn without exaggerating the sharp-edged, almost sardonic themes, and into the clarified, serene songfulness of the Adagioall the way through the symphony there was a sense of inevitable unfoldment, of a vision gradually taking shape. Finally, in the amazing introduction to the great choral movement, one by one the moods of the earlier movements are rehearsed and discarded, and the one, all-dominating feeling that "all mankind are brothers plighted" takes hold and is lifted, in a steady accumulating intensity, higher and higher to heaven by hundreds of ecstatic voices.

The distribution of praise for this superb performance must unfortunately be very inadequate; for the orchestra, the huge chorus, the instructor of the chorus, Rupert Sircom, and the four excellent soloists, Rosa Tentoni, soprano; Lillian Knowles, contralto; Ernest Mc-Chesney, tenor, and David Mc-Closky, baritone-all contributed equally to the success.

The great excitement of the Ninth symphony nearly drowned the impression of the first half of the program. Giving his usual loving attention to details, Mr. Mitropoulos infused color and life into the Fourth "Lenore" overture by Beethoven. And the soloist, Lillian Knowles, sang the aria "Erbarme Dich" from Bach's St. Matthew passion. Using her rich, lovely

In a baffled world darkened by contralto voice with great artistry, war, to hear the Beethoven's Ninth never straining but letting the symphony superbly played as it phrases fall with genuine pathos was by the symphony orchestra at born of the inner meaning of the Northrop auditorium last night, is text, Miss Knowles proved a true

As an interpreter of Bach's "Benflexible violin obligato played by Harold Ayres enriched the music

JOHAN S. EGILSRUD.

APRIL 15 1940

MORNING TRIBUNE

MUSIC

The symphony season came to a magnificent close with a repeat McClosky, baritone, repeated their performance of Beethoven's Ninth triumph of Friday evening. Symphony yesterday afternoon at first performance Friday evening, he certainly gave as inspired a reading again yesterday and was acclaimed as workfull of typical Beethovenesque turns and a straight-forward, rather official eloquence. reading again yesterday and was acclaimed as vociferously as at the first performance. The response to the Ninth Symphony was so intense that after having excitedly hailed both the orchestra, the chorus, the four soloists, and the chorus, the four soloists, and the instructor. Rupert Sircom,

One might think that at a second hearing, the effect of this gigantic tone-structure would be less overwhelming. But the opposite was true. The emotional impact Mitropoulos was, if anything, even more terrific. The whole symphony was evoked with the kind of commanding artistic authority that thrilled both the mind and the heart. Truly, the genius of Dimitri Mitropoulos rose to great heights in this perof man.

ing, no sharpness of tone. The pre- Metropolitan Opera company. cision of attacks, the fine sense of ines, and the certainty of modulawere the result of the long and excellent training given the choir by Rupert Sircom. The soloists, Rosa Tentoni, soprano; Lil-

Minneapolis Symphony Orchestra jian Knowles, contralto; Ernest Mc-Chesney, tenor, and David Blair

Before the Ninth Symphony, the Northrop auditorium. If Dimitri orchestra played the seldom heard Mitropoulos, the great conductor, covered himself with glory at the first performance Friday at the

choir instructor, Rupert Sircom, sion to the aria, "Siehe, ich will poulos came back alone, rose to No. 88. Mr. McClosky belongs to viel Fischer," from Bach's Cantata its feet and shouted approval in a tumultuous ovation. And they had the small group of singers who can express vital feelings through a strictly stylistic form.

JOHAN S. EGILSRUD.

to Be 'Spelled' By Noted Pair

For several weeks next season formance, fusing, as he did, men- while Dimitri Mitropoulos is maktal and emotional intensities into ing a guest appearance with the white radiance of spiritual ec- New York Philharmonic orchestra, stasy. I shall never forget the last, Igor Stravinsky, famous Russian stupendous climax with 350 voices composer, and Bruno Walter, disexalting in gigantic waves of song, tinguishd conductor, will take above the fanfare of trumpets and charge of the Minneapolis Symthe thunderous roll of drums, the phony orchestra, Arthur J. Gaines, undying faith in the brotherhood manager, said yesterday. Artists to be heard for the first time with One also had reason to marvel the orchestra next season include at the beauty of the choral work. Dorothy Maynor, Negro soprano; Even in the highest straining of Ezio Pinza, bass-baritone, and Rose the climaxes, there was no shout- Bampton, American star of the MINNEAPOLIS TIMES-TRIBUNEApril 15,

Mitropoulos Acclaimed In Beethoven's Ninth

True lovers of Beethoven, have been fortunate in having the opportunity of hearing two complete performances of Beethoven's "Ninth Symphony" within a period of two days, and no greater Beethoven in almost every detail, could one expect to hear.

The audience in Northrop auditorium yesterday afternoon, that stormed its demands for Mitropoulos to appear alone at the close of the program and then rose to loudly acclaim him, carried away a greater love for Beethoven, and his picture of an ideal world with well springs of eternal joy; it carried away, too, a veneration for the great maestro, one who could reveal the very heart of Beethoven, voicing the magnitude of his thought, the interplay of passion, pride, tenderness, fancy and sublimity that are found in this work - Mitropoulos gigantic seemed, like Beethoven, one of the high priests of humanity.

The first three movements may have voiced the longings, the joys and sorrow of humanity, but this suffering Beethoven had found that there are infinitely more and greater joys than sorrows, and points to hope throughout. In each succeeding movement his expression of nobility attains a greater degree of perfection, in melody of truest poetry and feeling: the first, downright and mighty, the second high and spirited rhythms and riotous, from which he turns to his loftiest style, the sublime third movement, a good example of Beethoven's penetrating pathos; but not until the fourth, do we hear an undercurrent of that great hymn of joy that was to satisfy his hungry soul with expression. At last voices dominate the work and lift it to joyous madness.

The quartet of soloists, Rosa Tentoni, soprano; Lillian Knowles, contralto, Ernest McChesney, tenor, and David Blair McClosky, baritone, sang the extremely difficult parts allotted to them acceptably.

The chorus of 350 responded to the spirit of the music admirably and was an impressive reminder of the wealth of vocal talent in the Twin Cities and this a small part of it. The orchestra gave of its very best efforts in the symphony and in the overture, "Consecration of the House" eager to please their conductor who leaves them until next season.

Two arias were added to the overture in the first half, an artistic interpretation of Beethoven's 'Adeliade' sung by Rosa Tentoni, but may we hope to hear it by tenors hereafter; the Bach aria, "Siehe, Ich Will Viel Fischer Aussenden" was rendered by Mr. Mc-Closky whose voice is not suited to this style of song. Both voices show strain from the heavy demands put upon them here this

-GRACE DAVIES.

Απόσπασμα Adrivarina NEa 1-6-940 Χοονολογία

Είς τὴν Αμερικὴν

ή 9η Συμφωνία

Γας ημέρας αυτάς εσοσή είς την Φλωρεντιαν είς τρεις παραστάσεις ή όπερα του Μουσσόρσκι Μπορις Γκοντούνωφ. Τάς παραστάσεις αυτάς έπρόκειτο ώς γνωστόν νά διευθύνη κατερχόμενος έξ 'Αμερικής ό "Ελλην μαέστρος κ. Μητρόπουλος, μόνος ξένος έφέτος του Μουστάσεις του Φλωρικός κουστάσεις του Φλωρικός και Επέστας του Φλωρικός κουστάσεις κουστάσε είς τὰς μουσικὰς ἐορτὰς τοῦ Φλω-ρεντινοῦ Μαΐου. Δυστυχῶς ὁ Μητρόπουλος λόγω τῆς καταστάσεως καὶ λόγω ἄλλων ὑποχρεώσεων, ήναγκάσθη νὰ ἀκυρώση τὸ συμδό-λαιόν του καὶ ἔτσι τὰς παραστάσεις του άριστουργήματος του Μουσσόρσκι διηύθυνεν ό γνωστός μας Ρουμάνος κ. Ζορζέσκο.
Ο Μητρόπουλος δέν πρόκειται

έφέτος το καλοκαίρι να μας έλθη. Θὰ παραμείνη είς Αμερικήν πρώ-Θὰ παραμείνη είς 'Αμερικήν πρώτον διὰ νὰ ἀναπαυθή, διότι έχει ὑτερον διά νά προξτοιμάση τὰ προγράμ-ματα τῶν συναυλιῶν τῆς ἐρχομέ-νης μουσικῆς περιόδου μεταξὺ τῶν ὁποίων περιλαμβάνονται καὶ αὶ 14 συναυλίαι τῆς περιφήμου φιλαρμονικής όρχήστρας της Νέας Ύόρ κης, την όποίαν πρόκειται να διευθύνη διά πρώτην φοράν έφέτος Έν τω μεταξύ αι έφημερίδες και οί πλέον διακεκριμένοι κριτικοί ά φιερώνουν ἄρθρα ολόκληρα διὰ τὸν Μητρόπουλον ἐπὶ τῆ λήξει τῶν συναυλιών της όρχηστρας της Μιννε-απόλεως. Η σαιζόν έτελειωσε με την έκτέλεσιν της 9ης συμφωνίας του Μπετόδεν είς την όποίαν τον του Μπετοδεν είς την οποίαν τον ὕμνον τῆς χαρᾶς ἐτραγούδησε χο-ρωδία ἐκ 350 προσώπων. Ἡ ἐκ-τέλεσις τοῦ μπετοδενικοῦ ἀρι-στουργήματος ὑπῆρξεν ἀνωτέρα πάσης προσδοκίας, γι' αὐτὸ καὶ ἡ κριτικὴ σύσσωμος τὴν ὑπεδέχθη μὲ ἐνθουσιώδη σχόλια. Οἴτω ὁ πολὺς Ἔγκιλσρουντ γράφει εἰς τὸ «Πρωϊνὸν Βῆμα»:

γρωφει εις το «πρωτον Βημω»:

«Σὲ μιὰ ἐποχή σκοτεινιασμένη
ἀπὸ τὸν πόλεμο, ν' ἀκούση κανείς
μιὰ θανιμασία ἐκτέλεσι τῆς 9ης σὰν
τὴν χθεσινή είνε σὰν νὰ ἔζησε μία
ἀπὸ τὶς ὑπέρτατες μουσικές στιγμές. ᾿Απὸ τὸ πρώτο μέρος, ὅπου

λ ἀνέπικη ἐξοπο τῶν συναι οθημάτων μές. Από που συναισθημάτων τοῦ Μπετόδεν βρήκε διέξοδο σὲ ἐκ-φροστικὲς φρόσεις, αἰφνίδιες μετα-πτώσεις καὶ ἀπότομα creschendi, μέσα ἀπὸ τὸ σπινθηροβόλο σκέρμέσα άπὸ τὸ σπινθηροδόλο σκερ-τσο ποὺ παίχθηκε σ' ἔνα ἐμπνευ-σμένο τέμπο, τὸ ὁποῖον ἐνῷ ἔδωσε ζωντάνια σὲ κάθε μεταστροφή, δὲν ὑπερέδαλε καθόλου τὸ καθαρὸ διά-γραμμα τῶν φράσεων, ἔως τὴν δι-ἀφανη, νηφάλια μελωδικότητα τοῦ adagio, ὁλόκληρη ἡ συμφωνία πα-ρουσίασε τὴν δαθμιαία ὅσο καὶ συ-στηματική ἀποκάλυψι μιᾶς ὁπτα-σίας γιὰ νὰ ὑπεριαγύση τελικὰ καὶ

θηκε μὲ τὴν ἐπιδλητική εκείνη αὐθεντία ποὺ φέρνει ρίγος καὶ στὸ πούττα μιὰ ἀποκάλυψι. Δὲν μπομεναλοφοία τοὺ Μητροπούλου ὑτρώθηκε σὲ μεγάλα ὑψη κατὰ τὴν κετέλεση αὐτή. Πέτυχε νὰ συγχωνεύση διανοητική καὶ συναισθηματική ἐντασι σὲ μιὰ λευκή ἀκτινοδολία πνευματικής ἐκτάσεως. Δὲν θὰ ξεκάσω ποτὲ αὐτὸ τὸ τελικὸ πελώριο διαπασών, ὅπου 350 φωνὲς ἐξυμνούν μὲ γιγαντιαῖα φωνητικὰ περιόδου.

Τὰς ἡμέρας αὐτὰς ἐδόθη εἰς κύματα, πάνω ἀπὸ τὶς φανφάρες καὶ τοὺς κεραυνοὺς τών τυμπάνων, τὴν ἀθάνατη πίστη στὴν άδελφω-σύνη τῶν ἀνθρώπων». Ο κ. Νταίδις είς τὴν «Χέραλντ-

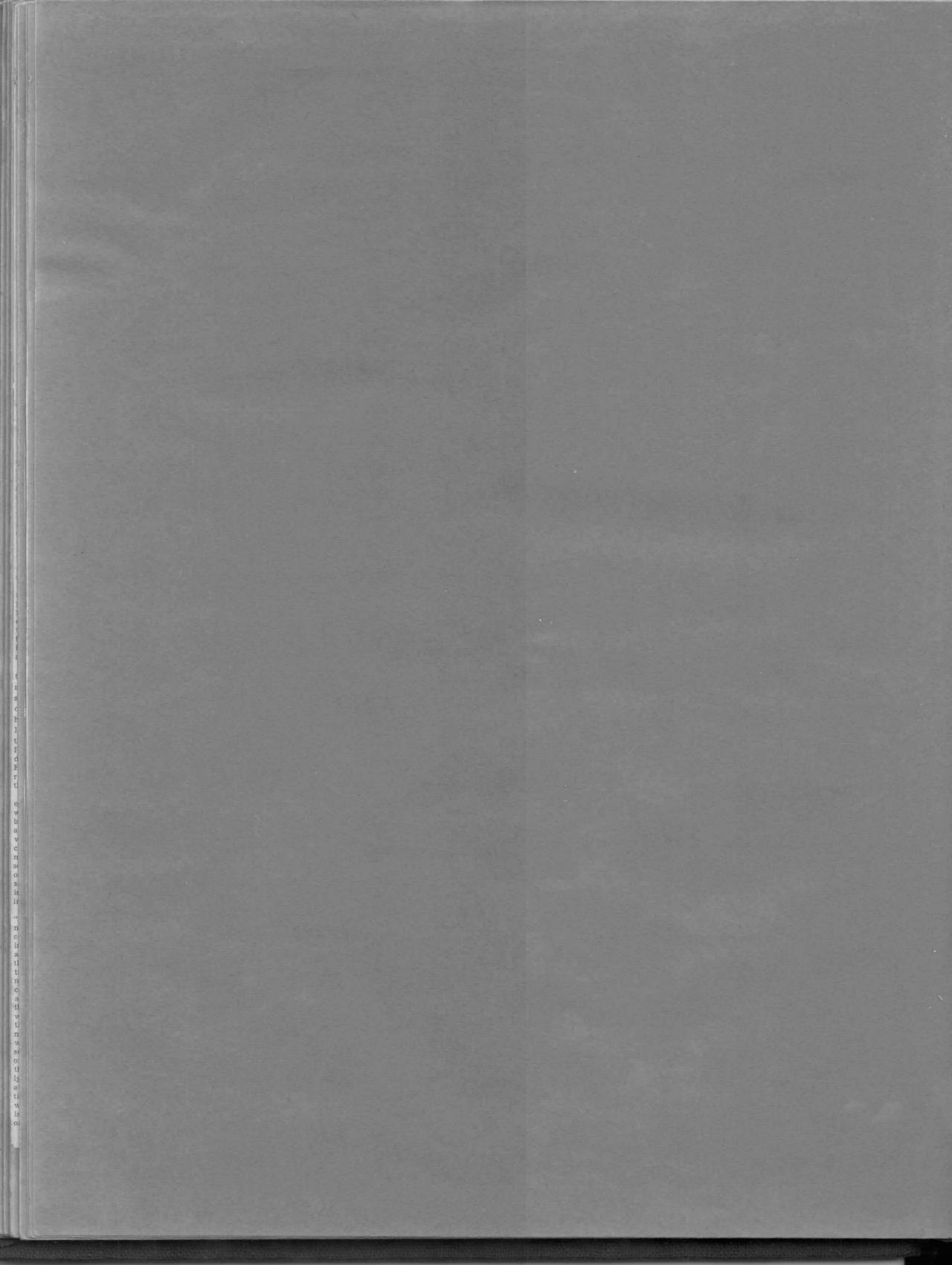
Τρίμπουν» γράφει: ι ριμπουν» γραφει:
«Οι πιστοί δαθμασταὶ τοῦ Μπε-τόδεν στάθηκαν τυχεροὶ νὰ ἀπο-λαύσουν μέσα σὲ δυὸ μέρες δύο πλήρεις έκτελέσεις τῆς 9ης, καὶ κανείς δὲν θὰ ῆταν δυνατὸν νὰ πε-



Ο Μητρόπουλος

ριμένη ἔνα καλλίτερο Μπετόδεν ά-πό πάσης ἀπόψεως. Τὸ κοινὸν τοῦ «Northrop Auditorium», ποῦ ἔκανε σὰν τρελλὸ χθὲς τὸ ἀπόγευμα ζη-τῶντας τὸν Μητρόπουλο νὰ ἐμφανισθή μόνος στό τέλος, και που σηκώθηκε να τόν ζητωκραυγάση ένθουσιωδώς, έδειξε πόσο θαυμάζει τὸν Μπετόδεν και πόσο συγκινείται ἀπὸ τὴν εἰκόνα ένὸς ίδανινεῖται ἀπὸ τὴν εἰκόνα ἐνὸς Ιδανικοῦ κόσμου αἰωνίας χαρᾶς — μὰ ἔδειξε ἐπίσης καὶ τὴ λατρεία του γιὰ τὸν μεγάλο μαέστρο, τὸν ἀνώτερο μουσικὸ ποὺ εἶνε ἰκανὸς νὰ ἀποκαλύψη τὴν ἴδια τὴν καρδιὰ τοῦ Μπετόδεν καὶ τὸ μεγαλείο τῆς σκέψης του καὶ νὰ ζωντανέψη ὅλο τὸ παιχνίδισμα τοῦ πάθους, τῆς ὑπερηφανείας, τῆς τρυφερότητος, τῆς φαντασίας καὶ τῆς θεἰκότητος, ποὺ δρίσκει κανεὶς στὸ γιγάντιο αὐτὸ ἔργο. Ὁ Μητρόπουλος μὰς φάνηκε χθὲς, ὅπως ὁ Μπετόδεν, ἔνας ἀπὸ τοὺς ἀνώτερους μύστας τῆς ἀνθρωπότητος». τῆς ἀνθρωπότητος».

στηματική αποκαλυψη μιας οπτα-σίας για να ύπερισχύση τελικά και να ύψωθη σε μια ανιούσα εντασι ώς τοὺς οὐρανοὺς, ἀπὸ ἐκατοντάδες ἐκστατικές φωνὲς ἡ φράσι: «"Ολοι οἱ ἄνθρωποι είνε άδελφοί». "Ολόκληρη ἡ συμφωνία ἀποδό-θηκε μὲ τὴν ἐπιδλητική ἐκείνη αὐ-θηκε μὲ τὴν ἐπιδλητική ἐκείνη αὐ-θηκε μὲ τὴν ἐπιδλητική ἐκείνη αὐ-θηκε μὲ τὴν ἐπιδλητική ἐκείνη αὐ-δεντίστα μια ἀποκάλυψη. Δὲν μπο-



O vimos en un ensayo de la "Sinfónica", durante la ejecu ción de la "Quinta Sinfonía" de Shostakovich.

Sus manos largas, de dedos afilados, parecían extenderse por el espacie como ramas de árbol en busca de



Hernández Moncada, Sub-direc-

tor de la OSM.

bombre. Era el maestro griego Dimitri Mi-

se manifestaba

en los gestos y

en toda la per-

sona de aquel

Terminado el ensavo, nos acercamos al insigne artista. Queriamos conocer su opinión sobre nuestra músi-

Afablemente, el antiguo discípulo de Busoni nos extendió su mano, a cuyos gestos han obedecido las más famosas orquestas del mundo, accediendo a decirnos algunas palabras para los lectores de "ASI"

-¿Qué piensa maestro -le preguntamos en primer lugar- de la Sinfonía de Moncada?

En un francés correcto, que los años de permanencia en los Estados Unidos no hicieron olvidar, el maestro nos contestó:

-Para mí es un motivo de gran sa tisfacción haber podido venir a México para dirigirla. Su autor se reveló en ella en un sinfonista por excelencia; y uno de los grandes méritos de su obra consiste en su fuerte estructuración orgánica.

Descubriendo en nuestra expresión la alegría que nos causaba escuchar de sus labios palabras tan halagadocas para un mexicano. Dimitri Mitropoulos añadió:

-Moncada debe emplear todos los esfuerzos que pueda para seguir ca minando por la ruta en que acaba de dar sus primeros pasos decisivos. Debe hacerlo, porque en él existen todas las condiciones para ser un magnífico sinfonista.

En vista de su admiración por una obra que conoce perfectamente de menioria, como tuvimos oportunidad de apreciar, le preguntamos si pen-

saba presentarla al público de Estados Unidos. -; Si! -contesto inmediatamente- tengo la intención de tocar esta sinfonía admirable en uno

Y volviendo al análisis de la obra que tan visiblemente le inte-

de mis próximos

-Naturalm e n-

te puede tener algunos pequeños defectos. Pero en general es una sinfonía muy bien construida y exuberantemente rica en elementos de gran valor.

Pensando en el último movimiento de la Sinfonfa, en el cual ciertos compases traen a la memoria la suite "Petrushka", de Stravinski, preguntamos al maestro si no vefa en ella influencias extrañas.

Con una sonrisa ligeramente irónica, el maestro deshizo la objeción:

-- No existen más que siete notas y por lo tanto es posible que, a veces un compás se asemeje a otro. Por m! parte no veo influencias ajenas en la sinfonía que vamos a estrenar. Esta obra se caracteriza, justamente, per su fuerte originalidad.

Y deseando precisar bien el concepto que de Moncada tiene el maestro

MITROPOULOS HABLA DE MUSICOS MEXICANOS

"Chávez es uno de los mayores compositores de nuestro tiempo", expresa.

Por A. RODRIGUEZ.

-El sello personal que se manifies ta en la obra de su compatriota es justamente uno de los factores que me lievan a considerarlo como persona de quien hay mucho que esperar.

-Moncada -continuó -no salio de México para estudiar. Ne realizó estudios extraordinarios. Sin embargo, compuso una obra magnifica. Eso significa que se debe fundamentalmente a sí mismo, a sus méritos de músico. Con el desarrollo de sus facultades y constante estudio, llegará ciertamente a producir maravillas.

Sabemes muy bien que México ocupa un lugar de merecido relieve en el panorama musical de América latina; pero nos interesaba que un mús!co de la categoría de Mitropoulos lo confirmara. Por eso dirigimos nuestra pregunta hacia el terreno general de la música mexicana.

Hubiese podido sontestar vagamente. sin comprometerse, pero el maestro, con la confianza de quien habla con convicción, concretó:

-Ustedes tienes uno de los más grandes compositores de nuestro tiempo. ¡Carlos Chávez!

Como nos viese alegremente sorprendicios por el alcance de su afirma-

ción, el maestro juzgó convenientemente aclarar:

Créalo, soy absolutamente sincero! La invitación que me hizo Chávez para venir a México a dirigir su orquesta, no tiene la menor influencia en el concepto que tengo de sus merecimientos como compositor. No me

falta donde dirigir...

--; Y, además de Chávez...

Sin dejarnos concluir, el gran direc-

tor exclamó:

-; Revueltas es un músico extraordinario! De lo más grande que ha producido el continente americano. Yo no lo conocía. Kleiber me escribió una carta en la cual me hablaba de vuestro compatriota en los términos más elogiosos. Lo consideraba un genio. Ahora que conozco sus partituras, me verdaderamente extrarodina-

Y continuando sus apreciaciones scbre Revueltas, el maestro Mitropoulos nos comunicó su extrañeza de que las obras de tan genial compositor permanezcan casi desconocidas.

 A excepción de Chávez, cuyas obras están editadas, los otros compositores mexicanos apenas se conocen. ¿ l'or qué no imprimen sus partituras?

Esta pregunta fué hecha en tono de acertada crítica. Tiene el gran directoi razón en censurar nuestro descuido referente a Revueltas. No se comprende que dejemos continuar votada al ostracismo la obra de uno de los más espontáneos valores de nuestra la obra de su antiguo Sub-director, tocando, en cada temporada, algunas de sus más importantes composiciones. El año pasado, Chávez dirigió "Janit-zio" y este año "Planos". Pero eso no basta.

Es necesario que se conozca totalmente la obra de un artista que, juntamente con Chávez y Ponce, constituve la expresión más elevada del resurgimiento musical de México.

¿No sería posible organizar, supongamos para el día 4 de octubre, segundo aniversario de la muerte de Revueltas, un concierto homenaje en el cual se tocara exclusivamente música del inclvidable compositor?

Este podría ser el primer paso em prendido en el camino de una seria divulgación de la obra de Revueltas. Por otro lado, con las ganancias que ciertamente se obtendrían, sería factible iniciar la publicación de las principales partituras del genial autor de "Pla

Dejamos la sugestión abierta espereaco que todos sus amigos, admiradores, amantes del arte y mexicanos en general, se dispongan a colaborar en su ejecución.

x x x -

Volviendo al hilo de la entrevista. reguntamos al maestro su opinión sobre la Orquesta Sinfónica de México, que acababa de dirigir.

-¡Estoy muy contento! -exclanió-. Es una buena orquesta, bien entrenada y que posee instrumentistas de calidad.

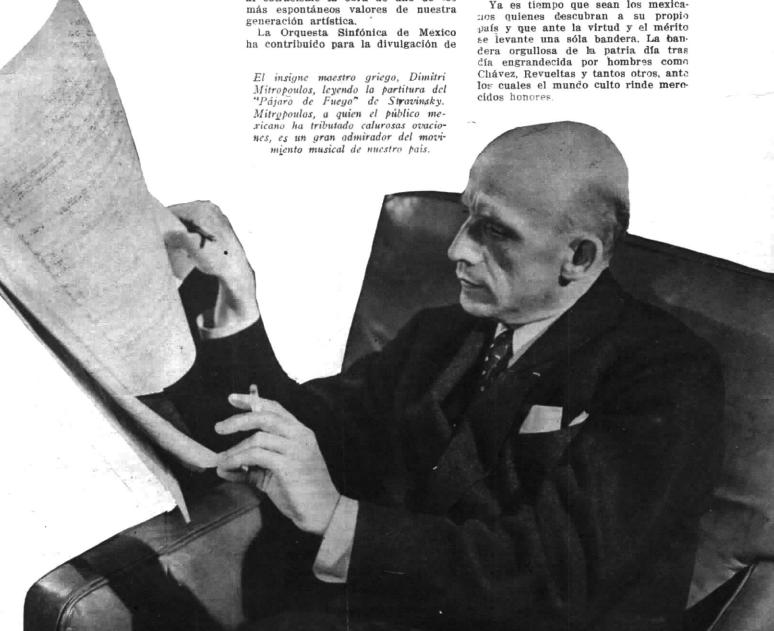
Ya camino hacia la salida de Bellas Artes, aventuramos una última pregunta sobre el concepto en que tenía a Chávez como director de orquesta.

-Sé que en Estados Unidos goza de un prestigio muy grande, tanto en calidad de compositor como de director de orquesta. En todas las ciudades en que ha dirigido logró conquistar inliscutibles triunfos.

-Personalmente -agregó, dándonos la mano en señal de despedidanunca lo vi dirigir. Pero a juzgar por su obra, que es la Orquesta Sinfónica de México, lo considero como director de gran talento.

7 mientras el maestro se alejaba a pasos largos, para tomar el coche, sosotros comentábamos intimamente la incomprensible paradoja de tener que hablar con extranjeros para ofr clabanzas sobre nuestras virtudes, que obstinadamente nos negamos a reco-

Ya es tiempo que sean los mexicanos quienes descubran a su propio país y que ante la virtud y el mérito se levante una sóla bandera. La bandera orgullosa de la patria día tras día engrandecida por hombres como Chávez. Revueltas y tantos otros, anto los cuales el mundo culto rinde mere-



GREEK CONDUCTOR HONORED AT RECEPTION HERE

Dimitri Mitropoulos (right), conductor of the Minneapolis Symphony, with Mrs. Huntington Astor and Nicholas Lely, Greek Consul General, at Mrs. Astor's home yesterday, where the event was held.

Greek Maestro in Triumph Here By JAMES WHITTAKER. | report; the coherence-in-complex-| rarely enjoyed - maybe never

Mitropoulos, the Greek conductor, last night in Carnegie Hall.

At the end of a Philharmanic-Symphony program, and a verti-ginous orchestral ride over the jumps of Richard Strauss' "Domestic Symphony," the band itself joined an hysterical audience in acclaiming the interim-leader, borrowed from the Minneapolis Symphony during John Barbirol li's Winter vacation.

As is the custom, Mitropoulos tried to get the orchestra to stand with him in acknowledgment of the audience applause—in this instance one of the most resounding ovations in the history of the old hall. By common instinct, the players refused. They sat tight and added their cheers to those of the audience.

Though they had surpassed their recent selves in the playing of the all-but impossible Strauss score, they were quite right. The feat was essentially the leader's.

Of the many impressions of musical excellence in Mitropoulos' reading of the Strauss score, two will have to represent all in this

n c ii a tl t n c a tl v tl n v sc o tl l s a ti v is o i

furiated Mrs. Strauss to the point | mentalists. of talking divorce and coherence of performance is one thing it has Philharmonic several weeks. of talking divorce and coherence

The grandest tribute a musi-tity of the entire concept, and the quite so completely as last night. up stunningly from time to time mos were essential to that coherout of this Greek's noble care for ence, its buttresses spaced for the detail. This loud and disorderly superstructure and the design. score depicts loud domestic dis- They build like Spring thunderorders chez the Strausses and is commonly reported to have in gift of persuading all his instru-

GREEK CONDUCTOR TELLS OF PLANS

Dimitri Mitropoulos to Direct Philharmonic in the Music of Contemporary Italians

OPENS SEASON THURSDAY

Will Begin Rehearsals Today -Mrs. Huntington Astor Gives Reception for Him

Dimitri Mitropoulos, Greek conductor, who will start a four-week engagement as guest conductor of the New York Philharmonic-Symphony Orchestra Thursday night, said in an interview yesterday that he would conduct the works of contemporary Italians, despite the Italian invasion of his homeland.
"I planned to do it," he said, "and

I do it because I admire the Italian compositions and I love Italy like my own country. I know that the invasion is the mistake of one person and not of a whole people. I know the Italians very well. They are born for art and music and not for being war conquerors."

The two living Italian composers whose works Mr. Mitropoulos will play here are Alfredo Cassella, who play here are Alfredo Cassella, who is still in Italy, and Mario Castel-nuovo-Tedesco, who is now in this country. He will play the former's suite from "La Donna Serpente" and the latter's overture to Merchant of Venice."

Mr. Mitropoulos, who has been the regular conductor of the Minneapolis Symphony Orchestra since 1937, never has conducted in this city, and he is the first Greek to direct the Philharmonic in its nine ty-nine years. Before coming to this country he conducted first in Berlin and afterward in Athens, where from 1926 to 1937 he was the permanent conductor of the orches ra of the State-supported Conserva

tra of the State tory of Athens.
While here Mr. Mitropoulos will also present new works by American composers, "Colliseum at "Co can composers, "Coliseum at Night," by Frederick Woltman of New York, and Concert Piece for Strings and Horn, by John Verrall of Minneapolis.

Mr. Mitropoulos is of the opinion

that this country will produce fine composers, but he does not believe in self-conscious nationalism in mu-sic. He thinks composers should place their emphasis on "locality" rather than on the use of American or Indian folk music. He looks forward to the time

when composers born here will be 'American' in the same way as the movies are now, or in the same way as Rachmaninoff is "Russian" be-cause he was brought up in Russia and could not help being otherwise. Mr. Mitropoulos, who was the guest of honor at a reception yesterday afternoon at the home of Mrs. Huntington Astor, 130 East Eightieth Street, will start rehears. with the orchestra this morning.

AMUSEMENTS

Mitropoulos Makes Debut

Creates Sensation With Strauss 'Domestica' as Philharmonic Guest Conductor.

By OSCAR THOMPSON.

Without a doubt the Greeks are in the news again today, and that news comes not only from Albania but from Carnegie Hall. Until last night, the New York Philharmonic-Symphony had not boasted a Greek conductor in all its long record of ninety-nine years. Dimitri Mitropoulos is the first. And not since the close of the Toscanini regime has a Philharmonic conductor been greeted with shouts like those which rang out after the lean Athenian's stunning performance of the Strauss "Symphonia Domestica."

Never before has the "Domestica" been a sensation in the city's concert halls. Indeed, it has had relatively few performances since the composer himself presided over its world premiere in Carnegie at the Strauss Festival of thirty-six years ago. Strauss again conducted it in the same auditorium when he revisited this country in 1922. It remained for Mr. Mitropoulos, who was a boy of 8 when the first of these Strauss performances took place and had been but three years out of the Athens Conservatory when the later one was applauded, to make a tour de force of what is perhaps the showlest and most vulgar of the imposing series of brilliantly written orchestral works that came after the finely impul-sive "Don Juan."

But trust Strauss to make mag-nificent use of the orchestra. It was in seizing upon the splendors of the instrumentation and extracting from the Philharmonic players every ounce of their collective virtuosity in the projection of those splendors that last night's guest leader made something new and exciting of the relatively unfamiliar score. This was virtuosity tremen-dously energized and converted into a whirlwind. The love scene of adagio has been more warmly and sensuously played, and there was perhaps less reason than at earlier hearings to consider programmatic connotations like those pertaining to papa's moroseness or the baby's

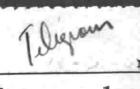
Remarkable Playing of Fugue.

Strauss repeatedly urged that the music be listened to as a symphony, without any other program than that suggested by its title. Certainly no notion of an early morning family dispute was necessary to rivet at tention on Mr. Mitropoulos's breathtaking achievement of the double fugue of the finale. As he vitalized it, this was a climax as gripping as any experienced in Carnegie Hall in many a season. That it was as clear as it was stupendous was but one of the evening's many tributes to the conductor's remarkable gifts as an orchestral technician.

In the ensemble of more than a hundred instruments, the brasses, particularly, covered themselves with glory. They had again their old golden quality. Among the woodwinds, the specially used viola d'amore was beautifully played. But there was no sign of Strauss's four "ad libitum" saxophones. His instruction was that they were to be used "in cases of urgent neces Mr. Mitropoulos apparently acknowledged no such necessity.

Exaggerations in His Beethoven.

Aside from Strauss, Beethoven as the composer favored by the conductor—regularly of the Minne-apolis Symphony and already known to New York as a guest leader at some NBC Symphony broadcast concerts in 1938. His performances of the Second "Leo-nore" Overture and the Fourth Symphony had also their aspects of technical brilliance and high vitality. They were bright, clean and sharply pointed. But their contrasts as between loud and soft were so extreme as to smack of distortion, and noteworthy as were the pianissimi, the fortes were both hard and brittle. Mr. Mitropoulos conducted without either score or baton, often with fists clenched or outstretched hands raised high over his head. One would say that he is a past master of bodily vibrato.



Mitropoulos Leads Work by Strauss

He Conducts Philharmonic in Carnegie Hall

By PITTS SANBORN.
Although the first performance anywhere of the Symphonia Domestica of Richard Strauss took place in Carnegie Hall, in March of 1904, subsequent per-formances in New York have been rare. At the premiere the work had little success, nor has it en-joyed a great deal of favor here until last evening. Then, in Car-negie Hall once more, it won cheers. If Dr. Strauss had com-posed this symphonia a genera-tion later he would doubtless have named it My Day.

The occasion of the latest per-

formance was a regular subscrip-tion concert of the Philharmonic-Symphony Society, given under the direction of a guest conductor, Dimitri Mitropoulos. In 1938 this Greek musician, regularly em-ployed since 1937 as conductor of the Minneapolis Symphony Orchestra, conducted the NBC Symphony Orchestra here. But never before yesterday had he appeared officially in Carnegie Hall.

A tallish man of middle age and relatively spare, gray, bald, in feature bony and ascetic, he belongs to the school of conductors who dispense with baton and desk and keep the score in the head. His batonless hands, though, are apt for a decisive beat, and in the course of a concert he takes much and varied physical exercise.

The Symphonia Domestica evi-dently showed him off to advantage. Seldom has the complicated score been set forth with such precision and clearness. To be sure, the dynamic scale was per-ilously high, but Mr. Mitropoulos seems to delight in big sonorities, and the Strauss fabric and scoring of the Domestica period can take any amount of punishment. Incontestably the joyful noise sent thrills coursing, so, when the mo-ment came, the big audience went as noisy with cheers.

Beethoven, however, is not Richard Strauss, and the first half of the tripartite program was allotted to Beethoven—the Leo-nore Overture No. 2 and the Fourth Symphony. The overture, which is unjustly neglected in favor of the Leonore No. 3, is a dramatic tone poem of the first order and so should lend itself well to a conductor of Mr. Mitro-poulos' keen theatrical sense. But continual exaggeration vitiated

his reading. A performance of Beethoven that oscillates between the barely audible and the positively ear-splitting, no matter how pre-cisely each phrase may be articulated, misses the point through sheer excess. So drawn out was the whispered suspense in the first part of the overture that one was mainly aware of the presenc of a subway under Carnegie Hall.
And why should the second trumpet call be less loud than the
first? Often the first call is
though quite wrongly, played less
loud. Now we've had the error in

reverse! As for the Fourth Symphony. that also suffered from the alternation of overstatement and under statement. Nor can a Fourth Symphony that never sings, or hardly ever, be accepted as au-thentic Beethoven.



Greek Guest Renovates the Philharmonic

By Henry W. Simon

the Philharmonic subscribers last night at Carnegie Hall what they had known all along but were beginning to doubt—that theirs is one of the three or four best or- orchestrated work not worth hearing too chestras in the world.

Symphony, where he is permanent conconductor, John Barbirolli, who is also tak- his virtuoso orchestra share applause, helped

get it. You can tell that at once because hand-clapping. the results are so consistently different from

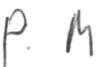
When he had a passage marked very soft in the score, it became very, very soft; when it was marked very loud, it became very seven bars before letter A." If you've ever very loud. Accented notes were accented studied scores you know that's no mean trick. with a real ping, and a soft passage fol-lowing a loud one came sometimes with so that this Greek conductor was planning to suddenly marked a contrast that you missed do a good deal of modern Italian music. adjust that fast.

Beethoven's Fourth, one of the com-A baldish, wiry Greek of 44 proved to poser's milder symphonies, took on a hecoften, brought such bravos and shouts as His name is Dimitri Mitropoulos on a have not been heard this year at Philhar-postman's holiday from the Minneapolis monic concerts.

A violent, unconventional beat, that someductor. For the next few weeks he will re- times looked as though he were delivering place the Philharmonic's own permanent an uppercut, and an insistence on having ing a postman's holiday in other parts of endear him to the audience. At the end, though, the men would have none of this. This is a man who knows just what he Twice they refused to stand up with him, wants from an orchestra and knows how to but joined vigorously with the audience in

One reason the orchestra respects him, as what they are with any of the dozen and one of the men told me, is that he knows more men I have heard leading the band. his scores so well. He uses no notes—not

the first note because your ears couldn't "Italians," he explained handsomely, "are a nation of artists-not warriors."



MITROPOULOS WINS **CONCERT OVATION**

Conductor at First Appearance With the Philharmonic Stirs - Repeated Cheering

WITHOUT BATON OR SCORE

Strauss 'Domestica' Seen as Climax of the Evening-Two Beethoven Works Played By OLIN DOWNES

Hopes, long famished, of a conductor of commanding qualities to direct the Philharmonic-Symphony Orchestra of New York were grati-fied last night when Dimitri Mi-tropoulos appeared for the first time in a public concert in this city as guest conductor of that heady city as guest conductor of that body in Carnegie Hall.

Conducting without score and without baton, with a strange, eccentric technique all his own, Mr. Mitropoulos quickly proved his energy and fire as a leader and his remarkable control of the players. remarkable control of the players. He did as he pleased with the orchestra. The orchestra, after a first half week of rehearsals, obeyed him implicitly, and sounded like an entirely different body than the one we have been listening to in late months. This is not said in malice, but as plain fact.

but as plain fact.

The question of Mr. Mitropoulos as an interpreter is an interesting one to be taken up in a moment. But he conducts with amazing virtuosity. His tonsured head, his tuosity. His tonsured head, his often athletic use of his arms, the hands that so flexibly and surely moid the orchestral tone and ex-pose every melody in the compli-cated orchestral web, say, of a Richard Strauss's "Sinfonia Domesmake a curious and arresting individuality on the platform.

Scale of Sonorities Wide

There is no conductor just like him. His scale of sonorities is a very wide one, from a barely au-dible pianissimo to a fortissimo next to deafening. One likes it or one does not. The audience last night was overwhelmed. It was cheering conductor as the reviewers rushed for their editions from the

This concert, also, showed us what had been largely forgotten, which is that the New York Philharmonic-Symphony is a magnifi-cent orchestra. In certain positions it needs fresh blood; there is no question of that. It remains a resplendent symphonic body. It was in the fortunate position last night of an instrumental ensemble with a commander-in-chief who knew what he wanted and how to get it. that the orchestra did not lead the conductor. The conductor led the orchestra, and there was pleasure in the adjusted relation. We now come to the question not of the playing

but the interpretations.

The compositions of the evening were Beethoven's Second "Leonore" Overture and Fourth symphony and the Strauss "Domestica." The introduction of the overture, after the chords, repeated, which came off like the crack of a whip, gave opportunity for subtle nuance, of which the conductor fully availed which the conductor lany available himself. His planissimi, perfectly adjusted, a superbly developed crescendo, and attention to the smallest detail of accent and color were immediately striking. The overture itself is not equal in its contents to the "Leonore No. 3, but No. 2 seems to be one of Mr. Mitropoulos's favorite warhorses, which he rides with special confidence and skill.

The main body of the overture has one sweepingly dramatic passage which is not in No. 3—the pages which immediately precede the first trumpet-call. These were published with savage power. There was plenty of excitement. There were average retail near the property of the pages between the page of the page exaggerated pauses between chords; special swellings and diminishings of tone, not required by the score,

group to group of instruments in the melee, was wonderfully connected. But excess of detail was a tendency in the very places where the detail was not of exceptional importance—for there is a lot of filling in, in this grandiose structure; a lot of notes gratuitously compiled, which could be shoveled out, and the piece the better for it.

And then there was the fact of climaxes too much and too many. It is to be seen whether this was an accidental characteristic of the occasion or whether it will remain one of Mr. Mitropoulos's attributes. It held true in a lesser measure with the symphony, which, in many respects, was remarkably played. But it is simple music. A mysterious beauty which inhabits, among other places, the slow movement was.in part vanished. Where had it gone? Was it a tempo rather it gone? Was it a tempo rather fast? Was it a serenity which must fast? Was it a serently which must be profound, and cannot be forced from instruments? This Fourth symphony, not ostentatiously bu-colic, could nevertheless also have been called by Beethoven his "pas-toral." It was songful, animated, climactic-too much so-gay with-out innocence, and the repetitions became self-conscious. Whitman desired to what he terms the insouciance of the animals—we para-phrase, obviously. This principle might well be applied to the inter-pretation of the Fourth symphony, which is not a drama.

High Point of Evening

The most remarkable accomplishment of the evening was the over-whelming performance of the "Do-mestica." This is an irritatingly good piece, irritating because of the inagniloquence, verbosity and bad taste with which so much of it is written. At the same time, the counterpoint and the fat themes in counterpoint and the fat themes in their various combinations offer en-grossing musical developments. These combinations were exposed by the conductor with a skill, mas-tery and lyrical fervor that held the audience spellbound—or else exhausted—for a good forty min-utes of music. How a conductor

HERALD TRIBUNE, FRIDAY, DECEMBE

20, 1940

 $= B_{y} VIRGIL THOMSON =$

PHILHARMONIC-SYMPHONY ORCHES-TRA, Dimitri Mitropoulos, guest conduc-tor, concert last night at Carnegie Hall with the following program: Overture to "Leonore," No. 2... Beethoven Symphony No. 4, in B flat major, Beethoven

Sinfonia Domestica..... Showy Conducting

IT WAS a big show, everybody showing off but Beethoven. Mr. Mitropoulos was showing how well he could make unpopular Beethoven sound and how popular he could make unpopular Strauss. Strauss was showing what he could do with a large orchestra and the most humdrum of subjects. The Philharmonic musicians were showing Mr. Mitropoulos and the audience how elaborately well they can play, if asked. The audience itself was definitely on the brilliant side.

Beethoven's Overture to "Leonore," No. 2, was conducted by Mr. Mitropoulos with a firm mastery of what ne wanted. What he mostly wanted was spectacular contrasts in the Verdi manner of ppppp versus fffff The pauses were rather exaggerated, too. The effect on this listener was about what it would be if Orson Welles were to apply his invasion from-Mars technique to the recount-ing of a bedtime story as familiar as "Little Red Riding Hood" or "The Three Bears." The contrary applies to the interpretation of the same composer's Fourth Symphony, an un-grateful work, for the most part which was turned into, especially at the end, quite exciting entertainment.

Strauss' Sinfonia Domestica is offices a framed motto that read work interesting to listen to and a "Life is just one damn thing after another." Mr. Strauss' musical exciting. He didn't make either of ducting of it was in every way sensational. He gave it continuity; and he pulled out of his men the most what he did to the Beethoven. sensational sonorities in order to give it, if possible, vividness.

of melodic importance in the over-laden counterpoint and orchestra

was simply astounding. And when the orchestra hymned rapturously

the love music of this highly pub-

licized transcript of the domestic life of the Strauss household it was

with an eloquence irresistible.
On the other hand, with so much

intertwined counterpoint, and every

odic ideas. It was not always There were particular places

strand of it made so clear, the ear's attention was sometimes distracted by multiplicity of detail from main

where the line of the musical thought, as a phrase passed from

climaxes too much and too many. After a time they were no longer

news. Or perhaps we are too effete with our Strauss! It is clear that

Mr. Mitropoulos is a conductor of no ordinary calibre. He gave the Thursday night Philharmonic-Sym-phony audience more sensations to

the square minute than it had ex-perienced in months preceding. He is a question mark, and an arrest-

ing one. It is yet to be seen what his common denominator is, aside

from the tension of a first appearance. He will be watched and dis-

cussed by concertgoers vehement-ly, and possibly with trepidation by his rivals!

melodic ideas.

Dimitri Mitropoulos



Who conducted his first concert with the Philharmonic-Symphony Orchestra last night in Carnegie Hall

work-out of some kind. We had been put through our paces as au-dience very much as the Philhar-monic had been put through its technical gamut. Who won? The technical gamut. Philharmonic, by long odds.

It is not possible to chalk up a second only to his Alpine Symphony complete score for any conductor on in unpopularity. It is very long one concert. Mr. Mitropoulos is oband very elaborate, and it rather viously a great orchestral technician. too closely resembles its subject to His musical taste, as expressed in viously a great orchestral technician. be of great general interest. Twenty-five or thirty years ago there used fresh nor particularly sound. Adto be found occasionally in business mitted that he made a dull Strauss another." Mr. Strauss' musical exciting. He didn't make either of picture of an average day in his own family is rather like that. It goes sic than they are. He merely lifted sic than they are. He merely lifted on and on without anything hap- them out of their usual semi-oblivion pening musically that is in any way memorable. Mr. Mitropoulos's con-world calls "vehicles." It was interesting to hear what he could do with

The program was like certain par-ties one has been to. The right He worked very hard and suc-names were there, but they were ceeded beyond all imaginable suc- all the wrong people. Nevertheless, a cess. Everybody was so worked up by the end of it that the crying of "Hurrah!" and "Bravo!" was only natural, to let off one's steam. My a time. This listener had a whale of a neighbor remarked as the conductor took many bows, "My! He must be tired."

We were all tired, I think. We all felt we had been through a Debussy.

Greek Jurual Conductor Hailed

By GRENA BENNETT.

Dimitri Mitropoulos, Greek conductor was introduced last night in Carnegie Hall, as guest director of the Philharmonic Orchestra and revealed himself as a dynamic personality and a musician of decided individual ideas. He will occupy the podium during a portion of the temporary absence of the regular conductor, John Bar-

Mr. Metropoulos eschews the baton and the score, conducting with sensitive hands, sometimes clenched into fists and at others in a weaving movement as if to suggest close mingling of the parts.

He possesses a remarkable collection of gestures which were evidently meaningful last evening, for the musicians responded with remarkable sensitiveness in light episodes and with dynamic power in the grandiose pages.

The program began with the

infrequently performed "Leonore" overture No. 2 by Beethoven. It was invested with unusual contrasts in tonal quality and expression, a favoritism for gossamer effects, but vivid in the dramatic significance.

In Beethoven's Fourth Symphony there was an interesting importance given to stressed instruments and to the clear emerging of the inner voices, with restraint upon the harmonized Color, nuance and accent were applied with effectiveness; gradations to climaxes achieved with skillful manipulation rising to a great, overwhelming burgeoning of sound.

The interpretation was unconventional but vital, vivid and intensely picturesque. The conductor and his men received an ovation at the finish.

The final number on the list was Strauss' "Symphonia Domestica" the composer's description of 'a day in my family life." has been humorously called, "Papa, Mama and the Baby," having been dedicated to his wife and son.

The music follows the true Straussian idiom in depicting the persons and happenings in his home and received an authoritative and zealous revelation of its varying moods.

Mitropoulos Makes Debut

Creates Sensation With Strauss 'Domestica' as Philharmonic Guest Conductor.

By OSCAR THOMPSON. 12/20/40

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Never before has the "Domestica" |conductor-regularly of the Minnebeen a sensation in the city's apolis Symphony and already concert halls. Indeed, it has had known to New York as a guest relatively few performances since leader at some NBC Symphony the composer himself presided over broadcast concerts in 1938. His its world premiere in Carnegie performances of the Second "Leoat the Strauss Festival of thirty-six nore" Overture and the Fourth years ago. Strauss again conducted Symphony had also their aspects of it in the same auditorium when he technical brilliance and high vitalrevisited this country in 1922. It re- ity. They were bright, clean and mained for Mr. Mitropoulos, who sharply pointed. But their conwas a boy of 8 when the first trasts as between loud and soft of these Strauss performances took place and had been but three years out of the Athens Conservatory when the later one was applauded, hard and brittle. Mr. Mitropoulos to make a tour de force of what is perhaps the showlest and most vulgar of the imposing series of outstretched hands raised high over brilliantly written orchestral works his head. One would say that he that came after the finely impulis a past master of bodily vibrato. sive "Don Juan."

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Remarkable Playing of Fugue.

Strauss repeatedly urged that the music be listened to as a symphony, without any other program than that suggested by its title. Certainly no notion of an early morning family dispute was necessary to rivet attention on Mr. Mitropoulos's breathtaking achievement of the double fugue of the finale. As he vitalized it, this was a climax as gripping as any experienced in Carnegie Hall in many a season. That it was as clear as it was stupendous was but one of the evening's many tributes to the conductor's remarkable gifts as an orchestral technician.

In the ensemble of more than a hundred instruments, the brasses, particularly, covered themselves with glory. They had again their old golden quality. Among the woodwinds, the specially used viola d'amore was beautifully played. But there was no sign of Strauss' four "ad libitum" saxophones. His nstruction was that they were to be used "in cases of urgent neces-Mr. Mitropoulos apparently acknowledged no such necessity.

Exaggerations in His Beethoven. Aside from Strauss, Beethoven was the composer favored by the

tor's habit of inflating the importance of certain themes.

The Sibelius concerto was stirringly played. Mr. Spalding was in his best form and Mr. Mitropoulos directing the orchestra without a score. ideal collaborator. Indeed the orchestral portions of the concerto had never before sounded so convincingly right. At the conclusion of the piece both artists were recalled many times to the stage,

Mitropoulos Leads The Philharmonic

were so extreme as to smack of dis-

the pianissimi, the fortes were both

conducted without either score or

baton, often with fists clenched or

tortion, and noteworthy as

By Samuel Chotzinoff

The first appearance of Dimitri Mitropoulos, the Philharmonic-Symphony's first guest conductor of the season, brought unusual excitement to that organization's concert at Carnegie Hall last night.

Strictly speaking, it wasn't the Greek conductor's debut in New York,

and

an event which occurred several years ago at a broadcast of the NBC Symphony Orchestra in Studio 8H of Radio City. However, Mr. Mitropoulos' audience was a paying one last night and a paying audience appears to be a prime condition of a metropolitan debut.

Mr. Mitropoulos, who is the regular conductor of the Minneapolis Orchestra, is a tall, bald, ascetic-looking man. Last night he looked like a friar in evening clothes when he turned his back on the audience and waited motionless for silence. He had no score in front of him and no baton in his hand. A moment later he had embarked the orchestra on Beethoven's second "Leonore" overture by means of signals only visible to his men. The spare figure on the podium did not, however, stay motionless for long. Suddenly, Mr. Mitropoulos shot out both arms and trembled from head to foot; and from then on it became increasingly clear that the conductor belonged to the convulsive German school exemplified

by Mr. Furtwaengler. Still, while one could wonder extravagance of gesture the musical results were above suspicion. For Mr. Mitropoulos quickly impressed his hearers with his authority, his forceful rhythm, his dramatic sense and his grasp of musical form. Not for a long time has the Philharmonic-Symphony played with such precision and finish and been guided by a musician with a temperament so nicely bal-

anced by intellect and passion. Indeed, there were times when musical reason appeared to overshadow musical instinct, and it was in such moments that Beethoven's overture and B flat Symphony suffered through the imposition of "rubati" and other questionable liberties.

It was in the final number on the program, Strauss' "Symphonia Domestica," that the positive qualities of Mr. Mitropoulos found a truly congenial field. This infrequently-heard music received a performance that brought the audience to its feet. The symphony, for all its inspired moments, is a loosely integrated work. But Mr. Mitropoulos played it with unflag-ging vitality and made vivid its humor, its sophistication and its passion.

12/27/40

Last night at Carnegie Hall Mr. Dimitri Mitropoulos boldly handed the Philharmonic-Symphony patrons Beethoven's Csharp minor quartet, Op. 131, as the mainstay of the evening.

ing (Mr. Toscaniini once essayed two movements: of Beethoven's last quartet) turrned out wonderfully well. It was also somewhat disappointting. It was a triumph for Mr. Mitropoulos and the orchesttra because the quartet is a panorama of shilfting moods, all of them trannscendental in quality, and thhe performance was technically fine and music-

fication of four individual string voices. It was as if the four solo voice parts of Beethoven's "Missa Solemnis" were entrusted to a full chorus. It nullified the exquisite intention of the composer by strengthening the deliberate frailty of the musical protagonists. Spalding on Program

Less controversial matters on the program were Brahms's "Tragic Overture" and the violin concerto of Sibelius, the latter played by Mr. Albert Spalding. The performance of the overture showed the transformation that Mr. Mitropoulos had imposed on the Philharmonic. The guest conductor has, so to speak, put back the lid on the orchestra, so that it now sounds like a refined and welltempered instrument. When it is called on to show its power it does so through the play of contrast rather than through an assumption of sheer force.

bound to reveal its classical and restrained spirit through such a medium, and Mr. Mitropoulos' flair for stressing the continuity of melody raised the performance to eloquence. It was possible, however, to find little pleasure in the conduc-

The "Tragic Overture" is

Dimitri Mitropoulos Again Conducts the Philharmonic

The Philharmonic's guest Words conductor and played no or-Music chestral ver-

sion of the great string quartet. He merely enlisted the orchestra's entire string section. Thus, except for the addition of double basses, the instrumentation remained Beethoven's.

This unprecedlented undertak-C-sharp minor ally integrated.

It was disappoointing through no fault of interpretation but simply by reeasons of the coarsening effect of the ampli**SpaldingHeard**

As Soloist With

Philharmonic

Mitropoulos Is Conductor;

All Strings in Version

of Beethoven Quartet

Jawall Fachene 12/27/40

Dimitri Mitropoulos, conducting

he Philharmonic-Symphony Or-

hestra last night at Carnegie Hall

in the third program of his guest engagement, presented no novelties,

but offered Beethoven's string quar-

tet, Op. 131, in an unfamiliar form. This, played by the orchestra's

string

Brahms's

string choirs, was prefaced by Brahms's Tragic Overture, and, after the intermission, Albert Spal-

ding joined the remarkable Greek

Jean Sibelius's violin concerto.

conductor and his musicians to play

Mr. Mitropoulos's leadership again

showed the qualities which had made the first week of his Philhar-

monic incumbency particularly in-

teresting, including his remarkable control over the orchestra and con-

equent ability to bring about a full

realization of his interpretative ideas. One could again notice his

dynamic energy and the intentnes which marked much of the perform

eft one hearer with a rather mixed

mpression, in which a factor was

minor quartet is more happily ex-pressed through its four originally

designated stringed instruments.

Apart from the addition

double-basses, this version could be

arrangement; the original score seemed to be faithfully followed. There are measures when the force

of what Beethoven has to say well suited for expression in th larger medium, but the alteration

of sonorities involved was more often disadvantageous to the work

as a whole, adding occasional thick ness or weightiness at points where these are not to be welcomed.

At times the energy of the playing brought about a rather hard-driven tone—sought, perhaps, in order to bring out what the conductor

found in the music, for the quality was duly clear and lyric in the slower sections, and notable delicacy

of shading was obtained from time to time. Dynamic contrasts, however, were often in evidence, and attained with great effectiveness, but militated here and there against the

The Brahms overture had a more conservative interpretation, and in the concerto the conductor and orchestra gave laudable attention to the balance of the performance and

never encroached upon the soloist's

musical preserves. Mr. Spalding's playing was tasteful, technically ex-

pert, well phrased and set forth with

pleasing tonal lyricism. But it misse comething of the essential atmos

phere of the music; the finale needed a more forthright drive and elan The orchestral playing also had an

occasional reserve not associated with a Mitropoulitan interpretation possibly for reasons of proportion although there were occasional epi-

sodes in which the pristine energy of the movement burst forth. The audience applauded with fervent enthusiasm after both halves of the

continuity of the work.

called an expansion rather than an

Apart from

belief that the great C sharp

Yet the concert as a who

By Francis D. Perkins

Dimitri Mitropoulos Who Wanted to Become . A Monk

entered the conservatory at 14 and studied there for six years. Then came the time to enter the monastery. Since the Greek Orthodox religion forbids the use of any musical instruments in religious services, the young man was told he would have to leave all instruments behind. That was too much for him.

"The reason I didn't become a monk," he explained last week in an interview, "was because they didn't permit me to have a little harmonium."

yk yk Yet Mr. Mitropoulos still suggests a monk, for he has the deep-set eyes and the lean cheeks of an ascetic, and although he is only 44, his hair has retreated so that only a tonsure remains. But perhaps it would be more exact to say he suggests an early Renaissance humanist such as Holbein might have drawn, for like those humanists. though he still carries the stamp of an almost medieval religious background, he is also a free thinker, an internationalist, a man of wit and one who is at home in the world of affairs.

too. Just at the time he turned away from the religious life his country was at war with Bulgaria and so he entered the army. Since he had played the percussion instruments in the conservatory orchestra, he was made a drummer in an army band. He still carries himself with military erectness.

Mr. Mitropoulos never wanted to pianist and composer, and while at the chief one that the conductor the conservatory he wrote an opera leaves with an interviewer. It burns for Maeterlinck's "Sister Beatrice." Since he had found the work un- spiration of conducting and it is translatable, he set his music to the French text. Saint-Saëns, the lectuality. Perhaps it will shine when it was produced and he was in music. so pleased with it that he wrote a newspaper article praising it, which sian music, in making German mufinally settled Mr. Mitropoulos on a sic. career of music,

tern Europe. He went to Brussels, Italian and German mentalities. then to Berlin, where he continued Rachmaninoff still composes Rusuntil he was appointed regular con- it is the mistake of one person.

vited him to conduct the Boston Symphony Orchestra. The engagement was so successful that he was invited again the next year, and in the Fall he received the Minneapolis appointment. He did not sever his connections with his homeland. however, for he went home in the Summer of 1938 and 1939 to direct open-air concerts in the ancient theatres. When war seemed imminent he arranged to rush his return to this country and he sailed from Athens on Sept. 1, the day Hitler invaded Poland.

skt Now that fate has cast him in the lot of a conductor, Mr. Mitropoulos has neglected composing because he does not feel it is possible to do both well at the same time. He also restricts his social engagements, for he feels a conductor must study and be quiet. He has Minneapolis hostesses well trained.

"I asked them if they wanted me to be as much as possible a perfect musician or a society man, if they wanted an agreeable entertaining conductor and bad music. They agreed with me and they never bother me."

Asked what was the hardest thing about conducting, Mr. Mitropoulos grew suddenly earnest. Aside from the technical part of the job, he said, the hardest task was deciding which kind of authority to use.

"You can be a dictator or a President of a republic," he said, "and you can get good results both ways. I treat my musicians like colleagues. I make them understand always that my job is to learn my scores and to take care of everybody and nothing more, that we have one big task. I get my authority through, by being an example, I hope, of complete devotion to my work.

Mr. Mitropoulos said this without boasting or self-consciousness, but it was plain from his intensity that, for all his gentleness, humor and democratic ideas, he could transfix an offending instrumentalist with a chilling and terrifying gaze. Inbe a conductor. He wanted to be a deed, an impression of inner fire is up in him when he talks of the inapparent behind his intense intel-French composer, was in Athens through his words on nationalism

"I don't believe in making Rus-I don't think Beethoven thought of German music. Music is almost universal. French, Italians, After the war the young man left Germans never tried to take nahis drums and with the help of tional themes. They composed as scholarships went to study in Wes- they did because they had French, his studies in composition under sian music because it is in his

Mr. Mitropoulos's internationaleven to exult in their defeat.

"What has happened is almost inductor of the Minneapolis Sym- believe the Italians are just as good phony Orchestra three years ago. fighters as any people; only they He came to this country in 1936 are not interested in fighting in when Dr. Serge Koussevitzky in- countries that are not their own."

SPALDING SOLOIST tone and niceties of balance will give way to broad lines and padded sonorities. The applause was hearty and called for repeated bows from conductor and

Plays Sibelius Concerto at Philharmonic Concert.

By OSCAR THOMPSON.

Exaggerations of tempi, dynamics and emotional stresses attended much otherwise brilliant playing by the Philharmonic-Symphony in Carnegie Hall last night, when Dimitri Mitropoulos came before a third set of subscribers as guest leader of the resident or chestra. They were communicat ed to the soloist of the evening. Albert Spalding, whose playing of the Sibelius violin concerto, particularly in the final move ment, departed surprisingly from this artist's usually poised and well-ordered performances.

Together, Mr. Spalding and Mr.

Mitropoulos seemed to construe "allegro ma non troppo" as the equivalent of presto or even pres issimo. Violinists have been run ning away with the last move ment of the Mendelssohn concerto for so long a period that reviewers feel called upon to expatiate, as over the discovery of a marvel, when a Kreisler is content with the proper and reasonable pace. But there is a natural clarity in this Mendelssohn finale that enables it to survive the usual virtiginous speeding up, whereas the Sibelius allegro is only too easily scrambled by any such procedure. Forced to snatch a loose hair from his bow just before the final measures, Mr. Spalding all but lost his stride and no one who knows his artistic conscience will believe that he was proud of what happened as the work was jammed to its close. By way of compensation, his tone was en chanting in the adagio, and he played as one deeply immersed in the spirit of the composition. But there were details in the first movement that scarcely would have borne comparison with the score

About the concerto was an air of labored excitement that in less degree supplied an aura also for a highly dramatized performance of Brahms's "Tragic" overture Something of dramatization applied also to an exceedingly well co-ordinated presentation by all the strings (double basses included) of Beethoven's C-sharp minor quartet (opus 131). What urgent need there may be for any such transfer of chamber music to the orchestral platform is something for each listener, as well as for Mr. Mitropoulos, to determine for himself. However able the performance-and in this instance the singing strings amply proved their worth—it is almost inevi table that the fine nuancing of quartet playing will go by the board, and that inflections of

SPALDING SOLOIST FOR PHILHARMONIC

Presents the Sibelius Violin Concerto in Program Heard at Carnegie Hall

MITROPOULOS IS DIRECTOR

Brahms's 'Tragic' Overture and Beethoven's C-Sharp Minor Quartet Also Are Given Junes 12/29/40

By OLIN DOWNES

Albert Spalding was soloist with the New York Philharmonic-Symphony Orchestra, Dmitri Mitropoulos conductor, when he played the Sibelius violin concerto last night in Carnegie Hall. The orchestral compositions were Brahms's "Tragic overture and Beethoven's C-sharp minor quartet, op. 131, in Mr. Mitropoulos's arrangement for string orchestra.

Again the playing of the orchestra was whipped up to an exceptional pitch of excitement and again Mr. Mitropoulos astonished his audience by his control and by his range of dynamics and the rhetorical effect of his style. But it must be said that reservations applied to his per-formances of last week were strengthened on this occasion. Brahms's overture was given a very dramatic reading, but one that lacked the classic proportion which certainly inheres in this music. The overture does not rant and rage but expresses profound feeling with the simplicity, clarity and quality of form which have caused many people to find qualities of Greek art in its measures. The score lost much of this element last night, although its performance was on the whole the most continent of the evening.

Mr. Mitropoulos first conducted his arrangement of the C-sharp minor quartet in the celebrated Greek theatre at Epidarus in Sep-tember of 1935. There were then employed a double quartet and a double bass. The practice of tran-scribing the late Beethoven quar-tets, or any string quartet, for concert performance by a whole body of strings is a debatable one. It has among its justifications the richness of the contrapuntal fabric and the weight of meaning that in-heres in almost every phrase of such a score as this one, and also the fact that the quartet certainly asks more than the four stringed

asks more than the four stringed instruments can give.

But the fineness of nuance that the string quartet affords cannot be attained with a large body of instruments, even when they are directed with the mastery and the dynamic resource that have been dynamic resource that have been displayed so strikingly by Mr. Mitropoulos. This much for the technic of it: with his interpretation of the music one cannot agree. It is subject to very much exaggeration. As in Beethoven's over-ture of the week preceding, there were much bigger crescendos and diminuendos than the score asked, and this distorted the character of the music. One marvelled at what the conductor did and then asked oneself why on earth he did it.

Part of the audience was im-pressed by the skill of the man who remembered and who shaped every note, without score. Others would probably have found the C-sharp minor quartet hard going, at best, especially when performed—as it should be—without breaks between the movements. The most exciting part of the evening was the per-

part of the evening was the per-formance of the Sibelius concerto. It is extremely original and ro-mantic music, which Mr. Spalding approached in that spirit. The con-certo requires a big tone, ample technic, and at the same time the finest sensibility. It offers many a pretty problem in the balance and the coordination of the sole and the coordination of the solo and orchestral parts. We have seldom heard Mr. Spalding play with a nobler intention, and, in the slow movement, a fuller tone or more poetical feeling.

In other places he was not as secure as is customary with him, or as freely interpretive. One is inclined to blame this in large measure upon the conductor, who, almost consistently, hurried.

As for the finale, it was rushed

beyond reason, with many an or-chestral detail slid over. No violin-ist could have given the music its set could have given the music its caprice, fantasy and finish of detail with such a relentless, driving beat behind him and every tutti faster than the last one. It is to be hoped, as may easily be done, that the second performance will see fewer loose ends, hence, interpretive inadequesies. pretive inadequacies.

Spalding Is Soloist with Philharmonic

By PITTS SANBORN.

Christmas cheer was conspicuously absent from Carnegie Hall last evening, though a good deal of next-day reaction was doubtless present. The occasion was the usual Thursday concert of the Philharmonic-Symphony Society, bringing the third program designed for the society by its present guest conductor, Dimitri Mitropoulos, and Albert Spalding as soloist.

First of the three numbers listed stood the Tragic Overture of Brahms. The strenuous tempi adopted by the alert guest and his penchant for splitting one's ears shifted the burden of tragedy to unsecured extraction. to unaccustomed categories. music, austere though it is, sounded less like "To be or not to be" than

a rousing "The hunt's up!" Nor was the charge of the mes-sage made greater by the writhings and acrobatics of the occupier of the podium, a past master of that sort of thing.

Next came Beethoven's C-sharp minor quartet, played by the whole body of strings, including the double-basses. Mr. Mitropoulos is by no means the first conductor to try here or elsewhere a late Beethoven quartet as a piece for string orchestra, and there could be no question of the earnestness, the musicianship, the care that he brought to his task.

Yet, in spite of some very fine detail and a real effectiveness in certain pages, especially of the second Adagio and the concluding Allegro, the quartet remained the property of the four instruments for which Beethoven wrote it, a four that could not turn it, if they would, into a trial balloon or a

Yarmouth bloater.
The rest of the concert was given over to the Sibelius violin concerto, which stood forth as a tangible entity to cling to, even if the orchestral part at moments went berserk. Mr. Spalding, in spite of weather very bad for strings, played the solo part well, besides com-porting himself with his habitual

It was a pleasure to hear the audience applaud him after the romanza, thus running counter to the absurd idea now the fashion

IMITRI MITROPOULOS, the Greek conductor who last week began a four-week stint as guest director of the New wanted to be a monk. Religion was the monasteries on the cliffs high

But as a boy he also loved music. His father was interested in makvisits to those uncles at Mount ing him a marine officer, but when Athos as a boy had captured his he saw that this was impossible he imagination, for he was inspired by let the boy study at the Conservathe beauty and the unworldliness of tory of Athens. Young Mitropoulos

There is another element in him

Ferruccio Busoni and became an as- blood. So why not compose here sistant conductor at the Berlin with an American mentality?" State Opera. Athens called him back and made him permanent con- ism goes so far as to bear no ductor of the conservatory orches- grudge against the Italians, not tra. That was in 1926. In the ensuing years he appeared as guest conductor in Berlin, Paris, London, credible," he said. "We called Venice, Monte Carlo and other ourselves brothers because we are cities, but he did not leave the post the same sort of material. I know

calm and dignity.

Philharmonic Plays Suite From Opera by Casella andZemlinskySinfonietta By Francis D. Perkins

In the earlier 1920's, when each conductorial king risked being trumped by a conductorial ace, orchestral guest leaders were sometimes tempted to introduce themselves to New York as riders of well known musical war horses. A story of that period relates that a noted director, reminded that the symphony which he had planned for his next program had had four or five performances here during the previous fortnight, dismissed the objection. "Wait," he answered, "until you hear me play it!"

Dimitri Mitropoulos, who conducted the Philharmonic-Symphony yesterday afternoon in the fourth program of his incumbency at Carnegie Hall, does not challenge comparison in this manner; his lists include a substantial proportion of unfamiliar music. Neither of the works which followed the intermission, Alexander Zemlinsky's Sinfonietta, Op. 23. and Alfredo Casella's second suite from his opera "La Donna Serpente," had been heard here before; the first of these was new to this country. In the first half of the concert which was prefaced by Brahm's "Tragic" overture, Albert Spalding was the soloist in Chausson's "Poeme" for violin and orchestra and Saint-Saens's Introduction and Rondo Capriccioso.

Mr. Zemlinsky, who was born in Vienna sixty-eight years ago, came to America in 1938 and makes his home in New Rochelle. Although his setting of the Twenty-third Psalm was performed by the Society of the Friends of Music in 1927 and 1928, he is less known here as a composer than as a teacher; among those who have studied with him are Arnold Schönberg, Erich Korngold and the late Arthur Bodanzky. The Sinfonietta, finished in 1933, consists of two high-spirited movements and a more meditative Ballade. The musical ideas suggest the composer's Viennese origin; the principal theme of the first movement seemed most at home in slow waltz time. The harmonic treatment and the instrumental color also have an Austrian flavor, suggesting the idiom of Mahler or of the early romantic Schönberg with some very discreet modernization. The whole is admirable in its scoring and made an agreeable first impression.

Casella has provided an overture and three other excerpts from his opera, which tells of a woman changed into a serpent and finally, with great difficulty, changed back again. The score represents something of the Casella of the last decade, writing with consciously used national color, and something of the earlier Casella, who was regarded as a modernist. The overture and the closing excerpts suggested a rather noisy twentieth-century Rossini—but the excess of fortissimo, which detracted from the pleasure afforded by the spirit and momentum of the music may have been due to the conductor's desire for dynamic contrasts. There are some eclectic moments; the more deliberate prelude to the third act would not have been tuends."

The conductor and his musicians achieved laudable results in the Brahms overture, and Mr. Spalding, who had played the Sibelius concerto on Thursday and Friday, found the two French pieces much better suited to his talents. Both his technical skill and the fluency, evenness and pleasing texture of his tone were displayed at their best in an interpretation marked by taste and expressive understanding and warmly applauded.

Philharmonic-Symphony Concert. World Helgaan

Variety ruled the roost at the Philharmonic - Symphony concert conducted by Dimitri Mitropolous, whose regular assignment is as leader of the Minneapolis Symphony. The Brahms Tragic Overture; two violin and orchestra pieces, the Chausson Poeme and the Saint-Saens Introduction and Rondo Capriccioso, soloed by Albert Spalding, and two American premieres, Alexander Zemlinsky's Sinfonietta and the Second Suite from Alfredo Casella's opera La Donna Serpente, comprised the

That cluster of moments required to perform the Chausson work proved the afternoon's most rewarding. Mr. Spalding, who can be as elegant and polished an artist as you'll find in a roll call of contemporary violinists, fairly out-did himself in those aspects of playing. Besides, this was music that he loved and understood, music that spoke to him subtly, at times, and with full eloquence at others; in short, music whose secrets he could fathom and then communicate to anyone willing to listen and, perhaps, to learn.

The orchestral portion of the reading might have been all that a soloist could ask except for the heavy-footed trekking in places where the violin was silent. Naturally, distortion took the place of a real balance. Luckily such occasions were few.

As for the Saint-Saens item, it went its glib way without untoward incident, the violinist again parading his secure technic and unhampered musicianship. And the orchestra came through with a pat accompaniment and not much more.

Alexander Zemlinsky, brotherin-law and teacher of Arnold
Schoenberg, is a first-rate artisan.
He breathes construction and
solidity in this composition and
he probably lives them. The
Sinfonietta is not an atonal composition, as one might have supposed, but the impression of
atonality is one difficult to escape
from as its attractive measures
unfold.

Mr. Zemlinsky has drunk deep draughts from the brimming cups of Richard Strauss and the Russians, not in so far as actual notes are concerned, but with specific respect to color, orchestration and even mood. The opening section, a tricky, rhythmic outpouring, is absorbing for the very suddenness of its contrasts. The slow middle section is anguish in spades and the concluding portion again goes sprightly, for the most part with a million changes in key.

changes in key.

Also interestingly wrought is the music from Casella's La Donna Serpente. Again mod_rnism, this time with a good deal of clatter, none of which is too hard on the ear, however.

The audience contributed music of its own to the afternoon, many rounds of applause, which were graciously received by soloist, conductor and orchestra. R. C. B.

ORCHESTRAS PLAY
UNFAMILIAR MUSIC

Mitropoulos and Stiedry Give Novelties.

By IRVING KOLODIN.

By spending the hours between 4 and 6:30 in Carnegie Hall yesterday a listener with a mind for such diversion could have provided himself with a concise but thoroughgoing survey of composition during the last two or three decades. The Philharmonic began the job with performances of Austrian and Italian works, and the New Friends of Music continued it with French and German ones. By the end of the sessions the listener could feel that he had, at least, listened well if not too wisely.

Paradoxically, out of a list that included the names of Ravel, Hindemith, Casella and Zemlinsky, it was music by the last of these that provided the deepest satisfaction. Chronologically, the sinfonietta which Dimitri Mitropoulos introduced belongs to his Viennese rather than his early New Rochelle period (Zemlinsky is now a resident of Westchester). It has the surehanded ness which one would expect from a musician who was, among other things, Schoenberg's teacher; but it also has a nub of quality, a kernel of expressiveness which are no common attributes of contemporary writing. Though the work has no pretensions to superficial effectiveness, Mr. Mitropoulos made a remarkably resonant thing of it.

Superficial effectiveness, however, is about the only positive virtue of the suite (No. 2) from Casella's "La Donna Serpente." Absorbing as examples of the brilliant sonorities which the conductor can draw from an orchestra, the excerpts hardly confirmed the composer's intention to write a work in the Verdian manner. The soloist was again Albert Spalding, who played the Chausson "Poeme" with measured eloquence, and the Saint-Saens "Introduction and Rondo Capriccioso" with guarded abandon, but neither with complete authority or violinistic security. The concert began with Brahms's "Tragic Overture," played to an audience noticably larger than those of the immediate past.

MUSIC

Music Triumphs Over War: Visiting Greek Maestro in N. Y. Schedules Italian Concerts

Tall, bald, and angular, Dimitri Mitropoulos, 44-year-old Greek conductor, last week made his first appearance in New York with the Philharmonic-Symphony in the first three of fourteen concerts he'll conduct during a month of John Barbirolli's winter vacation. The first Greek to lead the nation's oldest orchestra in its 99 years, Mitropoulos—despite the war-has scheduled music by contemporary Italians for performance in Manhattan: "I do it," he says, "because I admire the Italian compositions and I love Italy like my own country." But for his opening program, the conductor chose the elaborately orchestrated and seldom-heard Domestic Symphony of Richard Strauss, with which he made his American debut four years ago as one of the select few guest conductors of the Boston Symphony Orchestra.

The following year the intense maestro succeeded Eugene Ormandy as conductor of the Minneapolis Symphony, where his renewed contract has another year to run.

Incredibly active on the platform—he seems to use every nerve and muscle to coax the best possible performance from his musicians—Mitropoulos doesn't use a baton or a score. He has a remarkable memory (last week he delighted the 101 members of the Philharmonic by naming most of them at his first rehearsal) but also feels that a conductor, like an actor,

should know his part: "I wouldn't like to see an actor playing Hamlet out of a book."

NEWSWEEK

12/30/90

Born in Athens, Mitropoulos studied at the conservatory there, where a production of his opera "Sister Beatrice" attracted the attention of the French composer Camille Saint-Saëns, who arranged for him to study composition in Berlin under the pianist-composer Ferruccio Busoni. He picked up his knowledge of conducting in European capitals, especially Berlin, from observation, and polished his style between 1926 and 1937 as permanent conductor of the Athens Conservatory Orchestra.

Today Mitropoulos has abandoned both composing and professional appearances at the piano. "Now that I am a conductor," he says, "I have to begin being a better one. If you wish to be successful, you must do one thing only in life." In New York, reviews of his Philharmonic appearances indicated the Greek composer's recipe for success had produced results—a conclusion already reached in Minneapolis where, in a report of Mitropoulos' last concert Dec. 13 in the Minnesota metropolis, the critic of The Minneapolis Journal wrote: "Now we'll be watching for the New York reviews and hoping the Philharmonic won't get too possessive."

Books of Musical Interest

Among the music books of unusual interest just published:

The Record Book. By David Hall. 771 pages, 185,000 words, Index. Smith & Durrell, New York. \$3.50. Written by a No. 1 record hobbyist (he owns 2,000 of them) for other collectors, "The Record Book" evaluates more than 6,000 disks in chapters



Newsweek by Pat Ter

Dimitri Mitropoulos, first Greek to lead the Philharmonic-Symphony

MUSICAL EVENTS

Four Orchestras

monic-Symphony last week for a short excerpts from Louis Gruenberg's operterm as guest maestro and drew an un- atic version of "The Emperor Jones" usually large Philharmonic-Symphony and two moments from "Boris Goduaudience. One reason Carnegie Hall noff." Except for the spiritual "Standin' was so well populated was that every in the Need of Prayer," the Gruen-

conductor not occupied professionally that evening seemed to be in attendance. If Mr. Mitropoulos had become exhausted in the course of his labors and somebody had shouted "Is there a conductor in the house?" there would have been collisions in the aisles.

It was plain, however, that Mr. tone at its best. Mitropoulos isn't the sort that fatigues. true mentally as well as physically. Every measure of music interests him, and his stimulation is reflected in the details of his conducting. He doesn't use a score or a baton, because he doesn't need them, and they'd only be in the way. Sometimes he gives the impression of being in the midst of the orchestra, pulling up an inner voice here, punching out an accent there, and occasionally apparently lifting an entire section of the ensemble into prominence with his bare hands. He knows what he wants, he gets it, and the orchestra obviously enjoys the experience. So does the audience. After Strauss's "Symphonia Domestica," which Mr. Mitropoulos made incredibly exciting, the subscribers became so enthusiastic they did everything except steal the goalposts. Mr. Mitropoulos's electricity rather overcharged Beethoven's fourth symphony, but there couldn't be any doubt about his mastery as a director or his knowledge of the music he was conducting.

From all of this, please don't get the notion that there's anything deliberately exhibitionistic about the Philharmonic-Symphony's transient boss. He's something to watch in action, all right, but there isn't any act, because Mr. Mitropoulos plainly is a sincere and thorough musician. Whatever the eventual verdict on him may be, he certainly has zipped up the Philharmonic-Symphony season.

Eugene Ormandy, who was Mr. Mitropoulos's predecessor with the Minneapolis Symphony and now is conductor of the Philadelphia Orchestra, also conducted Strauss and Beethoven in

IMITRI MITROPOULOS, the con- Carnegie Hall last week. The feature ductor of the Minneapolis Sym- of this concert, however, was the apphony, took over the Philhar- pearance of Paul Robeson as soloist in

> berg music is no natural for concert use, but Mr. Robeson sang (and spoke) with persuasive simplicity and drama. Mr. Ormandy's management of the orchestral background was expert and lent to the music the benefit of the Philadelphia Orchestra's

Mr. Robeson sang the Death Scene He's about as energetic a director as and Varlaam's Ballad from "Boris Goyou're likely to encounter-and that's dunoff" in Russian, and as Mr. Robeson is a conscientious artist, and as the only Russian words I know are "sto" and "spasebo" (spelling not guaranteed, either), I'll assume that his pronunciation was good. Both airs needed some vocal acting, though. They seemed to be overpowered by restraint.

> FOR its first concert of the season, the New Friends of Music Orchestra and its excellent conductor, Fritz Stiedry, included in the program the world première of Arnold Schönberg's second Kammersymphonie. This was music that really required preliminary homework for those of us who couldn't follow by ear all the subtleties of one of the most learned and resourceful of all musicians. A first hearing, however, was enough to reveal a plaintive charm in the slow movement, a sort of bitter humor in parts of the allegro, and the fascinating tonal balance of the entire work. It's music that one would-like to hear again, and the performance was one of the orchestra's distinguished achieve-

> A new instrumental group turned up in Town Hall with comparatively little advance excitement and right off showed promise of becoming one of the city's valuable institutions. That was the Farbman String Symphonietta, directed by Harry Farbman, who, I hear, has been drilling his associates for months. Certainly, this young orchestra must have been rehearsing together for a long period, because only an ensemble that has had scads of workout sessions could play with such spontaneity and snap.

-ROBERT A. SIMON

Conductor

Last week the sedate lights of Manhattan's Carnegie Hall shone on a wellpolished bald head, which bobbed and weaved over the assorted pates of the New York Philharmonic-Symphony Orchestra. Now & then the glabrous dome would shake like a furiously boiling egg, starting a corporeal tremolo through the whole lean, ascetic body. Long arms and clenched fists flailed high & low. It was a sight to see. And from the Philharmonic this flailing and shaking drew the most satisfactory and exciting sounds since the days of Arturo Toscanini.

Gifted Greek

Dimitri Mitropoulos thus went through the second week of a month's spell as guest conductor of the Philharmonic, This 44-year-old Greek had been summoned rom Minneapolis, whose symphony he has conducted for three years, while the Philharmonic's floppy-haired John Barbirolli-a British subject of Italian-French parentage-went westward, guest-conducting on his own. After recent critical blasts at Barbirolli's spiritless stick-waving (Time, Dec. 9), veiled comparisons and references to Greek v. Italian were inevitable. Almost unanimously the critics handed Conductor Mitropoulos the decision. Thanks to him, the Philharmonic



DIMITRI MITROPOULOS It was something to see and hear.

was itself again, one of the world's great orchestras-if only for a month.

Conductor Mitropoulos is a pious Orthodox Catholic who always wears a crucifix and a medal of the Virgin, almost followed his family's bent toward the monastery. Composer and pianist, he was trained in Greece and Germany, built the orchestra of the Athens Conservatory nade his first U. S. splash in Boston. He ooks somewhat like a figure from a canvas by another great Greek, Domenico Theotocopuli (called El Greco in Spain, where he lived). The Mitropoulitan way of playing music is a bit El Grecoesque: lean, angular, edgy, sometimes distorted.

Mitropoulos wowed his first Manhattan audience by performing, from memory and without baton, a tough and littleplayed work, Richard Strauss's Sinfonia Domestica-45 minutes of sound representing a particularly lurid day in the Strauss family. Mitropoulos wowed his orchestra too, although some of them resented having to work hard for a change. Not only did he dispense with the score on the platform: at rehearsals he could refer his men to a numbered section of the score, sight unseen. Says he, simply: 'I learn the music."

Last week rumors flew that the Philharmonic might offer Conductor Mitropoulos a permanent job. To get him, the orchestra management would have to buy off Barbirolli, whose contract at a comparatively modest salary has two years to run. Minneapolis, which turns out the biggest weekly symphonic audience in the U. S .- as many as 5,000 people in enormous Northrop Auditorium-pays Mitropoulos a big salary as such things go: \$25,000 a year. His present contract expires at the end of this season. Dimitri Mitropoulos lives simply, avoids parties, prefers the movies or the company of orchestramen. Twice last week he telephoned Minneapolis, said he missed the boys and disliked Manhattan's whirl.

TIME, January 6, 1941

HAVING heard much lately about the whirlwind conducting of Dimitri Mitropoulos, we called on him last week at Essex House, where he has been staying with his secretary, Leon Poulopoulos. Mr. Mitropoulos was born in Athens forty-four years ago and spent most of his life in Greece, and he told us right off that he is pleased with the progress of the war there. "Not for Greece alone, but for the big cause," he said. During his three weeks' engagement with the Philharmonic, which ends on Sunday, he has played a couple of compositions by Italians, since he admires them musically. What he objects to about them is their political leadership. He has a suspicion, no matter what the critics have said of him, that his local ovations, running into countless decibels, may not have been entirely inspired by his artistry. "I ask myself again and

again," he said, "are they applauding a warrior or a musician?'

Mitropoulos is slender, peaceful-looking, and bald, and has the solemnity of a monk. The fact is he once planned to enter a monastery but changed his mind when informed that the Greek Orthodox Church would allow him no musical instruments, not even a small harmonium. Shortly after that he planned to be a composer and pianist, and set a few Sophoclean and Euripidean dramas to music, but he gave this up to become a conductor. From 1926 to 1937 he was permanent conductor of the Athens Conservatory Orchestra, taking time off to climb Mt. Olympus and appear as a guest conductor all over Europe and, during 1936 and 1937, with the Boston Symphony. Three years ago he took his present post-permanent conductor of the Minneapolis Symphony. He allows himself practically no social life. He never goes out after a concert. His vigorous style, which involves great armwaving and body action, so exhausts him that he merely staggers to his bed and falls into it. He violates an old occupational tradition by eating before his performances rather than afterward, and furthermore he's almost a total vegetarian. He is a total vegetarian for fourteen days and then varies things on the fifteenth by adding chicken to his

You know that Mr. Mitropoulos is a leading member of the no-baton school, but you may not know about his memory, which eclipses even Toscanini's. He not only doesn't use a score at concerts; he doesn't use one at rehearsals, to the amazement of all musicians. This practice, he told us, gives him greater freedom. He knows the precise number and the contents of each measure in every piece he plays; for instance, he can instantly recall at any time what notes are in the sixty-second measure of the first movement of Beethoven's sixth symphony. In rehearsals, he fascinates the orchestra by stopping it at a phrase and counting back rapidly to some earlier measure, sounding, in the process, a good deal like a professional American tobacco auctioneer. He has got along fine with the hundred members of the Philharmonic, possibly because he addresses them as "my fellow-artists" and calls them all by their first names. He spent five minutes committing these to memory before he showed up at the first rehearsal.

JANUARY 11, 1941

Bright Future Indicated For Minneapolis Orchestra

By Leonard S. Gregory

ance of the Minneapolis Symphony of the younger and less seasoned sality of Bach's music. Whether interpreters of symphonic music, i

The program consisted of early Beethoven-overture to "Phometheus," Op. 43, Schumann's second symphony, Op. 61 in C major, Smetana's symphonic poem "The Moldau," the Adagio for strings by the contemporary American composer Samuel Barber, and a errific transcription, by the conductor, of the Bach fantasia and fugue in G minor

Last Would Be First

If last night's interpretations of preference, then we would perhaps begin with the last number nd move toward the first. Surely the conductor's transcription and in greatest sympathy with each interpretation of the fantasia and other; the unanimity of approach fugue broke every tradition and to this work was exhibited in grad-conception of J. S. Bach. Using all ations of tonal quality that modung all the various colors and color combinations and utilizing every conceivable polyphonic, harmonic

and percussive device, it began The first Ann Arbor perform- with a climax and increased in intensity. In the eyes of the purists orchestra, under the direction of this was no doubt a desecration, Dimitri Mitropoulos, was given in but from another point of view it Hill auditorium last night. As one further served to prove the univeror not one agrees with Mr. Mitros already revealing signs of great poulos doesn't alter the fact that truly great music can be adapted to any age. If the audience's reaction was any criterion from which to judge, then the condec tor's efforts had not been unavail-

The Adagio of Barber was probably the high point, artistically, of the evening. The composition is based on a single thematic idea which circulates among the various voices of the string choir, and xudes much of the restfulness and tranquility of a Bach church canwere to be mentioned in the order tata. It is flavored with just enough of the modern, however, to enable it to belong to this era. Here the conductor and players seemed the choirs of the orchestra to lated from a delicate pianissimo carry thematic material, employ- to a mezo forte that is found only in groups of the first rank.

Vigorous Interpretation

The well known and popula: Moldau" of Smetana was given a igorous interpretation that suffered in some respects from lack of balance. While each choir of the orchestra turned in a creditable performance of itself, there was a certain unblended quality that tended to detract from the over-all coherence of the work. The ame was also true of the Schu mann, but for somewhat different reasons. In the first place the first two movements of the latter are of such a rhapsodic nature that one theme does not grow with natural-ness from another. With most compositions this could be overcome by the conductor, but not so with Schumann. In the second place, Mr. Mitropoulos seemed more intent on emphasizing each climatic moment than on building oward the final apex-as a result the whole was buried in its parts. Fortunately, the last two movements of the symphony are constructed along more solid lines and the conductor took advantage of their added possibilities.

The Beethoven overture received an interpretation that was, to say the least, unique. Instead of the ponderous, foreboding Beetno ven in which the grim hand of fate points a menacing finger fron very phrase, there was a Beetho ven with something of a French accent—a little more colorful and a little less serious. This is pernaps a trifle unorthodox but it i only through hearing both sides of a controversy that we can determine the right.

That everyone did not disagrewith Mr. Mitropoulos, last night may be attested by the fact that three encores were necessary to satisfy their wishes—the "Air for the G String" of J. S. Bach and the first and third "Slavone Dances" of Dvorak.

THE MICHIGAN DAILY

WEDNESDAY, JANUARY 29, 1941

MUSIC

Bursting with a spectacular abruptness into the Prometheus overture, by Beethoven, the Minneapolis Orchestra, under the very competent hands of Dimitri Mitropoulos, shocked the audience out of its usualy early concert restiveness and forced entire attention thenceforth.

We were first struck by the beauty, clarity and unity of the string section in this work, qualities which were well borne out by the other sections. Mr. Mitropoulous demonstrated his competency throughout the program, keeping the large unit precise, and under his control at all times.

The work, one of great strokes and forces, was capably handled and characterful of the mood of Beethoven.

Schumann's second symphony, in C major, was a litle overdone. We thought the orchestra was too strong in much of the work, which is one of great difficulty, due to its many and quick contrasts in rhythm and dynamics. The first movement was sparkling, strong and vibrant. The scherzo followed in the same mood to a very lively rhythm. The third movement, adagio espressivo, glided smoothly and evenly, with the exception of the pizzicato passage, the length of which was not understandable. The final movement, allegro molto vivace, was smooth, steady, precise; part followed part with great evenness.

Smetana's symphonic poem, "The Moldau" reopened the concert after intermission. Beautifully melodic, lyrical to a high degree, it was as purling as the brook, and as rushing as the mighty stream which it pictures. It was well interpreted, well presented, and, fitly, well received.

An American work "Adagio for Strings" by Samuel Barber, was simple, serene, and entirely logical in its progressions. We thought it one of the best examples of writing done on this side of the ocean, where good writing comes not too often. It had massive lines, contrasted with a delicacy of principle striking in its simplicity, and faded to a whisper, leaving a hushed group.

The well-known Fantasia and Fugue in G minor, by Bach, closed the scheduled program. We have not taken too kindly to another arrangement, feeling that it departed too greatly from the principles that we THIS, seemed not a faithful representation of that great composer, nor was it an improvement. The Fantasia, particularly, sounded as if it had drawn from Beethoven and Sibelius in idiomatic expression. It was very loud, missing the massive stateliness that the piece carries as the organ represents it.

The second portion, which was the fugue, was much truer, although we lost, to some extent, the interesting observance that has always accompanied our thought when we have listened to this work.

The audience, appreciative of what proved to be one of the better symphonic groups in this country, clamored for more. The conductor and orchestra generously responded with three emcores, the familiar Aria from Bach's suite No. 3, and the Slavonic Dances Nos. 5 and 17 by Amton Dvorak.

Better known as Air for the G String, Bach's work has long been a favorite of concert-goerrs. Last night's performance followed the converntional lines of orchestral interpretation, which is to say that it was well done.

The Slavonic Dances were performed with aan admirable spirit and verve that captured thhe happy earthiness of the Slavic folk as theey ave been often presented to us.

Mitropoulos distinguished himself in thhe ful control he evidenced over so large a and the fire with which he led them.

-K.K.

Mitropoulos Declares Germans World's Best Concert Audiences

By S. R. WALLACE

With a rueful smile on his deeply lined face Dimitri Mitropoulos opined yesterday that "although they can be ple are romantic sentimentalists at heart, and I have found them to be the best concert audiences in the

Interviewed before his performance last night in Hill Auditorium where he conducted the Minneapolis Symphony Orchestra in the eighth Choral Union concert, Mitropoulos declared that as conductor of the Berpre-Hitler people as the best informed and most respectful music lovers. Born in Greece, which at present through its war with Italy, is decidedly anti-Nazi, the noted maestro has been active on war relief committees for his homeland. He has often expressed his deep concern over the outcome of its conflict, but speaking as a musician he admitted that nowhere else have audiences impressed him as in Berlin where concert-goers listened "as though they were attending a religious service."

Since his family still resides in life." Athens, Mitropoulos has kept in constant touch with them by telegram. He revealed yesterday that conditions periences in California last summer. in Greece are better now than they He really tasted its dangers for the Italy. Britain has recently been aid- rowly averted death in one attempt

cal supplies that the Greeks were unable to obtain before.

As to Greek-German relations, he related the news that the wife of the unbelievably cruel, the German peo- German ambassador in Athens heads one of Greece's soldier-supply units, but that—as they would feel towards a friend that consorts with their enemy-he knows that his people are definitely distrustful of all Germans at the present.

Since his debut in America in 1936, Mitropoulos conducted both the Boston Symphony and New York Philharmonic Orchestra as well as tourlin Symphony Orchestra he knew the ing the country with the Minneapolis group. Comparing the East's sophisticated audiences with those here in the middle-west, he asserted that while the former are as a whole better informed, they are also noisy and less respectful.

During the interview two Daily photographers who had met and obtained pictures of the conductor a few weeks ago, brought enlargements of the shots to Mitropoulos. After studying them critically he declared seriously, "These are the best pictures I have ever had taken in my

And then he proceeded to discuss informally his mountain climbing exwere before the outbreak of war with first time in America when he naring his country with food and medi- to scale Mount Sharest.

ATTINITY AND AND N

Mitropoulos, Minneapolis Symphony Set High Mark

Greek Conductor Directs Orchestra in Museum Peristyle in Concert Which Establishes 1941 Standard; to Repeat Tonight.

BY RUTH ELGUTTER

BY RUTH ELGUTTER

No orchestra conductor's name has appeared in print more times recently than that of Dimitri Mitropoulos, leader of the Minneapolis Symphony. Fresh from metropolitan triumphs as guest conductor of the New York-Philharmonic Symphony, the Greek conductor directed the Minneapolis orchestra in the Museum of Art Peristyle last night in a concert which set a high standard for 1941.

It marked resumption after a holiday recess of the major concert series sponsored by the museum. Tonight the museum will open its little series of four popular-priced concerts with the identical program by the same orchestra. The Peristyle should be filled to capacity because, presented as it was last reading of a contemporary work,

because, presented as it was last night by the Minneapolis aggregation, the program is an exciting one with appeal both for the musical scholar and the casual listener.

Conducting without before a contemporary work, Samuel Barber's "Adago for Strings." The tuneful overture from Mozart's "Don Giovanni" opened the program and the same opened the pro opened the program and the con-

Conducting without baton or score Conducting without baton or score
Mr. Mitropoulos demonstrated that
the acclaim he received in New
York was honestly won. (I have it
on unofficial but reliable authority
that he could have gone to the New
York Philharmonic, as was ru-York Philharmonic, as was ru-mored so persistently a few weeks Symphony" and the pulsating march mored so persistently a few weeks ago, but that for the present at least he will remain in Minne-d'Or." Symphony" and the pulsating march from Rimsky-Korsakov's "Le Coq d'Or."

Program on Happier Side

He is a sincere musician with concert this afternoon and the rewhat seems to be inexhaustible energy. His plaudits he takes quietly and modestly, usually letting the orchestra take every bow with him, but when it comes to directing he shows well-placed vigor and subtle artistry. The orchestra is his in-strument and he draws from it marvelous music.

The orchestra itself, including in it more young players than I have seen in a symphony in many a day, is a fine body with particular strength in the wood wind section. Coming to Mr. Mitropoulos almost four years ago from the skilled direction of Eugene Ormandy, it

has gained strength and precision under the former's graceful hands. The program was on the happier side of the musical ledger. For his major work Mr. Mitropoulos selected the Beethoven "Symphony No. 4 in B Flat Major," one of the great composer's less frequently played and more joyous works. It was given vigorous but sensitive reading, the tender poetic mood of the violins in the second movement having been contrasted effectively with the alluring wood winds of the third and the lively tones of the concluding measures.

Two Encores Given

At the time Debussy composed his orchestra sketches under the title, "La Mer," he wrote, "The sea is one thing in nature that puts man in his place." It was in this awesome spirit that he composed and it was in this awesome spirit that the or-

Mitropoulos Speaks On Post-War Greece

Dimitri Mitropoulos, conductor of the Minneapolis Symphony orchestra, will speak on post-war Greece at the meeting of the Cosmopolitan club at 1:30 p.m. today in 343 Union.

Anyone may attend the meeting and join the discussion following Mr. Mitropoulos' talk.

Famed Conductor Gives Time, Name to Aid Freedom, Greece

The Toledo Times, Saturday, February 1, 1941

Those who heard Dimitri Mitropoulos conduct the Minneapolis symphony orchestra here in the last two days were taken out of the world of war and conquest, but they were not taken out by any man in an ivory tower who has separated himself from a bleeding world.

Mr. Mitropoulos, Greek-born American, in an interview yesterday between two concerts in the Toledo Museum of Art, revealed himself as an artist who feels his responsibility in a day when responsibility rests upon all men.

The conductor, as a member of both the national and the Minneapolis committees of the Greek War Relief association, has lent his name and his time to help his na-

THE BAY CITY TIMES

THURSDAY, JANUARY 30, 1941

Music Lovers Here Join Nation in Acclaim of Dimitri Mitropoulos

BY HELEN M. BRADLEY

audience throughout the evening. The conductor, who earlier this month was accorded tremendous tribute for his work as guest conductor of the New York Philharmonic orchestra, modestly disclaimed any credit for the music. He stepped down from his dais to the platform level of his men to take every bow, but he was still obviously the heart of the music they created.

he shook hands while the audience applauded the gesture. The long and intricate symphony concluded the first portion of the program, which opened with the Seraglio," by Mozart, the Oriental origin and theme for which made fascinating use of the percussion and tympani section as well as the strings and woodwinds.

Splendid Coordination
The sympathy existing between musicians and conductor was per-

BY HELEN M. BRADLEY
Dimitri Mitropoulos needed,—and used,—neither baton nor "lead sheet" last evening to evoke music of incomparable beauty from the Minneapolis Symphony orchestra in its concert at Central high school, under the auspices of the Consistory Concert association.

Making of his fluid hands and supple, slender body a living baton to draw original interpretations of mainly familiar numbers, Mitropoulos was complete master of his musicians and his utterly attentive audience throughout the evening. The conductor, who earlier this | haps best exemplified in their in-

Originality Noted

The last half of his program, comprising shorter numbers, opened with a pompous Bach number ed with a pompous Bach number written for organ and arranged for orchestra by Weiner, "Toccata No. 1 in C major." The orchestra's interpretive quality, developed to a high point under Mitropoulos, who is noted for his originality, reproduced and emphasized organ tones as conceived by the master, Bach. The second number was a Lully composition, arranged by Mottl, "Nocturne," a muted, melodic work which gave the honors dic work which gave the honors to the huge and able string section. The final programmed number was the overture to the opera "Die Meistersinger von Nurnberg," done in the typical, flamboyant style of its composer, Wagner. Tired as he obviously was, Mitro-

poulos acceded to the demands of his audience, returning to play two encores, a Bach "Air" from the "Suite in D for Strings," which again stressed the excellence of the violin section, and a second Lully number "Ballet Streets". number, "Ballet Stuecke," was more brilliant in mood.

TUESDAY, JANUARY 28,

DAILY TIMES, CHICAGO,

Mitropolous a dynamo at relief concert

By ROBERT POLLAK

Dmitri Mitropolous brought his Minneapolis Symphony to Orches-tra hall last night to play for the Greek War Relief before a very large and very enthusiastic house. The tall, big-boned, bald Athenian has the fervent expression and the long hands of one of El Greco's ascetics. His very presence on the podium sets the stage for musical drama. And since his recent triumphs in New York a re-appraisal

of his gifts is in order.

In spite of his manifest integrity as a musician Mitropolous belong in the category of the "virtuoso conductor. His explication of great music is highly personal in essence He obviously has precise notions as to how his music is to sound and he is rarely content to let it speak for itself.

Because he is a tremendous dynamo of a man this subjective treatment of Schumann or Debussy (he read both last night) is apt to sweep you off your feet. At its best it is irresistible, because it possesses the long, vibrant line so necessary to good conducting. At its worst it makes you sigh for a ts worst it makes you sigh for a little pure Schumann or pure De-

The former's C major Symphony, for instance, was performed with an explosiev beat, an attack too savage for its old-fashioned frame. What is more the visitor demonstrated a fondness for violent contrasts in dynamics, most of which would surprise Schumann no end.

Mitropolous was at his very best with his concluding piece, Glazou-now's "Overture On Three Greek Themes." This jolly synthesis of Slav and Balkan culture was given rousing projection by the boys from Minneapolis and the contented audience went home with the marching song of the evzones ringing in its

Visiting Symphony Shows Rare Ability

The Toledo Times, Friday, January 31, 1941

Minneapolis Displays Robust Strength, Yet Grace and Charm

By CHESTER MORTON

The Minneapolis Symphony, which gave a concert last night in the Museum of Art's regular series, is characterized by two outstanding qualities that put it very near the top of American orchestras. These are a robust strength and

an ability to make exciting whatever music it plays.

The upstanding quality, the forceful attack were everywhere apparent last night, whether in Mozart's delightful overture to "Don Giovanni" or the Debussy tone poem, "La Mer."

That the orchestra possesses both Mitropoulos' performance of "La Mitropoulos" performan

The orchestra will conclude its local engagement with a children's

won acclaim as guest conductor of liant and nearly overwhelming. the New York Philharmonic-Symthe New York Philharmonic-Symphony, uses neither score nor baton. Nor does he need them. He might be put down as a "showy" conduction of the sea, its changing colors and moods. The orchestra conbe put down as a "showy" conductivity of these varied and frequently tor, but if he makes more extensive dissonant colors with the utmost use of his hands and arms than effectiveness, with an excitement is customary with conductors, one which was transmitted to the is customary with conductors, one wines is customary with conductors, one wines feels that it comes from the great audience.

Samuel Barber, who composed an "Adagio for Strings," could a

Ideally Fitted

to create fullbodied, lusty tone, is tonal effects he wished to achieve ideally fitted to play Beethoven, a with strings alone were fully real-virile and lusty composer if there ized; here as in the concluding virile and lusty composer if there ever was one. His Fourth symphony, last night's selection, is not so frequently performed as the "Eroica" or the Fifth. It is certainly less dramatic than the Third and not so monumental as the sounded astoundingly like the orbits but it has great beauties of can for which the music was com-Fifth, but it has great beauties of gan for which the music was comits own. To speak continually of the orchestra's strength is not to the orchestra's strength is not to imply that it is unmindful of grace and charm, for it sounded with genuine depth and emotion the lovely melody of the symphony's second movement.

The invigorating speed of the symphony that it is unmindful of grace of the movement found the men new negative, and it displays the powers of this brilliant orchestra to fullest advantage.

The program will be repeated at 8:30 p. m. today in the peristyle when the museum inaugurates its

fourth movement found the men new, popular priced series of con-prepared to play with the required certs. To hear the Minneapolis or-

ne poem, "La Mer." but no one could say that Mr.
That the orchestra possesses both Mitropoulos' performance of "La power and skill is clearly due, in Mer" was uninteresting. He emlarge measure, to the excellence phasizes whatever he wishes; he of its conductor, Dimitri Mitropoulos. Mr. Mitropoulos, who recently "From Dawn to Noon at Sea," bril-

hardly have a more complimentary The Minneapolis, with its ability received last night. The marvelous here as in the concluding

facility and spirit; and it is this chestra once, in so successful a finale which seems to sum up the composer's intentions. It is cheerdal and untroubled, yet it is by good fortune.

TOLEDO BLADE: SATURDAY, FEBRUARY 1, 1941

Near-Capacity Audience Attends Second Concert

Dimitri Mitropoulos, Conductor, Again Gives Vigorous and Artistic Reading on Same Program Presented Thursday.

An audience of approximately 1,500 persons heard last night the second concert here in two nights by the Minneapolis Symphony Orchestra in the Museum of Art Peristyle.

The large attendance, virtually capacity, insured the success of the little series which long had been a dream of museum officials and | The audience remained seated at

Drummond Libbey.

reading of the same program which was given Thursday night, only varying his encores slightly. It included the overture to Mozart's "Don Giovanni," Beethoven's "Symphony No. 4 in B Flat Major," Debussy's impressionistic sketches, "La Mer," Samuel Barber's "Adagio for Strings" and the conductor's own arrangement of the "Fantasia and Fugue in G Minor by Bach.

which was made possible at popular prices this year through terms in the will of the late Mrs. Edward Mr. Mitropoulos and the orchestra. seemingly tireless, responded with Dimitri Mitropoulos, conductor, two more Bach numbers, the first again gave vigorous and artistic from the C Major Fugue and Tocreading of the same program which cata and the second from the D

composer.

Did Mr. Mitropoulos, in his con-

cert, properly reproduce the various combinations of instrumental sound and timbre indicated in the various scores he played? Most conclusively

Stock displays as fundamental quali-

ties of Schumann's early Romantic

orchestral music? Did his Debussy

gleam quietly with the half lights,

the restrained effects of evocative

tone color, the aristocratic spurning

of everything bombastic and fat

sounding, which Koussevitzsky or

Ansermet can uncover? No; he imposed one intense tautly nervous

sonority upon all three composers,

and he did not let us hear much

of the distinctive and separate quali-

ties of the music of each separate

To present music to an audience in its proper intellectual relationships

of form and structure a conductor

must deliberately restrain momen-

tary emphasis and effects enough so

that they remain incidental. Mr.

Mitropoulos moved from one minute

effect of accent or inflection to the

next similar effect, seldom achieving

enough real continuity to fix the at-

tention on a large scale rhythmic

form or on long breathed melodic

phrases and periods. Each piece or

movement was a mosaic of tiny mu-

sical fragments which never seemed

to fit together into any large picture.

style, it seems to me, can only be

understood in the light of Mr.

Mitropoulos' failure to discipline him-

self and his orchestra to a point at

which the necessary fundamentals of

orchestral playing register adequate-

ly with his audience. I do not say

that he cannot attain these ends, or

that he does not wish to, But as yet

he has not attained them. At pres-

ent I should think he would appear

to the best advantage when conduct-

ing an orchestra which had been

trained fully in these fundamentals

by some one else, and which would

unconsciously resist such interpreta-

tive demands as tended to destroy

the fundamental soundness of its

Mr. Mitropoulos is an enormously

interesting musical personality. In

physical coördination, and in either

a native or an acquired gift for im-

parting his desires directly and

forcefully to a group of players, he

is clearly gifted to the point of

genius. He has just signed a con-

tract to stay in Minneapolis for two

more years. When he brings his or-

chestra to Chicago next year it will

be stimulating to observe how great

his capacity for self-analysis is, and

what he has accomplished over a

year. Will he turn his attention to

the basic fundamentals of musical

communication, or will he return

with an increased determination to

exploit his own nervous energy and

his own special idiosyncracies to a

more sensational degree than ever?

style

This nervous and fragmentary

Examines Work of Mitropoulos as a Conductor

By Cecil Smith.

The recent somewhat sensational visit of Dimitri Mitropoulos, with his Minneapolis Symphony orchestra, suggests a consideration of the proper functions of an orchestral conductor. Mr. Mitropoulos is not a man to be taken lightly. His natural gift for conducting is obviously a tremendous one, and his present command over his orchestra is far from inconsiderable. Yet I am convinced that he is on a wrong track, and that, because of his impressive ability to do what he wants to with an orchestra, his style of conducting threatens to divert public attention from the conductor's proper sphere of useful-

As I see it, the task of a conductor consists of four duties, which I have arranged in the order in which they may successively be achieved in the process of training and leading an orchestra: [1] To create a single unified, balanced, flexible musical instrument out of the hundred or so separate instrumentalists of a modern symphony orchestra; [2] To reproduce, with their proper interrelationship and balance, the combinations of sound a composer intended to have heard; [3] To present music in such a manner that its unique structural features may be clearly understood; [4] To present music eloquently, with the degrees and qualities of emotional stress implied by the score. . . .

Any conductor who fails to achieve one or more of these desired ends is not fully adequate to his taskperhaps for want of technical competence, and perhaps because of deficiencies in his musical understanding or in his intuitive musical feeling. Any conductor who overdoes his job in any of these four categories obviously is gilding the lily [tho I confess I do not see how it would be possible to fail in the first category by creating too balanced or unified an ensemble].

If you are willing to accept these four aims, at least for the purpose of argument, it is illuminating to apply them, one by one, to Mr. Mitropoulos -insofar as his recent concert allowed us to evaluate correctly his full resources. Is he not a conductor who has plunged ahead too far in the fourth field of endeavor-emotional interpretation-without disciplining himself or his orchestra sufficiently in the three preceding attainments, upon all of which the

fourth depends?

His orchestra is rhythmically unified, to be sure, to an amazing degree. But it lacks the unity which comes from consistent balance of the combined tone colors of the orchestra, and it lacks the unity that comes when all the inner parts of an orchestra's ensemble are articulated cleanly and in tune. A great deal of the tone is muddy in any section of the orchestra to which, at the moment, the conductor is not paying particularly close attention. Subsidiary string passages, in particular, are often blurred, and give the tonal texture a gummy sound. The brass often blows too loud, so hat the tone bursts out of any relationship to the rest of the orchestra. Therefore, while one can find no fault with the unusual flexibility with which the group responds to the conductor's rhythmic demands, it is still fair to insist that a great many undesirable things happen in his orchestra which he has not yet found the means to correct.

not. Did his Mozart have the bright, effortless glitter and the disarming simplicity of tone color which characterize Toscanini's Mozart? Did his Schumann reveal the phlegmatic, sober earnestness of tone and the crudely elementary mixtures of instrumental effect which Frederick

DAILY TIMES, CHICAGO, TUESDAY, JANUARY 28

Memorizing 38 scores no trick to Mitropoulos

By EDWARD UZEMACK

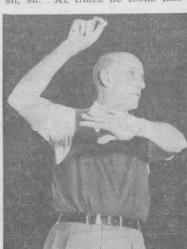
Dimitri Mitropoulos, the human baton who packs one of the most prodigious memories under a pate devoid of all but the slightest vestige of gray hair, insists there's nothing amazing about learning 38 symphonic scores by heart.

The ascetic, 44-year-old conductors of the Minneapolis Symphony or-chestra, not only leads his musicians from memory, but it is said he can sit down at a moment's notice and write the music for any instrument in his band without referring to the lead sheet.

During rehearsal yesterday for last night's concert at Orchestra hall, Mitropoulos repeatedly referred his men to numbered sections of the score without once having to look them up on any of the sheets.

"There's no trick to it," he ex-plained simply, "I just learn the

In action the lean, long-armed Greek does not use a baton. Instead he moves about the podium directing his men by facial expression, ingular movements of his arms and every once in a while with a loud "sh, sh." At times he looks like a



Dimitri Mitropoulos "Sh, sh!"

Balinese maid going through the intricate movements of a sacred dance.

Recently Mitropoulos as guest conductor of the New York Phil-harmonic orchestra wowed his audiences and it was soon rumored would replace John Barbirolli, Italian-French conductor of the or-chestra. He said there was little foundation for the rumors.

. . . like a Balinese maid.

CHICAGO DAILY NEWS

Music Views

BY EUGENE STINSON

L chestra, Dimitri Mitropoulos conductor, made another visit to Orchestra Hall on Monday evening, the occasion being a benefit for Greek war relief given by the Greek American Progressive Association. The house was crowded and there was enthusiasm throughout the ofchestra's excellent performances. The program consisted of the overture to Mozart's "Don Giovanni," the beautiful C major symphony of Schumann which we hear too seldom, Debussy's "La Mer" and Glazounow's brilliant Overture on Three Greek Themes.

strings are excellent, the brass is sonorous yet mellow; the woods are charming. His use of the orchestra is intense and fortunately he is one of those conductors whose interest es primarily with the music rather than with the performance.

With this preference a basic one in his style, the orchestra's playing lacks clarity and sometimes lacks even beauty; but on the other hand Mr. Mitropoulos renders the incidents of a score with great vitality and real musicianly appreciation. And his sense of structure is superb. His performances do not have a final reposefulness, but they have great force, energy and impact, and his successes in Chicago have always been genuinely great.

Mr. Mitropoulos's orchestra, headed by Harold Ayres as concert-master, is a fine one indeed; the



JANUARY 28, 1941

Mitropoulos

THE Minneapolis Symphony Or-

Finally he is a musician of the utmost seriousness, sincerity and modesty, having a scholarly mind, an engulfing memory and a dy-namic spirit. To the Greeks of America he must represent the most eminent musical figure their fatherland has sent to the new world: but nis significance as a musician outrides questions of nationality so far as the general public is concerned, for he is one of the most striking musical figures who visits Chicago

aily Cribun, JANUARY 28, 1941. Critic Finds

Mitropolous Too Personal

Concert by the Minneapolis Symphony orchestra, Dimitri Mitropoulos, conductor, in Orchestra hall, Monday evening, Jan. 27, 1941. The program:
Overture to "Don Giovanni"...Mozart
Symphony No. 2, C major...Schumann
"The Sca"...Debussy Overture on Three Greek Themes...

BY CECIL SMITH.

******* Glazunoff

The Minneapolis Symphony orchestra, conducted by Dimitri Mitropoulos, played a benefit concert for Greek war relief last evening under the sponsorship of the Greek American Progressive association. Quite apart from its value as a charitable event, the concert was especially significant in that it provided our first oppor-tunity to restudy Mr. Mitropoulos' qualities as a conductor since his exceptional success with the New York Philharmonic - Symphony orchestra last month.

There is no gainsaying this conductor's unusual power to excite, and even electrify, a large number of listeners in his audience. He is probably the most extreme example of the virtuoso, or "prima donna" conductor, ever to direct a major orchestral group in this country. His intentions, if not all his accomplishments, are so extravagantly sensational that Leopold Stokowski and Eugene Ormandy seem like routine time-beaters by comparison.

In a number of surface details Mr. Mitropoulos has attained startlingly complete command over his players. He has trained them to make percussive accents like pistol shots, and he has impressed upon them the belief that no phrase, however short, is ready for public consumption until a sharp crescendo or diminuendo has

been imposed upon it. Since he uses these specialized effects all the time, along with other subjective devices such as hurrying and slowing of tempo and exaggerated treatments of accompanimental figures, not a moment is ever calm. Even the points of relaxation are grotesquely over-relaxed.

In the entire Schumann symphony, for example, no single measure of music was ever left alone to speak its meaning simply and unaffectedly, except for a few blessed bars in the trio of the scherzo where the solo flute tone was so weak that any special activity in the rest of the orchestra would have obscured it.

Both the symphony and Debussy's "The Sea" were affirmations of empty brilliance pushed to dogmatic lengths. Both scores were torn into tattered little short phrases. Each tiny fragment was subjected to its particularized accentuation and coloring. But the fragments were never put together again, and to an unimaginable degree the music had neither continuous line nor structural integrity. And unfortunately in many cases Mr. Mitropoulos' preoccupation with a special effect in one department of the orchestra led him to fail to hear ugly and unbalanced sounds that came from other

The orchestra's playing is taut and tense, and seems near the nervous breaking point. The strings are glassy and edgy, and the brass overblows. Only the woodwinds retain much of the sound that has historically been associated with a symphony orchestra.

It was a program, therefore, in which we never heard Mozart's style, or Schumann's, or Debussy's. We were not allowed to become acquainted with their purposes, because Mr. Mitropoulos' purposes stood in the way. And, as I have indicated, it is my sincere and profound conviction that Mr. Mitropoulos' interpretative aims have less to do with the great realities of musical expression than the aims of any other major conductor I have ever heard.

Music in Review By Herman Devries.

The Minneapolis Symphony Or- in C Major is another old com-

concerts at the head of the New symphony. York Philharmonic Society Orthestra in Carnegie Hall, where Excellent Group he met with unqualified success.

Dynamic, Brilliant

for Mozart's introduction was to even a certain punngency.

serve as a sort of prelude to
Leporello's opening aria, and not as a show-piece. However, Mr. ered upon him, which was not Mitropoulos made the so-called

chestra, in the initial appearance position not calculated to stir the of its annual mid-Winter tour, gave a concert last evening in Orchestra Hall (sold out), spon-conductor was able to elicit the the Greek American applause of the assemblage after Progressive Association for bene-fit of Greek War Rehef.

Dimitri Mitropoulos, the regu-lar conductor of the Minneapolis Symphony, has just returned to —that of holding back enthusiasm post after directing several until the conclusion of the entire

Debussy's "La Mer" and the Glazounow overture on Three Greek Themes formed a program Upon previous appearances here unique, to say the least, and one we admired him for the dynamic to indicate that Minneapolis posforce he employs in his tempera-sesses one of the foremost conmental exhortation and for his ductors of the day, if not the brainy conception of the classics foremost orchestra of our epoch, and moderns. Last night he denoted these same qualities which he made manifest primarily in the far as ensemble lis concerned, but overture to "Don Giovan- it lacks brilliancee when taxed to ni," seldom if ever given as a its full strength and shines at its concert excerpt and which by best in quieter moments, when the right belongs to the opera alone, tone takes on accided luster and

overture effective, if not convine-ing.— The Schumann Symphony No. 2 in ideas and as original in manner.

heags Herald Guneriesan.

Minneapolis Symphony Concert

Marie Hertenstein Waller Scores as Soloist; Conductor Mitropoulos Enthusiastically Received.

(Reprinted from Sunday Edition.)

Mrs. Waller Heard With Guest Orchestra

MONDAY, FEB. 3, 1941 THE COLUMBUS CITIZEN

Local Pianist Plays at Memorial Hall as Soloist With Minneapolis Symphony—Dimitri Mitropoulos Conducts

By GEORGE HAGE

CONCERT-GOING Columbus, which reserves a justifiably warm spot in its heart for the Minneapolis Symphony and another for its own pianist, Marie Hertenstein Waller, turned out Saturday night to the last mink wrap and white

"theme and variations" and to the

A^{LL} of which requires, of course, the closest kind of collabora-

tion between conductor and soloist. Although we have heard her acquit

herself more brilliantly, the high

standard of Mrs. Waller's musician-

in the interpretative accord she

reached with the ensemble after

only one rehearsal. In phrasing,

expressive mind with the conduc-

At a point midway in the pro-

ceedings a conductorial cue es-

caped her, and we must confess

and went somewhere else, but not

At the work's conclusion, she

applause, a distinguished-looking

Well, for the somewhat tired

of rare beauty. His arrangement

of instrumental excitement. The

cient curtain-closer, it was not per-

of the Fantasia and Fugue is Bach intact with an impressive amount

THE rest of the program?

gown.

Collaboration

tie to hear them perform. The vorchestra and its regular conductory. Variations. And owing to its nator, Dimitri Mitropoulos, with the ture as more symphonic than pianpianist as soloist, were presented istic work, it might well have in Memorial Hall as the fifth in been. In it, Franck disregarded the current Women's Music Club tradition as applied both to meries of concerts.

Mr. Mitropoulos might still have piano as solo instrument. Its variawearing Manhattan vine tions, as the program notes pointed leaves around his bald pate, so out, are more spiritual than forrecent are his triumphs with the mal, and its employment of the New York Philharmonic-Sym- piano is more as an orchestral phony. It was his first return to voice than as a prima donna. Columbus since last February when his debut amounted to a Greek conquest. It was also Mrs. Waller's first public performance since her highly-successful solo recital

Program

On the slate was Brahms' Sym-ship was never more evident than phony No. 3, preceded by Beethoven's Overture to "Prometheus," and followed after Intermission by the work with soloist, color and dynamics, she was of one Franck's Symphonic Variations. Felix Mottl's arrangement of the tor. Nocturne from Lully's ballet, "The Triumph of Love," and the conductor's transcription of the Bach Fantasia and Fugue in G minor that our own stomach deserted us put the stinger on the program.

The entire list presented the the soloist's! She established rapaspect of a nice scientific experi- port immediately, and went on to ment in control-the classroom give the bright passages of the kind of experiment where all the closing variation some of the buoyresults are known beforehand- ant playing for which she is so with oboes, violas, trombones as highly regarded. so many test tubes, each heated by its own Bunsen burner, each came down the lane between the regulated by the all-knowing mind violins several times to answer the on the podium.

After last year the Mitropoulos woman whose white hair was italimeans of conducting without score cized by the black suits of the orand without baton no longer chestra and her own black lace amazes. The end that he accomplishes, however, still does. The really splendid orchestra is even more perfectly controlled than it More was last year. Which, in effect, enables Mr. Mitropoulos to go after detail more scrupulously than ever. lines of the "Prometheus" Over-The veriest atom-a neatly-turned ture, Mr. Mitropoulos provided the note from the bassoons-is hauled lift of a good corseteer, and he out and submitted willy-nilly to the made the Lully Nocturne a thing microscope.

Exciting

IT all went to make up an intellectually exciting evening, and great clarity, while permitting the there were times when he whipped richest of sonorities. A magnifiup a good, first-class emotion.

As for example, in the final mitted to stand, being superseded, movement of the Brahms, where in recognition of the tumult and the music moves, inexprable as the shouting, by no fewer than Fate, through a succession of three wisely chosen Bach excerpts. ultation, and finally, quiet resignation. Here the broader aspects of the work had fuller reign, but in other parts of this most personal of the Brahms symphonies, one was in danger of losing sight of the Brahms' forest for Mr. Mitropoulos' trees.

Not so, however, in the Franck

By Samuel T. Wilson

THE Minneapolis Symphony or-

chestra, Dimitri Mitropoulos conducting, returned to Memorial hall on Satuday evening to give a concert under Women's Music club auspices. Marie Hertenstein Waller, one of Columbus' best loved musicians and most gifted pianists was the soloist of the occasion. The program included:

Overture to "Prometheus," Op. 43
Beethoven
Symphony No. 3, in F major, Op. 90
Brahms
Symphonic Variations for Piano
and Orchestra......Franck
Nocturne, from "The Triumph of Love"
Lully-Mottl
Fantasia and Fugue in G minor
Bach-Mitropoulos

Fresh from his triumphs in New York, where he recently served as guest conductor with the Philharmonic-Symphony society orchestra, and remembered most pleasantly for his appearance here last season, Mr. Mitropoulos was welcomed with tremendous enthusiasm by the large audience of the evening. Enormously cordial, too, was the reception accorded Mrs. Waller.

The dynamic conductor brought to vivid, dramatic life the pages of the "Prometheus" overture and in this work the orchestra gave renewed evidence of the quick responsiveness, the accuracy and the tonal richness and beauty for which it is justly celebrated.

the F major as being, in externals, romantic and picturesque exter-nals were not Mr. Mitropoulos' principal concern at this concert His reading emphasized rather intricate details of rhythm, phrasdynamic and tonal shading. With maginficent co-operation from his men he set before his audience a keenly analytical reading of the score. The performance was always engrossing and more than a little exciting even if it left one wishing, particularly in the second and third movements, for a more sweeping, purely singing statement of broad lines of the music than was here given

The pianist who would successfully project the spirit and letter of the Franck variations must be one whose dedication to music is absolute and whose artistry is of the most self-effacing variety, Franck uses the piano not as a solo instrument but as one that is an integral part of the orchestra. Just the attributes Franck demands of the solo pianist are among Mrs. Waller's most cherishable qualities so that she adapted herself perfectly to Mr. Mitropoulos' mystically muted, intensely poetic and structurally lucid conception of the variations. Orchestra and audience joined in the applause for her performance and there were many flowers as her listeners held her.

MR. MITROPOULOS' transcription of the Fantasia and Fugue is a brilliant and rousing of instrumentation takes full advantage of all the resources of the modern orchestra the while, at its core, it is always faithful to the Bach original. It was played in bravura fashion and precipitated a demonstration which did not subside until three encores had been heard. The Nocturne was made an ingratiating bridge between the Franck and Bach.

Following the concert there was an informal reception in the auditorium for soloist and conductor.

Columbus Pianist Acclaimed At Columbus Pianist Acclaimed At Minneapolis Symphony Concert

Marie Hertenstein Waller Scores As Soloist; Conductor Mitropoulos Enthusiastically Received.

By Samuel T. Wilson

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Details Are Emphasized Sir Donald Francis Tovey, think it was, characterized the F major as being, in externals, the most romantic and picturesque of Brahm's four symphonies. The romantic and picturesque externals were not Mr. Mitropoulos principal concern at this concert His reading emphasized rather intricate details of rhythm, phrasing, dynamic and tonal shading. With magnificent co-operation from his men he set before his audience a keenly analytical reading of the score. The performance was always engrossing and more than a little exciting even if it left one wishing, particularly in the second and third movements, for broader more purely singing state-ment of broad lines of the music than was here given them.

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BIRMINGHAM AGE-HERALD

which it is justly celebrated. Details Are Emphasized SIR DONALD FRANCIS TOVEY, I think it was, characterized STATE JOURNAL, COLUMBUS, MONDAY, FEBRUARY Mitropoulos, Marie Waller 3, the most romantic and picturesque of Brahms' four symphonies. The Make Symphony an Occasion

Columbus Woman Plays With Noted Minneapolis Orchestra at Concert

By VIRGINIA BRAUN KELLER

Quite an occasion was the performance, Saturday, of Marie Hertenstein Waller, Columbus pianist, with the Minneapolis Symphony Orchestra at Memorial Hall. Mrs. Waller is one of the officers of the Women's Music Club, the organization that sponsored the concert.

Dimitri Mitropoulos, the conduc-4 tor of the Minneapolis orchestra, it was, stamping feet, clapping has acquired an enviable reputation. hands, cries of "bravo" and deheard him conduct the New York mands for encores got across the Symphony Orchestra in that city last month and in my opinion he MRS. WALLER GETS OVATION achieved results that were far superior to anything offered by that orchestra in recent years.

has received him with acclaim, as the orchestra wins the sincere admiration of the public. Columbus was ready to stand on its head in approval if that were necessary. As

The collaboration of Mrs. Waller and the orchestra was in the Sym-phonic Variations for piano and or-chestra by Franck. Mrs. Waller de-No doubt the city of Minneapolis livered the piano music in exquisite as received him with acclaim, as flowing style and with the emotional warmth for which she is noted. She was excellently sustained by the orchestra.

She is so firmly established here and elsewhere that one need not dwell on her technical equipment, except to say that it is free of man-nerisms, or her tone, which is remarkably clear and rich. She won a heart-felt ovation from a large audience and was presented with numerous bouquets and corsages. Brahms Symphony No. 3 was per-

formed in a fashion that savored of and artistry. The solid ity, strength and suppleness of the string section deserve much credit for the success of the number.

This symphony begins at once with the principal subject of the allegro, the slow movement is quiet and lofty, with elaborate figure work, the scherzo is lively and utterly delightful, while the closing movement with its unusual minor key has a choral-like episode which forms a fine contrast and finishes in a long quiet coda with the principal subject of the allegro return-

ORCHESTRAL SETTING

Dimitri Mitropoulos has written an opulent orchestral setting of Bach's Fantasia and Fugue in G minor, which was skillfully played and brought forth prolonged applause, Nocturne (Lully-Mottl) has elements of universal appeal in its calm, quiet flow of tone. The overture to "Prometheus" opened the program. It has all of Beethoven's ove of the dramatic and beauty of

Following the concert, Mrs. Waller stood before the console of the organ and received the many friends who were eager to congratulate her.

It was a clever idea to have the dusty pipes of the organ covered by a bit of scenery. A little yellow house in the country seems more aesthetic than the inelegant panorama that usually meets the eye

Minneapolis Symphony Orchestra Concert Wins Plaudits

BY WM. G. DOOLY, JR.

Dimitri Mitropoulos has reached the peak of perfection in conduct-

After seeing his conduction of Sibelius' powerful First Symphony in E minor, one knows immediately why he has been sought to lead the New York Philharmonic Orchestra.

Mitropoulos is music in motion. A baton would interfere with his rhythmic movement of hands, arms and entire body in bringing forth the best from the famous Minne-apolis orchestra.

Practically the entire attention of the big audience at Phillips Auditorium Tuesday night was focused on this amazing man alone, whose eccentric direction and commanding appearance drew the most delicate shades, subtle variations and swalling avecentees. swelling crescendos from one of the world's high-ranking symphony

orchestras. Shades Brought Out

During his short span with the Minneapolis orchestra, Mitropoulos, who has created sensation in music circles of this country, has trained his musicians to bring out the most delicate shades of feeling in mu-sic. His commanding appearance on the podium makes his five feet, 10 inches seem much taller.

The rest of the program was over-hadowed by Sibelius' symphony, although it included such notable "The Abduction from the Seraglio,"
Debussy's "La Mer," and Borodin's
Polovetzian Dances from "Prince Igor.'

The first violins triumphed in the first encore, Grieg's soft, melodious and delicate "To Spring."

Audience Asks More

Mitropoulos apparently intended the second encore, the overture to "Die Meistersinger," as the grand climax to the program, but its per-formance gave the orchestra such opportunity to demonstrate its powthat the audience demanded

A Bach air written originally in D major, but played in G by the orchestra, was the final selection.

The Minneapolis organization, in its twelfth appearance here, was said to have given its best concert yet in Birmingham. It is in its thirty-eighth season.
The Birmingham Music Club

sponsored the concert.

Dimitri Mitropoulos.

Conducts Minneapolis

Athenian Conductor Performs Musical Witchery, Leading

Orchestra Without Score And Without Baton;

Sibelius Symphony Highlights Evening

The most exciting concert of the season was played last night by the Minneapolis Symphony Orchestra under the influence of

He so completely dominated the vast instrument before him

We say influence because the man is more than a conductor.

the amazing Dimitri Mitropoulos.

In Brilliant Program

Minneapolis Symphony Gets Long Applause

By SYDNEY DALTON

The third concert in the Community series, given in War Memorial Monday evening, brought the popular Minneapolis Symphony Orchestra, with its dynamic conductor Dimitri Mitropoulos. It was a repetition of the performance of last season, so far as the playing of the organization and the enthusiasm of the audience were con-

In a program made up of Beethoven's Overture to "Prometheus;" Schumann's Symphony No. 2 in C; Smetana's Symphonic Poem, "The was the case in the Schumann Moldau;" Samuel Barber's Adagio Symphony, for example, with the for Strings, and Weiner's transcrip- remarkable clarity of the playing

tion of Bach's Toccata and Fugue of the Scherzo and the broad me-in C, this splendid body of mu-lodiousness of the Adagio. sicians, brought to a remarkable degree of tonal and technical ex-cellence under the demanding di-

who prefers to approach music ness. from an academic rather than an emotional angle must have found himself slipping as one stirring effect after another rolled over him. Mr. Mitropoulos lays bare the music in detail. No figure, no the program on the program. Such was the music is ageless. Mr. Mitropoulos infused it with tremendous emotions that appears to have from an academic rather than an note, even, that appears to have individual significance is allowed

of a performance would result only in an illustration of the old quotation about not being able to see the forest for the trees. But un-der this conductor's beat the work unfolds in all its beauty. This

The Adagio for Strings, by the rection of Mr. Mitropoulos, gave a performance that aroused the listeners to prolonged applause.

young American, Samuel Barber, was a work of real significance. It was introduced by Toscanini about a year ago. While it is modern in idiom, it is forced. young American, Samuel Barber, Even the dignified concertgoer and rich in harmonic inventive-

Some music composed 200 years tional force.

At an afternoon concert for stuo slip by.

With some conductors this kind lege, the Minneapolis players were same auditorium

NASHVILLE TENNESSEAN

Tuesday Morning, February 4, 1941

Concert Given By Minneapolis Group Hailed

By ALVIN S. WIGGERS

The third of this season's Community Concerts series was given Monday night in War Memorial Auditorium before a packed house. It was the second appearance in this city of the Minneapolis Symphony Orchestra under the leader-ship of the magnetic Dimitri Mitropoulos, of Athens, Greece

Emil Oberhoffer and Henri Ver-brugghen have conducted this 38-year-old organization here in the past, but it takes Mitropoulos, fresh from the ovations he received for his superb conducting of the New York Philharmonic Orchestra for four weeks, to get from his players the fine shading and overwhelming climaxes which Nash-ville enjoyed a year ago and at two concerts yesterday. The audience realized the unusual treat they were experiencing and rose to the occasion with rounds of spontan-eous applause.

He has an excellent body of men to work with, and after each number, instead of taking all the credit himself, Mitropoulos modestly signalled his players to rise.

There were no Wagner, Richard

Strauss, Brahms, Tschaikowsky, Rimsky-Korsakoff, Debussy, or even Respighi, Ravel, or Stravinsky numbers on the program, but the compositions listed were played with such an ingratiating tone and such an infinite variety of dynamic effects that the admiration of the listeners was won the first.

The overture to Beethoven's incidental music to his ballet. "Prometheus," Robert Schumann's Symphony No. 2, in C, and Smetana's popular symphonic poem, ana's popular symphonic poem,
"The River Moldau," were given
magnificent performances, and
Samuel Barber's "Adagio for
Strings" served to show the extraordinary balance and warmth of
tone of the string players, as
poetically pictured by Mitropoulos.

The playing of Weiner's stupendous orchestration of Bach's Toc-

orchestration of Bach's Toccata, No. 1, in C minor, brought as encores, Bach's "Air for the G string," a Bach Fugue in G minor, and Dvorak's stirring Slavonic Dance, No. 2. At the afternoon performance for students which Mitropoulos also conducted, the high lights were the Polevstian Dances from Borodin's "Prince Igor," and Dukas' "Sorcerer's Ap-prentice," which was the best selection played.

COMMERCIAL DISPATCH, COLUMBUS,

SMYPHONY DRAWS CROWD OF 1,600

Mitropoulos and Minneapolis Musicians Score Hit in Program Here

An audience of 1600 people refused to move from their seats in Whitfield Auditorium last night until Dimitri Mitropoulos and his Minneapolis Symphony Orchestra had played for them three encores, and had taken repeated bows. That was the reception given the second lyceum number at Mississippi State College for Women, when students and faculty were joined by many Columbians and out-of-town guests.

From the moment Mitropoulos walked onto the stage, he was master of the orchestra and of the audience. He welded 90 men into a unit and gave them life as a group to a degree which few conductors ever achieve. Directing without a baton, or a score, he was the epitome of grace as he used his hands and arms, and at times his entire body to draw from the orchestra the musical effect which he wanted.

High point of the program was the Brahms Symphony No. 3, in F Major, Op. 90. In a symphony not played often because of the difficulty in interpreting it, the orchestra gave an especially well balanced reading.

Mitropoulos' conducting of the entire concert was notable for clarity of phrasing, for vitality of accents, and for dynamic contrasts. Playing Beethoven, Brahms, Smetana, Samuel Barber and Borodin, he brought to Columbus a concert which approached musical perfection. The encores, one of Grieg's compositions and two of Kreisler's, were a gracious response to the audience's enthusiasm.

THE BIRMINGHAM AGE-HERALD, EBRUARY 5, 194

Great Ovation Given Symphony Orchestra From Minneapolis

AY, FEBRUARY 5, 1941

BIRMINGHAM NEWS

Dimitri Mitropoulos Given Rousing Welcome At Debut In This City

A rousing welcome was given the A rousing welcome was given the Minneapolis Symphony and its noted Greek conductor, Dimitri Mitropoulos, at Phillips auditorium Tuesday night when the orchestra, a favorite in seasons past, returned here for its first concert in five years under sponsorship of the Birmingham Music Club.

The event marked the debut here of Mitropoulos, who lived up to the great expectations of his large audience, giving a performance that was notable chiefly for the beautiful tones that he drew from the musicians.

musicians.

Conducting without score or baton, Mitropoulos became an inseparable part of the music, a medium between performer and hearer—now taut as a bow as he whipped the strings into the barbaric Polovetzian Dances from Borodin's "Prince Igor;" now coaxing, now swaying with the bows of the violins. A monk-like figure standing there with his long arms, and his powerful hands moulding the music as an artist moulds clay. music as an artist moulds clay Mitropoulos seemed not so much

Mitropoulos seemed not so much intent on immaculate precision of chiseling as in the ebb and flow of movement and the rhythmic whole. And as a whole the performance was one memorable chiefly for the tonal coloring, notable in the Sibelius first symphony in E minor around which the program centered, especially in the beautiful and melancholy second movement carried largely by the strings, and later when the theme, announced by the clarinet in the introduction, is continued by the woodwinds and is continued by the woodwinds and strings, and the beautiful finale.

Opening the concert with "The Abduction from the Seraglio" by Mozart, which brought the bass drums, cymbals and piccolo into play as characteristic of the Turkish music of the eighteenth century, and following with the Sibelius with the species of the service o

and following with the Sibelius symphony, the orchestra reached what to many was the highlight of the evening in the three orchestral sketches by Debussy.

"La Mer" brought the sea in its varied moods: "From Dawn to Noon at Sea," "Frolics of the Waves" and "Dialogue of Wind and Sea," and in the one was engulfed in the waters. the one was engulfed in the waters of sound from the dawn, slowly illuminating the endless stretch of sea, to a sense of clearing light and undulant animation to the joyous tussle of the frolicking waves, and to the voices of the two powerful forces of wind and sea.

The audience gave both conductor and orchestra an ovation, demanding encores—three were given; Grieg's melodious and experience of the conductor of the conduct quisitely done "To Spring." the overture to "Die Meistersinger" and a Bach air—and bringing Mitropoulos back time and again to join with his orchestra in acknowl-

edging applause.

Vladimir Horowitz, noted pianist, Vladimir Horowitz, noted planist, closes the regular series of artists attractions on March 11, and Lawrence Tibbett, noted Metropolitan Opera baritone will be presented as an outside attraction at the Municipal Auditorium April 23.—LILY MAY CALDWELL.

Minneapolis Symphony Orchestra Concert

> Wins Plaudits BY WM. G. DOOLY, JR.

Dimitri Mitropoulos has reached the peak of perfection in conduct-

After seeing his conduction of Sibelius' powerful First Symphony in E minor, one knows immediately why he has been sought to lead the New York Philharmonic Orchestra.

Mitropoulos is music in motion. A baton would interfere with his rhythmic movement of hands, arms and entire body in bringing forth the best from the famous Minneapolis orchestra.

Practically the entire attention of the big audience at Phillips Audi-torium Tuesday night was focused on this amazing man alone, whose eccentric direction and commanding appearance drew the most deli-cate shades, subtle variations and swelling crescendos from one of the world's high-ranking symphony orchestras

Shades Brought Out

During his short span with the Minneapolis orchestra, Mitropoulos, who has created sensation in music circles of this country, has trained his musicians to bring out the most delicate shades of feeling in music. His commanding appearance on the podium makes his five feet, 10 inches seem much taller.

The rest of the program was over-shadowed by Sibelius' symphony, although it included such notable selections as overture to Mozart's "The Abduction from the Seraglio," Debussy's "La Mer," and Borodin's Polovetzian Dances from "Prince

The first violins triumphed in the first encore, Grieg's soft, melodious and delicate "To Spring,"

Audience Asks More

Mitropoulos apparently intended the second encore, the overture to 'Die Meistersinger," as the grand climax to the program, but its per-formance gave the orchestra such opportunity to demonstrate its powthat the audience demanded

A Bach air written originally in D major, but played in G by the orchestra, was the final selection.

The Minneapolis organization, in its twelfth appearance here, was said to have given its best concert yet in Birmingham. It is in its

thirty-eighth season. The Birmingham Music Club sponsored the concert.

SATURDAY, FEBRUARY 8, 1941

Unique Mitropoulos Orchestra Technique Thrills Audience

THE MONTGOMERY ADVERTISER

out baton, with a strange, vital technique all his own, Dimitri Mitropoulos The Bach-Weiner Toccata No. 1 in

how to get it. The orchestra respond- hand were alive and uplifting.

Conducting without score and with- of last night's music must have wanted

led the Minneapolis Symphony Or- C major, Beethoven's Second Symchestra last night in a concert of such splendor and beauty as Montgomery has seldom, if ever, heard.

"The Moldau," the Lully-Mottl Nocturne and Borodin's Polovetzian Dances He knew what he wanted and knew from "Prince Igor" under his magic

ed as a single, imagnificent instrument. That part of the audience which His energy and fire as a leader, his must rush out at the moment of the countrol of his musicians final note of the last program numthrilled his listteners as Lanier audi- ber left, of course. But they got their torium audieneces have not been just deserts for their rudeness for the bly and surely he molded the orches- a great musician were rewarded with tral tone. His scale of sonorities was three unforgettable encores — Greig's wonderfully widde. From a whispering "Spring," Dvorak's "Slavonic Dance" pianissimo to ann almost deafening for-tissimo he conducted as the composers of Kreisler.—S.E.C.

THURSDAY AFTERNOON, FEBRUARY 6,

consummate artist that is Mitro-poulos. Added to all of this is an evident, very deep respect for the music he is performing and a sense of humor that is refreshing among pinnacle persons. Orchestra Is Improved

that the performance was literally musical witchery. He, more than

any other conductor who directs without score (and also without baton), convinced the audience that he knew every note of the program, conducting with thrilling elan. No

wonder the man has caused a furore all along his way. He is a blend of the delicacy that is Ormandy; the virility that is Golschmann; the showiness that is Stokowski and the

Birmingham audiences have been enjoying concerts by the Minneapolis for years, but there was unanimous expression that the organization has been injected with new life and is now a more finished ensemble than in the past. There was an apparent esprit de corps that must in large measure account for the beautiful whole of the or-chestra's playing.

The program was a series of climaxes, climaxed by the Sibelius Symphony No. 1 in E minor, Op. 39. As played by the Minneapolis this As played by the Minneapolis this vividly orchestrated work, abundant in melodic ideas, was utterly overwhelming. Between movements one could feel the audience catch its breath. Following a dignified, rather unorthodox reading of the first movement, Mitropoulos commanded of his musicians the most sense tingling, soul stirring music we have tingling, soul stirring music we have ever heard. The composition is life ever heard. The composition is life—a confusion of passions and tendernesses, hope and despair and how unforgettably that orchestra last night told its story! A bold, daring work it could easily get out of hand—but not out of the capable Mitropoulos hands.

Thrilling Music

Thrilling Music

The overture to "The Abduction from the Seraglio" (Mozart) which opened the program, heralded the musical treat the program would be. It moved along to the glorious "La Mer," which is Debussy at his finest. The work is three orchestral sketches, the titles indicative of their content—From Dawn to Noon, in which the music shades from gossamer delicacy to glaring hues: gossamer delicacy to glaring hues; Frolics of the Waves, wherein the orchestra goes on a spree; Dialog of Wind and Sea, tumultuous musi-

The program proper was concluded with the energetic Polovetzian Dances from Borodin's "Prince Igor." As Mr. Mitropoulos conducted them, so were they intended—colorful, districtions of the control of the color of t tractingly gay.

The audience was vehement in its

applause and was rewarded with three encores, the sensitive "This Last Spring" (Grieg), Bach's Melody for the G String, and, surprisingly, the Introduction to Wagner's "Die Meistersingers.'

The program, at Phillips Auditorium, was sponsored by the Bir-mingham Music Club, Mrs. Laura Jackson Davids, club president, an-nounced that the organization would present Lawrence Tibbett in a special concert April 23 at Mu-nicipal Auditorium.—ALYCE BILL-

Minneapolis

THE TIMES-PICAYUNE, MONDAY, FEBRUARY 10, 1941

CONCERT OFFERED BY MINNEAPOLIS SYMPHONY HAILED

Dimitri Mitropoulas Lives Up to Reputation as Director

By Cleveland Sessums

The Minneapolis Symphony Or chestra, under its distinguished and dynamic conductor, Dimitri Mitropoulos, returned to New Or leans Sunday after an absence of six years to receive the enthusiastic acclaim of a Philharmonic Society audience at the Municipal Auditorium. The orchestra will present the second of two programs today at 8:30 p. m. with the American pianist, Rosalyn Tureck, as soloist in the second Rachmaninoff concerto.

Mr. Mitropoulos, who succeeded Eugene Ormandy as conductor of the Minneapolis in 1937, made his personal debut in New Orleans Sunday afternoon, but his achievements as an interpreter of great music were already well known here through his phonograph re-cordings and his appearances as guest conductor of the New York Philharmonic programs heard here over the air.

Play With Precision

Under Mr. Mitropoulos' pene-trating and illuminating guidance, the orchestra was heard in the overture to Mozart's "Escape from the Seraglio;" Schumann's Second Symphony; Debussy's "La Mer," and in Mr. Mitropoulos' ar-rangement of Bach's organ Fanrangement of Bach's organ Fantasia and Fugue in G Minor.

The orchestra answered each of its director's commands with an exactitude that gave a razor-edged precision to attacks and releases a smooth and equable adjustment of dynamics and a tonal texture of body, brilliance and richness The various choirs are expert in dividually and have been blended into a finely balanced whole.

From the delicate tracerles and refreshing spontaneity of the Mozart overture, to the eloquent so-norities of the Bach fantasia and fugue, the program afforded an afternoon of deep and lasting sat-isfaction. Mr. Mitropoulos projected the Schumann symphony without making it seem more than it is. He gave the music requisite power and was judicious in setting forth the adagio, which provides some of the work's most beguiling moments. The scherzo was revealed with crisp pace and decision and the work, as a whole, was set forth with a perspective which controlled both sentiment

Reveal Vivid Life

Debussy's "La Mer" was given an exceedingly effective performance, the extraordinarily evocative score being published in a manner which gave both trans parency and vivid life to its qualities of magic, imagination and musical design.

The placing of "La Mer" and the Bach fantasia and fugue together on the program was an unusually interesting bit of plan-"La Mer" is a superlative example of design controlling imagination and Bach's music is a noble instance of imagination infusing warmth, emotion and drama into magnificently ordered design. Most modern organs are unsuitable for a clear delineation of such a work as this fantasia and fugue, but in the modern orchestra the sweeping counterpoint can be clearly defined.

Orchestral arrangements, unfortunately, frequently put Bach's music in fancy dress and substi-tute brilliance for honesty. Mr. Mitropoulos' arrangement of the fantasia, however, we thought a splendid example of just what such service to Bach should be. It preserved the broad improvisatory qualities of the fantasia and endowed it with a clarity and impact which would be lost on all but those organs made expressly for the performance of this type of music. As a matter of fact the fantasia and the orchestra's playing of it seemed to us the most memorable moment of the

Symphony In Concert

Scores Success At Auditorium Under Mitropoulos

By BOOTON HERNDON

A slight, wiry little man brought a great gift to the audience of the fourth Phi!harmonic concert in the municipal auditorium last night music played by a good orchestra inspired by Dmitri Mitropoulos. Playing a program which in-cluded no great single work, the

Minneapolis Symphony orchestra responded so to the direction of Mr. Mitropoulos that nothing any composer had to say was left unsaid. Without a change of facial expression, the little man of music, whose direction is as unorthodox and physically jerky as it is posi-tive and decisive and effective, pull-ed from his orchestra all it had

to give.

Mr. Mitropoulos began his concert with "The Abduction from the Seraglio" by Mozart then played Schumann's Symphony No. 2 in C Major. After intermission he presented "La Mer," by Debussy, and concluded the program with Bach's Fantasia and Fugue in G Minor, orchestrated by the conductor him-

Prefers Schumann

Although "La Mer" is probably the average music lover's favorite of the pieces played, due to its often complicated and always colorful score, Mr. Mitropoulos' playing of Schumann's symphony was to this reviewer the high spot of the con-

Never found particularly to on the stage, drawing music from iking before, the symphony the ether with his expressive hands, our liking before, the symphony revealed new color and feeling and musical emotion under the Min-neapolis conductor's direction. He treated the third movement with an especially delicate touch.

The light Mozart overture was a particularly happy beginning and gave a splendid preview of what was to come, with Mr. Mitropoulas' hands hovering rhythmically over the orchestra, pulling the utmost from his violins.

Then the Schumann Symphony, and then, after intermission, De bussy. For a grand climax the or chestration of the master Bach's

Fantasia and Fuque.

The fugue in itself was nothing more than a fine piece of music played well, but the Fantasia was superb. Mr. Mitropoulos, who is obviously a lover of great, powerful, musical sound, piled volume on volume, crescendo on glorious cres-cendo, until it seemed the height of that glorious noise which is music was reached. This is what Bach's organ compositions could be when orchestrated, and what they

so seldom are. The one criticism of the concert, if criticism it be, is that the orchestra seemed too strictly dependent on the conductor. At times it seemed as if Mitropoulos was alone

Orchestra Shows Merit

The fugue, well known as "The Great" G Minor Fugue, has been arranged in an undeniably exciting fashion by Mr. Mitropoulos and we found its gradual progress to the final and climactic state-ment a drama in itself, but we preferred the fantasia as an example of what the modern orchestra can do for Bach.

Mr. Mitropoulos, who conducts without score or baton, is an artist dedicated to his tasks who has established an obvious bond of understanding and devotion between himself and his colleagues. result of this bond is an orchestra of which Minneapolis may well be proud. That there is also a bond between the orchestra and its city goes without saying, for Minneapolis has long known what such an orchestra means to its life and to the lives of its citizens It is a pleasure to congratulate a community so awake to its du ties and opportunities

FEBRUARY 10, 1941 NEW ORLEANS STATES

Minneapolis Orchestra Gives Pleasing, Well Rounded Concert

conducting, gave a concert Sunday afternoon at the Municipal Auditorium notable for its vitality, smoothness and interesting selections. This was the fourth concert of the Auditorium series being presented this season by the Philharmonic Society, A large and demonstrative audience ap-plauded the orchestra most enthusiastically for its spirited performance, and nearly all remained to hear three encores which were given.

Composed of works seldom played here, the program never-theless proved successful if one can judge from the attention and reception accorded it. Schu-mann's Symphony No. 2 in C Major, according to local musical authorities, has never been present-ed here before, while to this writter's knowledge the same may be said of Debussy's "La Mer." Mozart's Overture to "The Abduction from the Seraglio" and Bach's Fantasia and Fugue in G-minor," arranged by Mr. Mitropoulos,

were the other numbers played. The superb performance of the latter selection almost defied listeners not to feel its powerful rhythmic and contrapuntal pat-terns. Such Bach! For good measure the "Air for G String" (Bach) was given as an encore. The audience loved it—and who would not when hearing the glorious diapasonlike tones of the Fantasia as strings and beautiful brass section swelled in powerful Piano Concerto.

The Minneapolis Symphony Or-chestra, with Dimitry Mitropoulos hands, the voices literally wove

Rhythm, surging harsh

ity which was decidedly effective. The concert this evening by the Minneapolis Symphony Orchestra

so recessant was the orchestra, so obedient was it to his touch. The orchestra itself would be only good under any other conductor, not great as it is under Dmitri Mitropoulos.-The orchestra will present its

final concert tonight, with Rosalyn Tureck as soloist.

Schumann's symphony possesses many lovely passages, those of the Adagio (the third movement) and the Scherzo (second movement) being particularly effective. The brilliant opening management of this second movement ing measures of this second move-ment, with their strange rhythms and tragic undertones, were beau-tifully played by the strings, of which section of the orchestra the conductor may be deservedly proud. Schumann's orchestration is frequently thin, but Mr. Mitropoulos' reading of the symphony seemed to fully realize the meaning of the music.

Rhythm, surging harsh harmonies, orchestral color, all combined to appeal to the senses in "La Mer." Debussy's three sketches paint vivid music pictures, from the frollicking of the waves to the clamor of the wind and the sea. The clear cut, yet impressionistic, playing of this work gave it an invigorating quality which was decidedly effective.

is eagerly awaited, for both or-chestra and conductor displayed yesterday afternoon that genuine musical spontaneity which is so enjoyed and appreciated by music lovers. Tonight's program will be presented as usual in the large hall of the Auditorium and will have Rosalyn Tureck, pianiste, as soloist in Rachmaninoff's Second

TUESDAY, FEBRUARY 11, 1941

THE NEW ORLEANS ITEM AND THE TRIBUNE

Mitropoulos In Musical Blitzkrieg

Capacity Audience Given Thrill At Last Minneapolis Concert

By JAMES A. WOBBE

Dimitri Mitropoulos has a way with crescendos. He screws his audience up emotionally by the increase of volume to what seems to be the highest of all pitches—then drops a Molotov bread-basket. It gives you that gone feeling. There can't be any more volume, and yet there is. of a musical bli terned after Hitler's war of nerves psychology. That the psychology is effective, a capacity audience which heard him conduct the Minneapolis Symphony orchestra at municipal auditorium last night, testified by vociferous applause.

This is not to say that Conductor Mietropoulos is a one-trick artist. He demonstrated sound musicianship in last night's progrma, which included Weber's "Overture to 'Oberon'," Mozart's "Haffner" symphony, Wagner's prelide to "Die Weister-singer," and, with Rosalyn Tureck, distinuished piano virtuoso as soloist, Rachmaninoffs Concerto No. 2 in C minor. Additionally, to the great delight of the audience he gave four encores, "The Sorcerer's Apprentice" by Dukas, "The Last Spring" by Grieg, ballet music from Rimsky Korsakoff's "Coq d'Or," and the third Slavonic dance by Dvorak.

Thrilling Reading
His blitzkrieg with volume oc-Dukas works: and we can truthfully say we have never heard these given a more thrilling reading.

We liked just as much his classic handling of the Mozart symphony wit hits folsky, heart-warming melodies. Incidentally the Mozart work stands as an example to would-be young genius, an example of how to find time to set it down. Mozart smacked this one out in a fortnight, working on it at odd moments between the hours that he

gave concerts, rearranged the music of one of his operas, courted his girl, and attended necessary social functions.

The concerto and overture were given equally spirited performances, though the latter is pretty hackneyed, and the former not the cream of Rachmanioff. Miss Tureck demonstrated fire, brilliance, warmth, but with the exception of outstanding passages, particularly some in the third movement, the music remained unimpressive. The first two movements are melodically desultory, while the third is brightened by syncopation and sweetened by strains of melody, which for their lack of depth, might have been culled from the ballads of the early 1900's.

Great Ovation Given Conductor and Minneapolis Orchestra Here

BY HAZEL M'CONNELL

Mitropoulos and the Minneapolis Symphony Orchestra last night at the Municipal Auditorium. Cries of "Bravo!" and repeated applause greeted each encore played. This fifth concert of the Philharmonic Society's Auditorium series also presented Bosalyn Tureck pian.

of the evening.

Weber's Overture to "Oberon," worl
Mozart's D Major Symphony Fins
("Haffner"), the Prelude to "Die
Meistersinger," by Wagner, and
the Piano Concerto in C-Minor by
Backmanineff made up the pro-Rachmaninoff made up the program. Mr. Mitropoulous in addition generously gave a small concert of encores which included Dukas' "Sorcerer's Apprentice," and a selection from Rimsky-Korsakov's "Coq d'Or." The Dukas humber, although a familiar work. number, although a familiar work, was filled with new charm and the "Coq d'Or" music proved most intriguing under the energetic conductor's hands.

conductor's hands.

Miss Tureck played the Rachmaninoff Concerto with gorgeous tone and projected the poetry of the Russian composer's music most beautifully. Her complete mastery of the work left nothing to be desired. Depth, brilliance and fire characterized Miss Tureck's artistic performance, and again her exquisite tones at the plano proved her an artist to be long remembered. She did not

disappoint the enthunsiastic audi-Not for many a year has anyone received the tremendous ova-lon which was given to Dimitri votte," the first encore, was

Society's Auditorium series also with its four movements is simple and clear, but withal fresh ple and clear, but withal fresh and stimulating. The string and woodwinds joined in making this work delightful, the Andante and Finale being especially outstand-

For sheer exuberance of tone, Wagner's Prelude offers much, but the performance of this numcolor, and the final passages with the several themes woven into a superb piece of counterpoint proved a glorious end for the pro-

Dimitri Mitropoulos and the Minneapolis Symphony Orchestra have given two splendid concerts

HE TIMES-PICAYUNE, WEDNESDAY, FEBRUARY 12, 1941

ENCORES EAGERLY SOUGHT, PROVIDE SECOND CONCERT

Playing of Miss Tureck Features Symphony Orchestra's Appearance

Symphony Orchestra would probably still be playing encores. Appearing in the second of two programs here, with the brilliant young American pianist, Rosalyn Tureck, as soloist in the Rachmaninoff Concerto No. 2, the orchestra, under the guidance of Dimitri Mitropoulos, gave what amounted to a second program

which was followed astonishingly effective reading o "The Last Spring," wit "Bridal Procession" from "La Coq d'Or" next and a Dvorak Sla vonic dance, bringing the evening

Extras Appropriate

When a symphonic program ends with such a work as the Bra hms Fourth, or the Siegried fu-neral music, encores can cause more surprise than pleasure. Mon-day night, however, the program was so arranged that the extra concert did not seem at all inappropriate.

The Rachmaninoff second concerto is one of the Russian mas ter's most characteristic and popular works. Although con-templative, as in the broad adagio, it is never completely resigned to Slavic introspection and its contrasting moods of vivid life give its variety both emotionally and pianistically. Despite the work's melodic richness and drama, however, it has always seemed to us reiterative and not conducive to that "emotion recollected in tran-quillity" which can be the result of great poetry, as well as poetry

The concerto calls for complete pianistic equipment if its content and technical hazards are to be fully compassed and Miss Tureck more than met the demands of the music. Playing with consistent technical mastery, enhanced by understanding and musicianship,

she asked no concessions from either composer or orchestra. Her performance was bold and vigor ously decisive and in the adagic she was especially successful in clothing the music in glowing tone. It is to be hoped that Miss Tureck will return to New Orleans soon again—she owes her audience some Bach.

Playing a Model

Mr. Mitropoulos' performance of the "Haffner" Symphony was a model of clarity, restraint and pol By Cleveland Sessums

If the Philharmonic Society audience at the Municipal Auditorium Monday night could have had its way, the Minneapolis Symphony Orchestra would probably still be playing encores. Appearance in the capturing of the music's essential spirit, the performance was alive, deft and true.

The excellencies of the orchestra were admirably displayed in all the works presented. Alertably still be playing encores. Appearance

amounted to a second program one shares in this artist's gift of after the regularly scheduled offerings had been performed. amounted to a second program after the regularly scheduled offerings had been performed.

Acknowledging the prolonged and enthusiastic applause which greeted her performance of the concerto, Miss Tureck started the encores by presenting a Gluck gavotte and a Scarlatti sonata, bo'h impeccably played. At the conclusion of the orchestra's regular program, which embraced the overtrue to "Oberon," Mozart's "Haffner" Symphony and the prelude to "Die Meistersinger," Mr. Mitropoulos answered his audience's demand for more music by giving an electrifying performance of "The Sorcerer's Apprentice," which was followed by an astonishingly effective reading of

Minneapolis Symphony Conductor Displays Genius of First Degree

Orchestra Is Malleable Tonal Unit in Hands of Mitropoulus; Audience Shows Pleasure.

ence turned out in full force sire of the conductor. plesday night at the Music Hall. the near-capacity audience gave Honored by Mayor.
- enthusiastic response to every Off the concert stage Mr. Mitro-

and sincerity which sets him art, is in those signals to his art. is in those signals to his

rchestra a Unit.

By the end of the concert it all prominent musicians and represented the simplest and easiest sentatives of the orchestra, including:

Mrs. Edna, W. Sanada.

it sers.

or Under him the orchestra was a lleable tonal unit. The conousness of individual instructions in momentary prominence ens not lost, of course, nor was ir individual excellence unapticciated, but they were all so I able into one whole pattern cit the general impression was cit the general impression was alt the whole orchestra was one of living, moving mass of ex-isite sound with Mr. Mitropoula dignified and definitely sinte, the dominant force.

wlience Pleased.

pplause was steady and proged and no one left until two ores, Bach's "Air for Strings" the "Sorcerer's Apprentice"

te Dukas had been played. 'he program opened with "Toc-ha No. 1 in C Major" by Bach t was givena brilliant per-pmance. The Beethoven Fourth mphony, not often heard on pgrams, showed the unity of nductor and orchestra in creatg the exquisite in music. The cond movement of the symnony was to me the most beauful of all, for it soothes and ex-Its at the same time, and with he re-creative genius of Mr. Miropoulus it seemed a lucid exeverything that pefore confused or inarticulate in

Co-Ordination Evident.

It was in the final movement of his symphony that the oneness of he orchestra and the conductor was most evident. Probably one eason why this symphony is not as popular as others is that it is so hard to achieve the infinitesimal shadings and rhythmic effects. There are no great dynamics in In fact, there were no great dynamics on the program, which was one orgy of beautiful strings. There were instead pianissimos that carried to the last imperceptible breath to the last reaches of

In the symphonic poem, "The Moldau," by Smetana, Mr. Mi-iropoulus showed conclusively that thythm as well as quality of tone is well within his grasp. Prelude to "Die Meistersingers," familiar the audience, was a very exting finale to the program.

The Minneapolis orchestra has a very fine first violinist in Har-

BY CORA BRYAN M'RAE. | old Ayers, concert master. On Anxious to hear Dimitri Mitro- program which depended heavily eoulus, dynamic conductor of the source of dependence, for he has a rich, warm tone that is big or e Civic Community Concert au- infinitely soft at the slightest de-

ece on the program, and to the poulus is sincere, quiet, but with tinductor in particular.

Like most geniuses, his talent is not at the first moment eviont. It gradually grew upon the Mr. Ayers was the concert master Indience. Those odd gestures out which so much has been itten seemed dull until the audilice understood his intensity—so ontrolled, so thoroughly mastered.

Only one phase of that original Only one phase of that original-

iart, is in those signals to his en. It is as if he were explaintg every detail of the music as who established a very fine precegoes and his orchestra is re- dent in honoring musical notables onding to its last ounce of re- as well as industrial notables vis-urce. several Greek citizens who were interested in their compatriot.

with such infinite gradations of meauty.

And so supplied with mechanical came to Houston: W. E. Japhet, quipment in the form of the president of the civic community finneapolis orchestra, he gave concerts, and Mrs. Japhet; Arthur ouston an evening of great mu-c. It was exciting because he adde the music as great as it was doubt correlated by the doubt conceived by the com- Elizabeth Rouse, Houston musician

Minneapolis Sympnony Impressive in Concert

A goodly portion of Dallas' music lovers, thanks to the Civic Music Association, Friday morning had joined the nationwide what-I-think-of-Mitropoulos Club.

The association, apparently by no more mystic means than "living right." plays in fairly constant luck as to its bookings. It selects its artists from the top musical brackets, announces its impressive array of concerts and then sits back calmly waiting for avalanches of national publicity to make the local appearances exciting events as well as pleas-

So it was with the Minneapolis Symphony Orchestra and its Conductor Dimitri Mitropoulos, who performed Thursday evening at Mc-Farlin Auditorium. The association's members got their break when the Athenian director a few weeks ago stepped batonless and scoreless, to Barbirolli's New York Philharmonic podium for a month of guest conducting and set Gotham on its collective toes. Every critic and, supposedly, every seat-holder up that way had definite opinions as to Mitropoulos' highly individual style of directing. Something like 2,500 Dallasites, finding themselves happily provided with the opportunity to see the Athenian in action, have been eagerly anticipating the chance to dip their oar into the verbal sea.

The Mitropoulos we saw Thursday night was, I think, as dynamic same tireless energy his fellowas most of us had expected, but not nearly so demonstrative. There were Italian chase, he would return to times when we could forget him completely in listening to the music which he was jabbing and shaking and plucking and wafting from his ninety artists-and that probably would be counted as the most sincere sort of compliment by Mitropoulos, who obviously approaches the classics with profound respect and such near-contemporaries as Debussy with sympathetic understanding.

Notwithstanding the restraint, he is still the virtuoso conductor and something to watch, indeed. His is the "tremolo" method. He vibrates like a taut wire which has been set to quivering by music. His feet seldom move, but his head bobs like a cork. His back is as straight as a pencil, and out from the lean silhouette, clear-cut against a somewhat glaring white backdrop, his arms shoot out to do a Balinese dance, his fingers stab cues at the orchestra's sections, his clenched fists whip the music-makers up to a coda. Staccato is a word for Mitropoulos, but it is not the only word. Those jerky, tense, some-times almost awkward motions can melt into fluent grace and his fingers caress the air with their signal cues as lovingly as though he were playing a mammoth, richtoned organ.

Plenty of Energy.

Generally, though, Mitropoulos conducts the "hard way," and after each number he hurried off the stage into the wings where eager hands could be spied giving him water and mopping his bald head with a pink towel. Then, with the

countrymen are applying to their pursue the muse through the programmed beauty realms of Mozart, Schumann, Debussy and Bach and

three encores. Audience ballot, recorded by the applause method, showed mounting warmth and perceptable increase in affirmative votes after the intermission. The Mozart overture to "Don Giovanni" and Schumann's C Major Symphony had left the listeners frankly pining for the tonic of woodwinds and brasses which Mitropoulos kept thoroughly capped to allow his magnificent string sections full run of the score. Not that he made Mozart too delicate and not that the violins failed to paint the overture with shadows and colors-but the moods of sternness and irony and excitement could, it seemed to me, have been accented considerably by lifting the lid off a little here and

Schumann's symphony followed, according to information encom-passed in the program notes, the state of the composer's health-both starting off at pretty low ebb. By the third movement, however, the orchestra was playing some music of beauty—and playing it with delicacy to emphasize its poetic appeal.

Restrained Direction.

After the intermission there was added the punch of modified virility-for never did the Mitropoulus direction allow much "unleashing" of either noise or emotion except in an occasional stirring endingand orchestration which the flutes and even the harps to be heard occasionally over the strings. And the audience was quite happy, registering their pleasure in an ova-tion after Debussy's "La Mer." The three sketches offered the evening's est demonstration of the virtuosity of both conductor and orchestra, and the first deck men passed he crown of stardom around among the sea's frolics and tumults.

Some day, after Disney and Stok-owski have sold their point of vis-

ual music, it would be fine to see the Minneapolis Symphony play Debussy's "Sea" again from behind gauze upon which trick lights

make waves.

If those who were at McFarlin Thursday night, however, never see such an optical illusion, they won't be particularly sorry, for they have heard the waves painted with sound.

As for Mitropoulos' orchestration of Bach's Fantasia and Fugue in gram-every man can have his own opinion, as every man has anyway in regard to Bach. Most, I think ould agree that Mitrop pered not at all with the grandeur and nobility and beauty of Bach in giving the dramatic music an ornate design. When he was through it was still Bach for the most part and the Fugue still merited the name of "Great."

HOUSTON POST: WEDNESDAY, FEBRUARY 12. Mitropoulos and Minneapolis Orchestra Enchant Audience

ONE of the most exciting directorial talents before the musical public at present was put on display at the Music Hall Tuesday night when Dimitri Mitropoulos led the Minneapolis Symphony orchestra through a rich and impressive program as the season's penultimate offering of the Civic Community Concert association.

The brilliant Greek conductor, who has brought the veteran Minneapolis ensemble to a level closely with its dramatic mixture of pianisapproaching the ultimate of sym-simo mystery and exuberance, and phonic perfection, used the time to in the following adagio section, present some of the most exquisite which has one of the loveliest mel-interpretations of great music ever odies in all music, the orchestra heard from the platforms of Hous- reached levels of beauty that were

which saluted Mitropoulos and his If there was less of wonder in the players with ovations at many points and would not give up the Beethoven's fault than the fault of Dimitri Mitropoulos, for he kept his chestra played two encores.

The bald leader with his shingle in a tail coat as he faces his men, is among the three or four first-rank symphony masters.

His gestures, of a force and intenpositive musical language, by which dialogue between hushed strings he communicates perfectly with and woodwinds, is suave, adroit and every choir in his orchestra.

MITROPOULOS enjoys above all the Mitropoulos touch at its best, which includes the drawing of pianissimos to the finest point at which sound can be heard.

The overture to Wagner's "Die Meistersinger," wound up the form-colorings are the reactions of all list in evolution was a list in evolution.

ounded for its most brilliant ef- Roussel. fects and revealed, among other things, that Mitropoulos has equipped himself with a woodwind section of great richness.

When this number had shown off the sonority of the ensemble in full voice, the finest treat of the evening was delivered in a really superb delineation of the Beethoven Symphony No. 4. This is hardly the greatest work of the master; its charms are decidedly fugitive, and of all his large works it is perhaps the most difficult to perform with any rousing effect.

Mitropoulos explored it with bril-

truly wonderful.

The significance of what he did was not lost on a capacity audience, which saluted Mitropoulos and his last two sections of the symphony. scherzo and finale, it was more men playing in top style.

among the three or four first-rank symphony masters in the United States who spurn the use of both score and baton. But unlike the fastidious Leopold Stokowski, the Greek conductor is no musical showman. He is tremendously earnest with a tempo a little slower than the content of the content o in what he does, and a most impressive sincerity is the chief characteristic of his attitude the characteristic of his attitude toward his work.

The nocturne from Lully's seven sity that seem to spring from an inner source of electric energy, are of Love," which followed, is a not gestures for the benefit of the audience. They are a clean and parts. The music, consisting of a full of French tinesse, and it re-

colorings are the reactions of a allist in exciting manner, and after spirit of unusual perception and refinement, and the music he draws long and resounding applause, Mifrom this excellent orchestra has tropoulos offered an ineluctable the absolute ring of authority. He was not long about making (from his orchsetral suite No. 3) these qualities felt. The program and a grand sounding of Dukas' opened with Leo Weiner's arrange-scherzo, "The Sorcerer's Apprenopened with Leo Weiner's arrange-scherzo, "The Sorcerer's Appren-ment of the Bach Toccata and tice," as the final numbers of an Fugue in C Major, which was evening of great music.—Hubert

Houston Triumph Scored By Minneapolis Symphony

Magnificent Performance Brilliantly Led By Mitropoulos in Music Hall Concert

A brilliant and delicate instrument, magnificently played, was the Minneapolis Symphony Orchestra, which performed Tuesday night in the Music Hall, conducted by its regular leader, Dimitri Mitropoulos.

Stretching both hands horizontally from his sides, fluttering his

fingers. Mitropoulos uses an unorthodox style of conducting, yet every movement seems to be not merely a direction but an interpretation of ests, until it passes the city of what is to be played. He uses neither Prague.

score nor baton. SHEER HAPPINESS

thoven was in love with Countess prelude to Die Meistersinger. Theresa of Brunswick and if the FIRE AND VIGOR listener wants to chance it, he can interpret in each movement a difof the entire symphony is sheer hap- all the fire and vigor that the compiness, and that is the feeling position demands into their playpiness, and that is the reeming ing.

Mitropoulos and the orchestra Two encores were played: Bach's

The opening selection was Bach's Sorcerer's Apprentice. originally designed as an organ orchestraed by Leo Weiner.

HEAR STREAM

In this composition the deadening the sound. Czech composer of "The Bartered springs, over cataracts, through for- Kenedy Chamber of Commerces,

"Lully's Nocturne From the Triumph of Love," a sad and gentle The core of the program was the light-hearted, exultant Beethoven Fourth Symphony. This is said to be abruptly changed by the environment of the program was the little composition by Louis XIV's court composer, put the audience in a reflective, slightly melancholy mood, to be abruptly changed by the environment of the program and fine calculation. have been composed while Bee- the ensuing, and final selection, the

ferent phase of his love. However in Wagner's superb prelude. And you wish to interpret it, the spirit Mitropoulos and the orchestra put

Air on the G-String and Dukas'

If a fault could be found in the evening's performance, it would be piece to show off technique, and that the brass seemed a little thin at times. Ernst Hoffmann, conductor of the Houston Symphony An opportunity for the audience Orchestra, explained to this review to indulge itself to the full in inter- er that this was caused by the heavy preting was given in the playing of drapes hanging in back of the or-Smetana's symphonic poem, "The chestra, which had the effect of

Bride" describes the River Moldau, FUTURE FARMERS PLAN SHOW and with one coloristic passage after another, you have little difficulty Future Farmers of America will hold seeing and hearing the stream all their annual Fat Stock Shoow here the way from its birth in two tiny on Friday under auspices of the

-THE HOUSTON PRESS-

FEBRUARY 12, 19414-

GALVESTON DAILY NEWS, FEBRUARY 13,

Minneapolis Symphony Orchestra Gives Performance of Balanced Perfection in Concert Here

poulos, gave a performance of bal-anced perfection last night before one of the most enthusjastic audi-ences seen here in recent years, when the Galveston Civic Music Association presented the orchestoulos, gave a performan ences seen here in recent years, when the Galveston Civic Music Association presented the orchestra to its members in concert at the city and training.

Association presented the orchestra to its members in concert at the city auditorium.

Marked by delightful variances in program and flawless in the texture and design of the music, the concert was completely satisfying, assorted as to selections, and outstanding for musicianship and leadership.

Well with the master touch in performance.

Twice Pulitzer prize winner for music, Samuel Barber composed the "Adagio for Strings" which provided an interesting and most artistic vehicle for the strings.

Brilliant Finale.

Brilliant Finale.

Brilliant finale was the "Polovetzian Dances" from "Price Igor"

ture and design of the music, the concert was completely satisfying, assorted as to selections, and outstanding for musicianship and leadership.

Spectacular, and yet so much a part of the music to be almost unobtrusive, the brilliant conductor brought impressive results from his orchestra as a well-formed whole, almost never carrying the performance to heights with solo virtuosity and never covering weakness with strength. It is no wonder that the encyclopedic publicity about the organization carries no puffing up of superior players or sections, for the orchestra speaks for itself as a perfection of completeness.

But in his pleasant way of receiving applause, the conductor the strings.

Brilliant Finale.

Brilliant Finale.

Brilliant Finale was the "Polovetzian Dances" from "Price Igor" (Borodin), ballet music which moved with enough vivid design to make it fine meat for this so sensitive conductor. Rich, colorful, and dynamic, these songs and the muscles twich.

Throughout the conductor was most interesting for his batonless method of conducting, using his lands, fingers, palms, and even shoulders to transmit his ideas to his players, using them gracefully and dramatically but without waste motion. Once or twice, even, he bounced on the balls of his feet to hold the subtle rhythms of the Dyorak symphony.

of completeness.

But in his pleasant way of reaciving applause, the conductor
seemed especially smiling over the
acclaim given to his magnificant
strings after their performances of
"Adagia for Strings."

bounced on the bounced

strings after their performances of "Adagio for Strings."

The concert opened with the dramatic overture to "Oberon" (Carl von Weber) beginning with the softness of the fairy flutes and suddenly crashing into the body of the composition. The complete symphony played was Dvorak's "First Slavonic Dance."

The orchestra packed and left—with the same finesse of their playing—for Dallase on their special train, leaving the building victoriously rescues from the medical train, leaving the building the familiar Largo. Here all the re-

BY VIRGINIA NIXON.

The Minneapolis Symphony Orchestra conducted by Dimitri Mitropolis, gave a performance of bal-

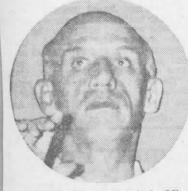
Smiling, gracious, yet somewhat modest and hesitant in accepting the praise of his audience, Mitropoulos consented to only two encores. The first was a rousing,

Concert in Review:

MinneapolisSymphony And Mr. Mitropoulos

Virile Young Orchestra Is Heard With Fascinating Maestro at Helm

By John Rosenfield.



CONDUCTOR-Dimitri Mi-

soon forgotten, however, in the compelling eloquence of his music. The capacity audience took away from this concert not a memory of the conductor's preposterous man-nerisms but a recognition of his important virtuosic powers. Reports from New York and elsewhere have charged Mitropoulos with overassertion of personality at the expense of the music—a common fault among spotlighted conductors. Those familiar with Mitropoulos' broadcasts and recordings have found some confirmation of the complaint. They were surprised Thursday night to find none. Pos-Thursday night to find none. Possibly a program including Schumann's Second Symphony and Debussy's La Mer did not lend itself to intrepretative exhibitionism. At

UNTIL Thursday night we thought we had seen everything that might happen on a conductor's podium. But the visit of the Minneapolis Symphony to McFarlin Auditorium included the appearance of the much-discussed Athenian, Dimitri Mitropoulos. He evoked his music with a tonsured head wagging on a long neck, with a shuddering and shaking frame, with digitation said to be a complicated sign language. Such individuality, of course, did not permit use of a baton or a score.

The spectacle of Mitropoulos was The spectacle of Mitropoulos was resisted the temptation of both precedent and opportunity.

His disposition of the voices was in pure Bachian spirit, suggesting the translucent qualities of the baroque pipe organ for which the monumental work was conceived. The scoring and the playing combined was the most cogent argument we have heard in behalf of orchestrated Bach. Composers claim that Bach's musical design was larger than the capacities of the organ. The full content of such a work as the Fantasia and Fugue can be realized only by a modern orchestra. This theory seemed truth itself Thursday night for Mitro-poulos' effort was at once great sound and honest Bach.

Among the encores was the Fugue from the C Major Toccata, arranged by Weiner. Here the or-ganistic Bach was converted for orchestra but not transcribed, inviting the objections of the purists Another encore, the familiar Air for G String, proved nothing fur-ther as it is a section of the D Major Suite for chamber orchestra

Schumann C Major. The Schumann C Major Symphony, not often heard in these purlieus, was cunningly styled for its romantic spirit. This full-bodied symphony can be made more passive and more suggestive of the Brahms symphonies which took



GREEKS HONOR MITROPOULOS-The eminent Athenian conductor, Dimitri Mitropoulos, was honored with an informal luncheon given by a group of his countrymen Thursday noon at the Jefferson Hotel. Pictured are Tom Semos (seated, left), chairman of the Greek War Relief Board of the State of Texas, and Mr. Mitropoulos. Standing are George Elson (left); Leon Poulongulos, secretary of Mr. Mitropoulos, and P. C. Crown Poulopoulos, secretary of Mr. Mitropoulos, and P. C. Crown, who traveled 600 miles from Pampa, Texas, to meet the noted conductor. Following the luncheon, Mr. Semos and a number of the guests conducted Mr. Mitropoulos on a tour of the city.

ism. The scherzo, which Schumann placed as the second and not the Greek Conductor third movement, was a gem of grace and lightness. The cantilena of the adagio was kept simple, expressive and rather impersonal. The incongruous contrapuntal expressive and rather was a gem of which was a gem of grace and lightness. The cantilena of the adagio was kept simple, expressive and rather impersonal. With Minneapolis ercise in this movement was wrought with such infinite delicacy

that it took on a strange relevancy.

Debussy' La Mer was a superbly controlled presentation. The now-you-hear-it-now-you-don't thematic matter was woven with precious symmetry. The orchestra gave a good account of its timbres. Brasses were light and warm. Woodwinds, especially the flute, were ethereally clear. Nor did Mi-tropoulos make fury with The Dialogue of wind and sea. He con-

Mozart Overture.

Giovanna, which consists chiefly of the Commander's portentous and minatory phrases, opened the program. We thought it ineffective as a concert piece and we won-der why the conductor used it. Dvorak's Slavonic Dance No. 5 was the final piece, played as a third encore to satisfy an audience plainly enthralled and willing to train.

The program for Denton folstick around.

The Minneapolis Symphony visited Dallas twelve years ago under Arthur Gaines' management and with the late Henri Verbrugghen as conductor. No doubt the personnel has change radically. The orchestra of 1941 is youngish and virile. The tutti's are somewhat bland but the individual sections, especially the first desks, deliver remarkable effects. The Minneapolis Symphony may be surpassed by several others in America but it is, nevertheless, a white-tie-and-tails aggregation of the top flight. As an instrument it rately the eminent dy namic specialist now conducting it.

The Civic Music Association is again to be thanked for importing an orchestra of this caliber. It taught us how far another city of 400,000 population can go with its symphonic establishment.

Indispensable Item.

With Mitropoulos as a conductor, this orchestra is one of the indis-pensable musical attractions now on tour. Its music is important and no community that can afford should fail to engage it. One concert of curious character does not permit a full estimate of Mitropoulos' gifts. Of course we are to hear him here again and again. Just now his local record is that of a masterful conductor, a sensitive and communicative virtuoso and a musi-

cian of taste and profundity.
On Feb. 25 the Civic Music Association will present its fifth attraction of the season, Vladimir Horowitz, the pianist.

The Minneapolis Symphony arrived in Dallas early Thursday from Houston, Mitropoulos, 'he conductor, and Arthur J. Gaines, business manager, registered at the Hotel Adolphus while the players remained quartered in their spe-

All rumors of Mitropoulos being engaged by the New York Phil-harmonic-Symphony were set at rest by Mr. Gaines. Mitropoulos has signed a new two-year contract structed a sharp, punctuating climas and let it go at that. winter for guest appearances at the head of the Philharmonic-Symphony as he did this year.

The orchestra has been heard in Houston and Galveston in South Texas. At 8:15 p.m. Friday it vill play at Texas State College for Women, Denton. The organization will travel from Dallas to Denton in busses and will return around midnight Friday to move northward to St. Louis in the special

Toccata No. 1 in C Major...Bach-Weiner Symphony No. 4 in B Flat.
Opus 60...Beethoven
The Moldau Smetana Adagio for Strings.Barver
Prelude to Die Meistersinger.Wagner

NEWS-GAZETTE EDNESDAY, FEBRUARY 19, 1941.

Dimitri Mitropolous must have nappily celebrated his birthday an-

niversary here Tuesday evening

when he was accorded an enthusi-

astic reception upon his second visit to the University of Illinois and the Star Course. Conductor

Mitropolous observed his 44th

birthday anniversary, although in

his native land, Greece, he would be 45. Seems there's a custom

there when a gentleman reaches

44, he is immediately called 45, as

he is beginning his 45th year. About

the women, well, Manager Arthur

About the only thing to mar

Mitropolous' birthday anniversary was the evening's news

from Europe. A native of Greece, his mother lives in

Athens. He explained he hasn't

seen her since September, 1939,

shortly after Hitler started

Mitropolous' birthday celebration

was in St. Louis, Mo., prior to the

orchestra arriving here. Two days

were spent in that city en route

north from Texas. Manager Gaines,

formerly manager of the St. Louis Symphony orchestra, arranged for

Vladimir Goldschmann, St. Louis

Symphony conductor, and Mitro-

polous to meet. The Minneapolis

orchestra with Mitropolous attend-

ed a concert of the St. Louis or-

ganization; there being one orches-

tra on the stage and another in the

audience. Orchestra listening to

the St. Louis Symphony orchestra

association entertained Conductor

Mitropolous and his orchestra and

the St. Louis organization at a

cocktail and buffet supper party.

This sort of served as a birthday

party for the Minneapolis conduc-

Manager Gaines who began

symphony Work in 1912 has

been coming to this University

community since 1913. This is

his third season with the Min-

neapolis orchestra. Always

when he comes to this commu-

nity, especially since she

moved here, he looks up his

grammar school chum, Mrs.

Helen M. Arthur. She was Mr.

Gaines' guest at the concert

Tuesday night. They first met

when in the seventh grade in a

There were 93 in the party here,

raveling by special train. Wednes-

lay morning the group left for

Springfield, thence to Davenport,

Cedar Rapids, Ames, Des Moines,

Omaha, and to Minneapolis to re-

nan Carlson, a senior in the Uni-

versity of Minnesota College of

Medicine, who has done interne

work. Last year so many of the

men were ill during the tour.

Mitropolous conducted here last

"We're more or less associated

with the University of Minnesota,"

Manager Gaines explained. "The

year with a high fever.

ume the concert season there. With the party this year is Nor-

Springfield, O., school.

Monday evening the president of

orchestra.

marching into Poland.

J. Gaines, wouldn't assure us.

By FRAN MYERS

THURSDAY FEBRUARY 20 1941 Symphony Plays Fine Concert for Large Audience

ILLINOIS STATE REGISTER

By RUTH STOKES

The appearance of the Minneapolis Symphony orchestra in the Springfield high school auditorium Wednesday evening gave us the opportunity of hearing an orchestra entirely unknown to most of us, except by reputation and a conductor who is rapidly becoming the outstanding orchestra leader of the decade.

It was a revelation to hear the music wrought by this ensemble Seldom is there such a combination of clarity, balance and tone heard in the same group. The conductor, Dimitri Mitropoulos seemingly made very little effort yet his slightest command was instantly translated into tonal tempi or dynamic variation. Here is no "Prima donna" conductor no sensation seeker, but a musician, through whose medium the written page is given the breath of life and color, with candor and musical sincerity.

The Fifth Symphony of Anton Dvorak revealed a new lustre. Hidden facets of beauty were brought into sparkling relief so that even the second movement the famous "Largo" worn to shreds by repetition and arrangements without end, pulsed with vibrant life and feeling. It was easy to understand how this appealing melody acquired such a grip on the American musical scene,

The most effective number, musically, was the stunning reading of the Toccata No. 1 in C Major by Bach. Here the conductor's sense of phrasing, merging of these phrases and appreciation of line were notable features.

The "Folovetzian Dances" of Borodin were highly colored and abounded in dynamic contrasts thus bringing the concert to an effective close.

As a conductor Mitropoulos is an extraordinary musician and interpreter, possessed of a perceptive imagination. His readings marvels of musical form, are beautifully balanced and warmly col-

The orchestra itself proved a splendid body of instrumentalists Especially fine were the string sections and the wood-winds. A splendidly varied tone coloring and unanimity of attack were a striking feature of their performances

In response to numerous recalls Mr. Mitropoulos offered two additional selections, an excerpt from Meistersinger" and the air for the G string by Bach, in an arrangement for string orchestra.

Mr. and Mrs. George Kerasotes. Mrs. Stuart Brown, president of the club, Mrs. Peter Coutrakon and son, Basil, Anthony and Nicholas Kerasotes and Miss Marie Vrionvies met Mr. Mitropoulos at the station Wednesday. The party then was entertained by Mr. and Mrs. George Kerasotes at a luncheon at the Leland hotel, where Mr. Mitropoulos' secretary, Leonidas Poulopoulos, and Constantine Gianakopolos, a violinist in the orchestra, were also present.

The group then made a tour of the concert until train time the conductor was again entertained by the same group.



DIMITRI MITROPOULOS celebrates 44th birthday here . . .

ing out an athletic team without medical aid. So before this tour I went to the medical dean to see if he could help us. He selected Carlson, gave him a few simple remedies, and assigned him to our trip. We've had no serious illness and we're working much better, because the doctor immediately checks an illness before it de-

velops." Carlson, when an undergraduate, served as an usher for the orchestra, being quite fond of music, so he finds it no task to travel with the group

MITROPOULOS BRINGS MINNEAPOLIS ORCHESTRA HERE



Dmitri Mitropoulos and his players of the Minneapolis symphony orchestra were greeted by University of Illinois co-eds when they arrived in Champaign Tuesday afternoon by special train from St. Louis. Talking to the conductor are, left to right, Miss Adele Kaplan, Chenoa; Miss Beth Olds, Urbana, junior Star course manager, and Miss Dorothy Robbins, Urbana, senior manager. (Courier Staff Photo.)

Minneapolis Symphony in 'Arresting' Concert Here

By WILLIAM JUDY

Giving a near-capacity audience all that it anticipated in musical pleasure and the heralded conducting talents of Dmitri Mitropoulos, the Minneapolis symphony orchesra played a stirring finale to the University of Illinois symphony series Tuesday night in the audi-

Patrons declared the concert a successful performance which enhanced the favorable impression created by the orchestra n its appearance under Mitroooulos on last year's Star course. ts playing was balanced, strongly lexible in interpretation and gen-

Brahms "Eloquent"

In its chief task of the evening the orchestra gave an eloquent reading of Brahms' third symphony, building its towering strucure of the human spirit in music n well-rounded form. Mitropoulos ship that translated Brahms' "limitless but only partially used ower" effectively and exploited the flow of joyous melody which gives the symphony its surface ap-

The "Ballet Suite" by Jean Baptiste de Lully, 17th century French composer, made a colorful contrast with the Brahms. From the pizzicato of its introduction to the broad closing march, it offered much in a lighter vein for sure audience appeal. In this number the orchestra achieved an airiness of tone quality apparently lacking at some moments when it was need ed in the performance of the overture to Mozart's "Don Giovanni."

Interpretation "Arresting"

Mitropoulos brought the program o an arresting close with a demontration of his approach to Bach as reflected in an orchestration of Fantasia and Fugue in G minor.' The 90 musicians began in the richly projected voice of a great organ, the instrument for which the composition was written, and soon worked into other spectacular if less unified effects. Two encores were furnished in response to long applause,

Symphony series patrons watched with interest the expressive gestures of the Greek conductor, who directs without baton or score The jerkings and gyrations of his large ands added a visual attraction to the concert unmatched since the

orchestra's appearance here last ness." He claimed that the Minne-

Silent on Offer

declined to comment on reports other "dutie that he has been offered the conductorship of the New York Philappeared as guest director earlier in the season. He was highly praised arouses your feeling toward God." by critics for his conducting on this visit. "I am staying with the Minneapolis orchestra," he asserted. When asked about a recent news-

paper article by a Chicago reviewer criticising his style of conducting, Mitropoulos was thoughtful and tolerant. "Everyone is free to say what he likes, and I'm free to do what I like," he pointed out. "I have to act according to my own nature; I have to be sincere. And I don't have to be angry because someone doesn't agree with me. I'm happy to see that someone has a different idea."

Such differences in points of the conductor contended. Although the followers of Wagner and Defor instance, disagree strongly on the merits of the two composers, each master has made his unique contribution to music.

to divert public attention from the conductor's proper sphere of useful- Minneapolis

apolis orchestra director's conducting lays too much stress on emo-Tuesday afternoon Mitropoulos tional interpretation and neglects

Mother in Athens

"Music for me is always abstract. harmonic orchestra, with which he It's concerned with religious feeling and mystical expression.

> The Greek conductor gave one of his most prompt answers to question about his attitude toward mar-riage. "I'm not married, and I don't intend to get married; I married

Asked about his youthful desire to become a monk, the bald, 44year-old conductor declared:

"I like to think that there are two kinds of monks-those who stay at home and pray and those who become missionaries. I consider myself as one of the mission-

In addition to directing the orchestra, Mitropoulos teaches view have helped music to grow class of piano students at the Unias an art form through its history, versity of Minnesota. He last visited his native Greece in 1939 before the war began, and his mother lives in Athens. He hears from her occasionally by cable.

The 90-piece orchestra returned from an extensive southern tour to The Chicago critic charged that play its concert here and will ap-Mitropoulos' technique "threatens pear in Springfield and several other cities before going home to

Large Audience Applauds Concert by Minneapolis Symphony

THE DAILY ILLINI WEDNESDAY, FEBRUARY 19, 1941

Conductor Rushes to Lunch, Recalls Last **Appearance Here**

Mitropoulos Directs Orchestra without Score, Baton

By ADELE KAPLAN '42

Dimitri Mitropoulos and the 90 | nembers of his Minneapolis Symspecial train, onto the platform of the Illinois Central station, Cham- filled Auditorium. paign, at 2:15 p. m. yesterday.

Stopping only long enough to wave hello and have a picture snapped, torium filled with a satisfied audithe 44-year old conductor asked, "Where is the closest restaurant? I nificent," "superb," and "wonderful" have to have lunch before I see or talk to anyone.'

Members of the orchestra also he sat down in the lounge and dissussed himself and the orchestra.

Is Happy to be Here

"I am indeed happy to be back somewhat abstract in my mind now, splendid audience that we played for

When asked about the rumor to conduct permanently the New York ence as it played "Adagio for Philharmonic orchestra, he said, "I plan to remain with the Minneapolis and preciseness of every string could Symphony. I like New York as a city for pleasure, but not for a work-

He left Greece in 1939 at the beginning of the war. His mother is now living in Athens, and his only communications with her are by telegrams, which are "few and far between.

States his Philosophy

"As for my joining a monastery, that was only a desire when I was a child," he said, "However, there are two kinds of monks: the ones that stay at home and pray and the missionary type. I feel that I am doing my part in the religious world by bringing my music to all parts of the world.

"Music is mystic and so is religion. That is why I am interested in both of them. No, I don't intend to marry I am married to my art - that is enough," he continued.

During his stay in Minneapolis he maestro is a professor in the University of Minnesota, teaching diano classes regularly.

Enjoys his Work

"I enjoy doing everything that I do. Music has always been a religious part of my life. The architectural tones arouse my feelings toward God. They are something abstract and are definitely a metaphysic feeling," he declared.

Mitropoulos, after being shown an unfavorable article of himself from a Chicago paper, remarked, "Critics are interesting people. I know I am not perfect, and it flatters me to think that critics write stories about me, whether they be flattering or otherwise. This is a democratic ountry and each person has a right o his beliefs.

Conducting without score and using no baton, Dimitri Mitropoulos phony orchestra, stepped off their directed the Minneapolis symphony orchestra last night in the capacity-

The last of the Star course symphony series ended with the Audience, and such adjectives as "mag were heard at intermission and at the conclusion of the program.

Mitropoulos, leading the symphony hurried to the nearest places to not only with his hands, but with eat, and about 3:30 p. m. the con- his entire body, began the program ductor returned to the hotel. Re- with the Overture to "Don Giovanni" moving his black felt hat, but still by Mozart, which was a fascinating wearing his gray tweed overcoat, beginning for the evening's entertainment.

Brahms Scores Hit

The highlight of the selections was the second number, Brahm's in the Twin Cities," the sharp-eyed "Symphony No. 3, in F Major, Opleader remarked, "The place where go," With each movement of the 90." With each movement of the we are to present the concert is maestro's hands, each section of the orchestra played each movement in but I recall the appreciative and the individual quality that only the Minneapolis symphony pos

The string section, perfectly timed and in perfect unity, awed the audi-Strings," by Barber. The clearnes be heard. From each violin, viola, and cello came stirring music.

Following intermission a lighter selection, "The Ballet Suite," by Lully-Motti, was heard. The soft music was typical of a French opera in the seventeenth century. The menuetto and prelude were beautifully played by the orchestra.

Uses Own Orchestration

The concluding number was an orchestral version of the famous "Fantasia and Fugue in G Minor," by Bach. This electrifying orchestration was written by Mitropoulos and the orchestra delved into the depths of the number.

Each section of the orchestra sat rim and tense as Mitropoulos' sturdy hands came down for every beat. The chords and imitations of the organ were excellently done by he orchestra.

The Auditorium sounded and reounded with applause, as "the small but mighty" conductor concluded his program. After three ovations, the orchestra encored with Bach's "Aire for G String."

Even then the audience was not atisfied and kept asking for more Mitropoulos returned once again, graciously acknowledging the ap-



were these three children who had an opportunity to meet and talk with Dimitri Mitropolous backstage. The children, left to right, are Marcelaine Worschke, 1365 Berkeley ave.; Stewart Goldberg, 1270 St. Clair ave., and John Pryor, 1299 Grand ave., all of Randolph Heights school.

-FEBRUARY 21, 1941

DAVENPORT DEMOCRAT AND LEADER

Masterful Concert Given By Minneapolis Orchestra

By VIRGINIA FERRIMAN. teur Musical club-Columbia Concerts association presented the romantic mood of that period. Minneapolis Symphony orchestra, under the direction of the world famous conductor, Dimitri Mitropolous, in one of the finest concerts heard in Springfield.

It was an exciting evening for music lovers of this city, as they are not often privileged to hear an organization of this kind. Radio, it is true, brings the best in music. but it cannot yet transmit that brief hush of expectancy when, with the conductor's hands raised, our eyes tell us that these musicians, these instruments, which we can see, are poised and ready to give something of all that is finest in music-a perfect reading of compositions fashioned by genius and interpreted by true artists.

Mr. Mitropolous opened the concert with the "Star Spangled Banner," then followed the first of the programmed selections "The Abduction from the Seraglio" (Mozart). Full of elusive melodies and the distinctive Turkish tempo and use of cymbals, etc., it was adroitly and concisely played.

Dvorak Symphony.

the program, the "Symphony No. 5" (Dvorak). This is better known honor at the Leland hotel. perhaps as the "New World Symphony." Much has been written taken on a tour of the Lincoln tomb about this work, and its wealth of melody has made parts of it attrac- city tive to many musicians both in the serious and in lighter musical fields. The interpretation of Mr. Mitropolous was clear and impressive; the dramatic moments were many, and they were expertly accented leading to the powerful

'Adagio-allegro molto," an air of street, for many years a personal syncopation is introduced, which in friend of Mitropolous, both in itself is unusual in a formal, sus- Athens and in New York City. tained composition of that period. One sees the relation to and the influence of the American negro spirituals. Then follows the movements of "Largo," and "Scherzo molto vivace," in which American Indian themes are taken up. The concluding "Allegro con fuco"full of contrasting, stimulating pro gression and with the returning themes of the Largo and Scherzo movements-develops into the magnificently sustained and dramatic

After the intermission came Toccata No. 1 in C Major" (Bach-Weiner). Originally written for the organ, the orchestration of Weiner and the interpretation of this orchestra truly kept the original intent of the composer. Star cato passages balanced with those of organlike effects of the brasses made it much more interesting than as usually performed.

Masterful Conductor. The Nocturne," from the ballet.

"The Triumph of Love" (Lully), Last night at the Springfield was this type of music presented High school auditorium the Ama- at its best. Written by the favorite musician of Louis IV, it reflects the

> Last on the program were two Polovetzian dances from the opera "Prince Igor" (Borodin). Tinged with oriental influence, they are superb examples of Russian composition. They were played in the spectacular manner that characterized the entire program.

> Conducting without a note of music before him and without a baton, it is easily seen that Mr. Mitropolous is one of the few great masters of the orchestra. He seemed to have an inexhaustible source of energy and read each composition with a respect and intensity seldom seen. A fine organization presented an impressive concert in which technique, reading and accomplishment were well nigh perfect. It is hoped that arrangements can be made to have it here again soon.

ENTERTAINED IN CITY.

Greek-Americans of Springfield vesterday entertained Dimitri Mitropolous, famed orchestra conductor, on his visit to the city. A Then followed the highlight of delegation met him at the train at noon and held a luncheon in his

During the afternoon he was and home and other shrines of the

Also escorted with Mitropolous were his secretary, Leonidas Poulopoulos, a musician from Athens. Greece, and Constantine Gianakopoulous, a member of the orchestra.

Included in the group who greeted the conductor was Miss In the first movement, the Marie Vrionides, 819 South Fifth

Minneapolis Symphony Orchestra Directed by Dimitri Mitropoulos

Applauded by Capacity Audience

By INA WICKHAM.

THE Minneapolis Symphony orchestra directed by ■ Dimitri Mitropoulos made its first appearance in Davenport Thursday evening, at the Orpheum theater under the auspices of the Civic Music association of Davenport, Rock Island, and Moline. This was the third concert in the winter series of the Civic Music association and an almost capacity audience greeted the orchestra.

Probably no person in the music world today has been discussed more than Mr. Mitropoulos, especially since his

period of service as guest conductor of the New York Philharmonic Symphony last month. He is bril-liantly gifted and unlike any conductor we have ever seen. Even his personal appearance is different, for he is tall and spare, with tonsured head. He has long flexible hands which he uses to mold his music instead of a baton. He is an extremely interesting person both on the podium and at leisure.

Mr. Mitropoulos conducts entire-ly from memory. He has an odd technique and many times his ges tures, which range from mere sig-nals in the pianissimo phrases to energetic directing of the fortimmiso passages are unorthodox and exaggerated. He has perfect control of his musicians and they obey every gesture and movement. He conducts everything, every note, every phrase, every musical figure and every bit of tonal coloring.

As an interpreter of music Mr. Mitropoulos was not self effacing. Every number on his program was primarily Mitropoulos in every sense of the word. He put his own conception of the music before his audience and that conception was often contrary to tradition. It took a little time for one to become ac customed to Mr. Mitropoulos' conlucting and interpretation.

THE PROGRAM.

The program opened with the brilliant and colorful overture to "Oberon" by Weber. This was collowed by the Brahms Symphony No. 3 in F Major. In this selection it seemed as if some of the conductor's nervous energy was re flected by his orchestra for the music was uneven in spots and did not flow smoothly and lacked clarity and unity. However, the last movement, the Allegretto, was splendidly played with great tonal

Following the Intermission Mr. Mitropoulos presented Leo Wein er's arrangement of the Bach Too er's arrangement of the Bach Toc-cata No. I in C Major. It was mag-nificently played, altho the inter-pretation was a bit showy and it was taken at great speed. The various voices of the prelude and fugue were excellently contrasted and it was one of the highlights of the program for the entire number he program for the entire number

was very beautiful.

Felix Mottl's arrangement of the Nocturne from Lully's ballet, "The Triumph of Love" was an un-familiar work for we do not believe that it has ever been played in the Tri-cities. It was written at the insistence of Louis XIV in 1681 and was the first ballet in which women were permitted to participate. Graceful, charming, calm and quiet it delighted the audience. The prelude to Wagner's "Die Meistersinger." brilliantly and powerfully presented ended the

MANY ENCORES.

Prolonged applause brought the onductor back many times and he ncluded his orchestra in the ovation. Finally he yielded and played three encores, The "Polovetsian Dances" from "Prince Igor" by Borodin; Fritz Kreisler's "Tambourin Chinois" and Slavonic Dance No. 1 by Dvorak, Mr. Mitropoulos was in his element in these numbers with their barbaric exhilarating rhythms displaying the dazzling, flashing technique of the

FEBRUARY 23, 1941. Dimitri Leaves Music in Taxi, Audience Waits

SUNDAY WORLD-HERALI

A capacity audience waited five minutes after the Minneapolis Symphony orchestra was scheduled to begin its concert at Central High last night.

The 90 members of the orchestra, instruments tuned, waited in the wings. There was suppressed excitement as Dimitri Mitropoulos, the conductor, was seen rushing excitedly from the stage to the foyer.

At last he returned, the orchestra entered, he mounted the podium, and conducted bril-

The wait? Mr. Mitropoulos had left his music portfolio in

But he never uses music or notes anyway, when he conducts.

FEBRUARY 21, 1941 THE DAILY TIMES, Compelling Individuality Shown

By Mitropoulos at Concert Here

WHAT did you think of the leader?" rather than "How did you like W the orchestra?" is the question on many lips following the concert last night at the Orpheum theater by the Minneapolis Symphony or-chestra under the direction of Dimitri Mitropoulos, which was the third attraction this season sponsored by the Civic Music association of the

The answers promise to be controversial. Some will think Mitropoulos a genius, and others will argue just as emphatically that his idiosyncracies are much too

distracting.

All will agree, however, that the Athenian is one of the most challenging personalities in the mu-sical field, and that he can get what he wants from the orches-

orchestra and his own prowess and

skill brought the concert to

thrilling close.

Dimitri Mitropoulos' individual-ity is dominant from the minute steps upon the stage and takes place without baton or musical

Perhaps if one could see him conduct time and time again, one would regard his long hands as commonplace as a wooden baton but not having attained this at-titude, the attention is naturally focused on him. Some found it fascinating to watch him control the various sections with his hands, his facial expressions, or his entire body, noting how he brought emphasis to certain themes or shaded other passages, how he encouraged some instru-ments to increase their volume and others to be more subjective, always with definite results. Others found it unnecessary and disconcerting.

This same assurance and independence was found in some of his interpretations and there were those who felt they were being introduced to a new Brahms in the "Symphony No. 3 in F Major," the longest number of the evening, to rhythms which were too pointed, to expressions which some-times seemed disconnected, while others in the audience relaxed in their chairs and reveled in new tonal beauties.

This symphony, which lasted about 40 minutes, and the overture to "Oberon," by Weber in which the horns play a prominent part in developing the well sustained theme, comprised the first part of the program last night.

Opening the second half was Johann Sebastian Bach's "Toccata No. 1 in C Major," with a striking arrangement of the number making a clean technique imperative. In contrast to its vigor and brilliance, the strains of "Nocturne" from the Ballet Suite "The Triumph of Love" by de Lully were sounded on muted strings, and if some in the audience found previous numbers choppy, they were treated in this to wonderful smoothness in the weaving of the soft intricate patterns. The fa-miliar prelude to "Die Meister-singer" by Wagner with its pompous and brilliant effects was the concluding number.

The director returned to conduct the orchestra in three encores "Polovetsian Dance" by Borodin, with its oriental theme, the popular "Tamborin Chivois" by Kreisler and the vigorous "Slavonic Dance, No. 1," by Dvorak.

Mitropoulos is without doubt an artist of high attainments, but an eccentric one.

CEDAR RAPIDS GAZETTE, SATURDAY, FEBRUARY 22,

Two Large Audiences Applaud Minneapolis Symphony Concert

By PROF. MAX DAEHLER.

Friday's visit to Cedar Rapids by the Minneapolis Symphony orchestra stands out as a major musical event. When the Community Concerts association presented this organization a year ago it met with such general approbation that a return engagement was eagerly sought. Now, as then, their concerts stand alone as far as sheer splendor and magnificence are concerned and their stimulat-

ing effect is bound to bear fruit.
At the children's matinee the main floor and all the galleries were filled with several thousand youngsters who obviously enjoyed the colorful musical numbers especially selected for them, and conducted by Dimitri Mitropoulos

The evening concert likewise attracted a record attendance with people coming from many neigh-boring towns. The full sized or-chestra of first class caliber with its conductor, who is second to none, won everybody's admira-tion; there was a splendid atmos-phere, an ideal relation between

audience and performers.

The biggest work presented Friday night was Dvorak's "New World" symphony, of which a most dramatic performance was given, Mr. Mitropoulos' style of

unusual. baton, baton, without music stand or score, it rather recalls the mancommonly associated with the directing of an a capella choral group. But it is evident that these fantastic movements of strangely limber and articulate hands bring the desired results. The players' response is as spontaneous as it appears to be unlimited in variety. Dvorak's music abounded in delightful contrasts; tender poetic feeling and dramatic outburts were blended into a most satisfying artistic creation.

To the ballet music of Lully ingenious phrasing and articulation lent a great deal of charm while in the "Polovetzian Dances" the ultimate tonal resources of the orchestra were brilliantly displayed.

Of great interest was the 'Adagio' for strings by the young American composer Samuel Barber. This music has solidity of workmanship and its content is significant and appealing.

The concert ended with a coda of plaudits and encores of more than customary length and with it came the thought: Why not make this visit by the Minne-apolis Symphony Orchestra an annual affair? It could give to our concert course a welcome feature of permanency.

MUSIC AND

View of Mitropoulos

hestra and its conductor, Dimitri Mitropoulos, were in Des Moines for its two concerts Monday at the Shrine auditorium, inspired more than ever to play music for the public

"Music in times of war, which is a dreadful disease and a madness, helps people to keep their courage high and helps prevent the decline of the spiritual world," said Mitropoulos, who Monday was concluding a fourweek tour of the orchestra.

During this time, Mitropoulos, who is Greek, has been besieged daily with requests to help in Greek war relief.

Dinners.

"T've attended so many dinners that my stomach is being ruined,' the conductor said.

"But I willingly respond whenever I can, not because I am Greek, but because I am sorry for the oppressed people in all the warring countries."

Although he fears the Greeks may be defeated ultimately since the country is small, he hopes they will continue to fight, "because it is better to die as heroic soldiers than to give up to the slavery that the Axis wants to im-

Contagion.

Mitropoulos, who has been in the United States since 1939, but hroughout Europe previously, thinks the war is so contagious that the Atlantic ocean is not large enough to prevent the "disease" from spreading here.

"America already is in the war because Hitler has said that democracy must die, and so America must defend herself if she feels her principles are worth saving," he said.

So far the draft has not afected the personnel of the orches ra, but Mitropoulos said that nany of the musicians are under 35 and a few have received quesionnaires.

Following his customary proedure the conductor used neither a baton nor a score when he conlucted the children's concert here at 2:30 p. m. The evening program s at 8:15 p. m.

He sald he can express himself better with his fingers than with a baton, saying that a conductor using a score is like an actor using a manuscript dur-

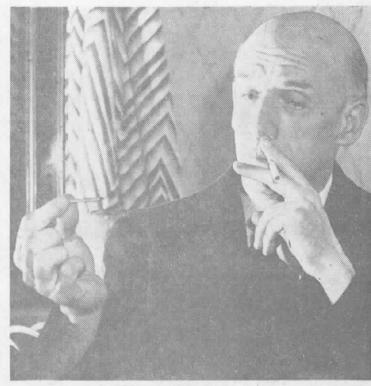
Before conducting the afternoon program Mitropoulos attended a mall huncheon at Hotel Fort Des

Two of his musicians who are to appear Mar. 30 as guest soloists with the Drake Civic Symphony orchestra had lunch with Mrs. Kathleen Davison, Drake

The Minneapolis Symphony or- symphony board member, and Frohn, head of the second violin Frank Noves, conductor.

The musicians were Otto M. first chair violinist. section, and David P. Dawson,

THE CONDUCTOR



DIMITRI MITROPOULOS. A Cigaret Lit by Musical Hands.

who made many concert tours E CEDAR RAPIDS GAZETTE, SATURDAY, FEBRUARY 22



Discuss Plucky Homeland

Fellow countrymen clasped hands when Dimitri Mitropoulus, conductor of the Minneapolis Symphony orchestra, and Paul Costas, 2015 Bever avenue SE, greeted each other after the orchestra's concert for more than 3,600 school children Friday afternoon at the Memorial coliseum. Both men, natives of Greece, took a few minutes out of a busy day to discuss their plucky homeland. The orchestra appeared for both matinee and evening concert in Cedar Rapids Friday under the auspices of the Community Concerts association.

WORLD-HERALD: OMAHA, NEB., FEBRUARY 23,

'This Country Has Everything'



Dimitri Mitropoulos, left, who conducted his Minneapolis symphony orchestra in concert Saturday night at the Central High auditorium, was high in his praise of the United States, musically and politically. "This country has everything," he said. Playing first violin with the orchestra was Harry Brader, right, former Omaha orchestra conductor, who lauded Mitropoulos highly.

Mitropoulos, Minneapolis Orchestra Leader Capable

By Martin W. Bush

The Tuesday Musical club has ever been shrewd, even prophetic in long range choices of attractions which have a way of becoming news in the music world shortly before or after appearance here.

In bringing the Greek conductor, Dimitri Mitropoulos with his Minneapolis Symphony orchestra for a concert at the Central High school auditorium Saturday night, they had engaged a personality who has been, without question, the news of the current music season. As a re-sult, combination of this conductor of commanding artistic stature, a brilliant orchestra, and a program of original and unusual structure and content, roused an audience which packed the hall to unabated enthusiasm at this, the club's fourth concert of its series.

The orchestra is indeed a fine one. Its sections are of uniform excellence, strings being of lustrous warmth, brasses being brilliant and mellow as occasion necessitated, and woodwinds remarkably smooth. With its years of seasoning it has become an orchestral unit skilled to a remarkable degree of virtuosity.

Dynamic Personality

In Dimitri Mitropoulos was seen and heard one of the most dynamic personalities to have an orchestral podium here. If his extravagant gesticulations annoyed and reminded some of an exotic dance act, others saw beyond this to become aware of a commanding musical interpreter revealing musical beauty in a manner to fully justify all laudatory re-ports of the affection in which he is held by Minneapolitans and of his accomplishments and conquests in the blase east.

The program was all of old vintage but for the most part eminent and unhackneyed. The Mozart overture to "Don Giovanni" shone with delightful grace and simplicity. Its playing had just the right degree of lightness and transparency to properly fit the tradition which surrounds this music.

In submitting Schumann's second symphony, the conductor promoted sale of one that has suffered neglect in favor of that composer's other three. It was, therefor, a welcome choice. In his hands it became a work of splendid coherency, bold and de-cisive in style and form, full of striking contrasts. Furthermore, he admirably kindled it to a real romantic glow and extracted poetry and sentiment from its score without yielding to the temptation of bringing it to saccharine sentimentality.

Outcome Stunning

Once orchestral transcribers got loose in the Bach organ literature, it was but natural that the great "C Major" toccata, adagio and fugue should become their meat. Whatever Bach purists or Bach himself would think of the result, it must be recorded that the outcome as this orchestra played it, was stunning. The toccata was imposing in its broad contours, the beauty of the adagio was ravishing and the fugue fairly crackled with brilliance and

After the quaint charm of the the program, the familiar measures of the Wagner "Meistersinger" prelude were so proclaimed as to finely emphasize its nobility of line, majesty of bearing and dramatic impact.

Mr. Mitropoulos was repeatedly recalled, always sharing honors with his men, and obliged with two encores-Bach's beloved "G String" aria and a flashing "Overture on Greek Themes" by Glazanouff.

Only members of the board and their husbands were invited to meet the director from Athens, Greece, at the buffet-supper which Mrs. Samuel Rees, jr., president of the board, and Mr. Rees gave on Saturday evening at their home following the concert of the Minne-apolis Symphony orchestra. The club sponsored the concert. Arthur J. Gaines, orchestra manager, also

Gives a 'Fireside Chat'

Mr. Mitropoulos, following a very strenuous evening of conducting, chatted informally with the guests and gave a "fireside on conditions in Greece and some good advice on the organization of a symphony orchestra.

He was very interested in the Omaha Symphony orchestra, naw disbanded, and equally interested in the Little Symphony.

The supper table, with decorations of spring flowers, was set in the music room, where during the week members of the Nebraska Colonial Dames and friends sew and knit for the Red Cross and local relief. That project, too, interested Mr. Mitropoulos.

Mrs. Rees received her guests wearing a dark purple crepe gown, with the decorative motif a long double scarlet scarf, which ex-tended from the shoulders all the way down the front of the gown

For once seats in the front row were passed up for those further back in the auditorium, and since most of the Tuesday Musical club board were busy seeing that the things were running smoothly . . . backstage and out front . . . they occupied seats just in front of the

They Came Early

People came early just the same. Among those seen were Mrs. I. O. Whitted, accompanied by her son, Warren R. Whitted, and daughter, Miss Geraldine Whitted, who brought her knitting to fill the moments between their early arrival and the concert's beginning. She is working on an afghan.

Those who play in the Little Symphony of Omaha and those students who expect to play or be directors were out in full force. In this group is Rudolph Berryman, who hopes to be a director just like Rudolph Ganz, for whom he is named. His parents, Mr. and Mrs. Cecil Berryman, and his brother, Warren Berryman, sat downstairs, but Rudolph was way up high in the balcony and to the side so that he wouldn't miss a single thing on the stage or a on of the leader

Richard Duncan, director of the Little Symphony, and Mrs. Duncan, looking like a college girl in her soft loose bob, were there as were Miss Henrietta Rees, with Miss Mary Ellen Patterson, a member of her church choir. Irving Block, outstanding young drummer, was there to note how the Minneapolis drummer did it. Pembroke Squires escorted Miss Ada Jane Turner, Little Symphony member.

All Tickets Used

Not a single ticket holder failed to use or see that his symphony ticket was used. Not one person stood through the concert, although Mrs. Claude T. Uren and daughter. Miss Sally, arriving a bit late, did stand through one number but found seats separately.

Because there were not sufficient dressing rooms backstage for the orchestra members, improvised rooms were screened off on the sidehalls . . . east and west . . Here before and after the concert, members of the audience tried unsuccessfully to get through the side doors. But guards saw to it that the players had some privacy. Said a keen-eyed young lad as he left the auditorium, "The Greek is a classy dresser . . . did you see his light tan mohair overcoat."

Ma-Ha.—World-Herald Photo.

Musical Circles Agree That Mitropoulos Is Dynamic

Whether Dimitri Mitropoulos is directing an orchestra or attending a social event, Tuesday Musical board of directors are con-vinced that the internationally known orchestra conductor is the

(Picture and review: Page 5.)

By Donald Grant. One way to teach is to talk about it; another way is to show how it's done, then have the pupils do it.

The second way is the way Des Moines public schools try to do it. and the matinee concert of the Minneapolis Symphony orchestra at Shrine auditorium Monday was good example.

Music is one thing the school people think pupils should learn about, for several reasons. Primarily, music is organized sound. and everyone hears sound, if his

Good music-the kind played by Dimitri Mitropoulos and his 80-odd musicians-probably is the most pleasant organization of sounds that there is. And besides being pleasant, it has what Mitropoulos calls "a spiritual quality-like going to church."

So 3,800 school pupils sat in the auditorium and heard the orchestra play. They all knew something of what the organized sounds meant, because they had spent six weeks studying the music.

700 School Players.

There are more than 50 orchestras in Des Moines public schools -big and small, good and badand the 700 children who play in these orchestras had a hand tooting or blowing out the music that the Minneapolis orchestra played. That helped them understand it.

Some of the more advanced cello players sat close up on the west side of the auditorium, so they could watch closely the cellists in the orchestra. The harp players among the students sat nearby, for the same reason.

Pupils Pleased.

L. E. Watters, music supervisor for the schools, stood in the wings, watching Mitropoulos, watching the orchestra, watching the audi-

And as the orchestra played, the sounds learned by the pupils out in front were reproduced, and they heard that, and were pleased to recognize what was happening.

They also heard the total sounds, under the direction of Mitropoules, bald, intense, up there on the podium, take on a new meaning-saying something not immediately obvious in the

That was an emotional experience. "Tomorrow." said Watters. these kids will take a new interest in their music lessons

The program was chosen to show the various things an orchestra can do. In the scherzo from Beethoven's Fourth Symphony there was the light, rhythmic use of strings, for instance—then in the finale of Grieg's "In the Hall of the Mountain King" the drums, cymbals, and brasses crashed out

The whole concert, with one encore at the demand of the audience, took less than an hour.

It had cost the students 20 cents each. They ranged from fourth graders to high school seniors. Formerly, school authorities sold tickets with pep talks, but these concerts have been an annual event for six years, and tickets aren't sold to pupils anymore unless they really want to listen.

Besides the school children there were about 300 adults at the concert-members of the Des Moines Civic Music association and teachers. They liked the concert, too, although no one cared very much whether they did or TUESDAY, FEBRUARY 25, 1941,

CONCERT ONE OF WIT, BRILLIANCE

Symphony, Conductor Both Praised.

By Clifford Bloom.

Exhileration, exuberance, wit, brilliance and fire are some of the words with which to attempt a description of the concert played at the Shrine auditorium Monday night by the Minneapolis Symphony orchestra under the direction of the celebrated Greek conductor, Dimitri Mitropoulos.

When Greek meets Greek they have a word for it, but when Dimitri Mitropoulos mounts the podium without either stick or score and faces some 80-odd players whose stands are stacked high with Bach, Brahms, Weber, Lully, Smetana and more Bach, then that is a signal for things to hap-

Virtuosity.

And happen they did in abundance Monday night, for it was an evening of practically unclouded galety-which does not mean there was anything frilly or frothy about it. At the same time it provided the seriously music-minded with plenty of food for thought in the colossal exhibition of virtuosity displayed by the orchestra and the equally colossal mastery of the art of conducting on the part of the colorful young Athenian.

Listening to the "Oberon" overture which opened the program, it was difficult to realize that its happy and scintillating strains were written by a man who, at the time of the writing, was suffering intensely from a malady which very soon afterward was to take his life. But Weber's imagination was sane and wholesome, and he produced a work which is beloved of directors, players and public alike.

Sunshine.

In the Third Symphony (F major) of Brahms, Mr. Mitropoulos seemed completely happy. Pernaps he remembered what a fanous elder colleague of his once said of Brahms-that "in his orchestra the sun never shines." It shone there Monday night in that once-despised instrumentation, and we wondered is anyone still fooled by the silly tradition that Brahms did not know how to score?

It is hard to see how the legend of "dullness" could survive many such performances as this for at the hands of Mr. Mitropoulus and his men there was sunshine in Brahms' scoringnot, perhaps, the sumptuous glow of Wagner, not the noonday blaze of Richard Strauss, but a tempered sun, a late October sun, fructifying and mellow and glowing.

It shone with authentic splendor in those far-sweeping violin phrases of the opening. It filled with shifting shadows the strange poetry of the Andante, and where n all symphonic literature is there a nobler dying of sunset fires, a irradiated descent of the falling, tremulous strings through the H major hush of the sustaining horns and wood and trumpets that brings the work to a close?

Triumphant.

Here Mr. Mitropoulos was triumphant; here this extraordinary orchestra was at its lucid, sensitive, communicative best. Here was playing of unforgettable beauty, unforgettable sensibility and poise and power.

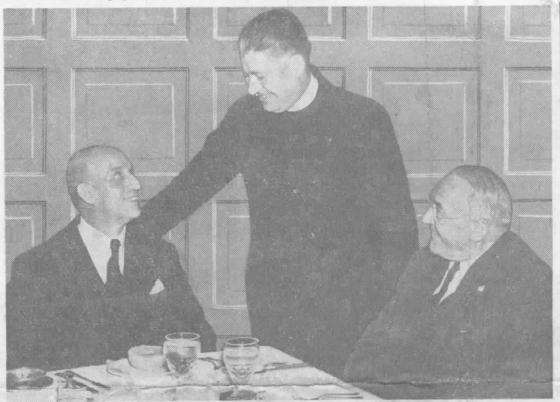
For the rest of the program Mr. Mitropoulos gave us merely some of the greatest music in the world, memorably played - Smetana's symphonic poem, "The Moldau," with its exquisitely singing folk melody; the equally exquisite and delicate Nocturne from Lully's ballet suite, "The Triumph of Love," and finally the C major Toccata Dimitri Mitropoulos and the or-No. 1, by Johan Sebastian Bach.

Watching a Master Conductor at Work



Opera glasses abounded-and some telescopes were used-in the balcony at Shrine auditorium Monday afternoon as school pupils heard the Minneapolis symphony

orchestra. The pupils wanted to watch Dimitri Mitropoulos as he conducted the orchestra with neither a baton nor a score.—STORY ON PAGE ONE.



A small luncheon was hurriedly arranged Monday noon honoring Dimitri Mitropoulos, (left), director of the Minneapolis Symphony orchestra, A mong those attending at Hotel Fort Des Moines, were the Rev. Gabriel Mathopoulos, pastor of St. George Greek Orthodox church, and a cousin of the a nobler uying of sunset lifes, a lovelier subsidence into a golden conductor, and Carl Weeks (right), chairman of the Iowa Greek war relief committee. Mitropoulos evening peacefulness than in that is a Greek. Des Moines Greeks arranged the lunch eon.

AMES DAILY TRIBUNE

TUESDAY, FEBRUARY 25.

The large audiences that gath-

ered in State gymnasium Sunday

afternoon and evening to hear the

two performances given by the

Minneapolis Symphony orchestra,

were in the presence of the very

great in music; great musical

works, performers and interpret-

ers. Few such isolated communi-

ties have the opportunity to come

into direct contact with an organi-

zation of the high artistic caliber

that marks this orchestra as one

of significant cultural bodies of

And the intimate contact so

gained from such contact is to

be evaluated by the greatest

worth of the music itself to the

individual rather than the varying

details of execution and perform-

ance. When the music of the mas-

ters represented on these pro-

grams is played with every re-

source of artistic attainment, how-

ever individualistic that may be.

it is the high concept of beauty

through sound that must be em

phasized rather than the means

used to achieve the results

the country.

Encores.

Two encores were played, the first, Bach's "Air for G String," by the strings alone, and the sec ond, a transcription by the conductor of Bach's "Fantasia and Fugue in G minor." If the playing of the first encore was not worth the whole evening then the judgment of this reviewer is worth far less than the most dour of his critics would attest.

If ever there was a satisfied audience it was that of Monday night, and their applause must have been music in the ears of chestra.

Mr. Mitropoulos is a great conductor. His energetic virtuosity is apparent in his interpretations of the several musical styles, and in this respect it can not be said that he excells in one particular type of composition more than another. Like all great conductors, he reads into the music many things other than the intentions of the composer, this being a virtue rather than a fault. For when interpretations become standardized and conformity to those standards become the expected rule, a great deal of the life-blood of performance is darined from the music and pedestrianism results.

The orchestra responded senitively to the exacting demands of the conductor and displayed an unusual high level of musical artistry. The flexibility of the organization was remarkably appar-

ent in the playing of two contrasted works, "Nocturne" from the Ballet Suite by Lully, played in the afternoon, and Sibelius' Symphony No. 1 played on the even-

The Lully was a delicately etched piece of playing marked with restraint and a sensitive awareness to intonation and balance. In the Sibelius, which is diametrically opposed to the Lully in style and dramatic and emotional characteristics, the orchestra gave full vent to its tonal and technical resources, reaching great heights of dynamic and dramatic forcefulness. These two, extremes of musical styles, the one classical and refined, the other romantic from every point of elemental emphasis, tested the diversified potentialities of the orchestra, and in meeting the requirements set forth by the two, both orchestra and conductor were convincing and sincere.

Ilza Neimack, violinist, who appeared as soloist on the afternoon program, was warmly received by the audience for her splendid performance of Chausson's "Poeme" for violin and orchestra. Miss Niemack played the difficult number with the technical facility that belongs to true artistry, and endowed her interpretation with a keen and expressive perception of the subtle beauty and lycricism of French music. The orchestral accompaniment was beautifully played and entirely in accord with Miss Niemack's finely wrought performance.

H. C.

Symphony Makes a Record; Singers Have Hand Trouble

The Minneapolis Symphony orchestra's record for its thirty-ninth season is one of the real success stories of the year.

Next time you hear someone say that symphony music is cultural caviar consumed only by an exclusive circle of boiled shirts and highbrows, give him these sta-

The orchestra played 34 concerts at home and 47 on the road. The home concerts attracted 130,613 people—or an average of 3,841 per concert.

The tour concerts drew 106,100 people-or an average of 2,257 per concert.

The grand total was 236,713 for 81 concerts, which is equivalent to 182 hours of music, heard, in its aggregate, by audiences that would make up a good-sized city, or if laid end to end would reach from here to Brookings, S. D.

As the orchestra goes into summer hibernation (and one of our first post-war projects should be that of making it a year-round institution) our conductor, Dimitri Mitropoulos is finding himself in demand in other cities.

On June 9 he will conduct the Newark Symphony orchestra, arriving there, we hope, before the start of the mosquito season. From June 28 to July 4 he will conduct at Ravinia park in Chicago. And in the latter part of July he will be guest symphony conductor in Mexico City, at the personal invitation of Carlos Chavez, Mexico's leading composer.

Hands: A Singers' Problem

CARLO FISCHER was good-naturedly grousing the other night about the ineptitude of concert singers in handling their hands, with particular reference to the Metropolitan Opera quartet's variety of hand clenches.

He expressed the opinion that singers could find good examples of proper hand arrangement in mortuary chapels-not bad advice, though tinged with the macabre.

Singers should be more pitied than censured, however, in this matter of hand manipulation. Unlike the violinists and pianists, their hands are idle, not to say ill at ease, when they are producing music, except in a few instances like the Norwegian Echo song (where the left palm is cupped beside the mouth) or in opera (where the right arm is extended in delivering an aria, with the left palm flat on the chest).

This latter is known as "acting" on the operatic

In the concerthall, too much hand-and-arm movement is considered de trop. So the luckless vocalist, burdened with two useless appendages, has to arrange them in the least obtrusive way. The usual posture (and best for the tone) is the socalled praying position, with the hands clenched about eight inches in front of the Adam's apple.

Such a position is unfortunate, for it has two effects on the sensitive observer. One is the appearance of tension and anxiety which isn't always appropriate (as in a cradle song) and the other is the illusion of the singer beseeching the audience for a favorable reaction . . . and the worse the singer is, the more it looks like outright

The other extreme is just as undesirable. The male singer who sings with one hand in pocket is almost insolently casual, and makes you feel like acting equally casual and walking up the aisle yawning. The right-arm-on-the-piano position isn't conducive to happy and alert audiences,

Maybe the best solution would be for singers to come out on the stage in straitjackets. This would have the advantage of keeping the arms invisible and immobilized.



OPENS RAVINIA SEASON. Dimitri Mitropoulos, conductor of the Minneapolis Symphony Orchestra, who will make his debut as guest conductor of the Chicago Symphony Orchestra when the Ravinia Festival gets under way June 30. Mr. Mitropoulos will conduct four concerts.

Mitropoulos Honored by Ravinia Concert Group

Dimitri Mitropoulos, conductor of the Minneapolis symphony orchestra, was honored at a dinner given last evening at the Exmoor Country club, Chicago, by the board of trustees for the Ravinia Festival association there.

Mr. Mitropoulos is to conduct the opening concert tonight of the seven-week orchestral season at Ravinia park outside Chicago. Before the opening number this evening 50 sailors, members of the Great Lakes Naval Train-

ing station choir, will join in singing the national anthem and Anchors Aweigh.

The first six weeks of the series, which will be given Tuesday, Thursday and Saturday evenings and Sunday afternoons, are to be played by the Chicago symphony orchestra. The Budapest string quartet will be presented during the final week. Conductors, in addition to Mr. Mitropoulos, will include Eugene Ormandy, George Szell, Artur Rodzinski and Pierre Mon-

Morale gets boost from Ravinia music

By REMI GASSMANN

June 7 - 1942



WITH the terse remark, "We are not selling a luxury—this is something the public really wants and really needs," Percy B. Eckhart, dapper chairman of the Ravinia Festival Assn., opened the 1942 sale of coupon books about 10 days ago.

than a pertinent statement of fact—it was the most encouraging recent sign of Chicago's musical health. These few words indicated the thoroughly reasonable attitude, not only of the Ravinia committee, but of civic-minded citizens and by large who have now grown to realize that music, along with other cultural enterprises, is not a plaything for a leisurely and prosperous hour, but a potent and important force in the everyday life

Hence, as far as Ravina is con-cerned, there is to be no letdown on the "morale through music" front, no advantage taken of present conditions to lower artistic standards. Even a casual glance at the impos-ing roster of conductors and soloists will tell you that this first wartime season is as promising as any in the past.

THE opening week, beginning June 30, finds Dimitri Mitropoulos, noted conductor of the Minneapolis Symphony, at the helm. Although Mr. Mitropoulos is known have through in constant the second of the Minneapolis Symphony at the helm. here through his appearances with his own orchestra, he has never before conducted the Chicago Symphony and has never played at Ravinia, Among the summer's con-

ductors, he is the only one appear-ing at the park for the first time. Eugene Ormandy returns for his third Ravinia engagement; Artur Rodzinski, for his fourth. George Szell and Pierre Monteux were newcomers last year. Gregor Piatigor-sky has accepted to take over the commitments of the late Emanual Feuermann, who was to have appeared as cello soloist on July 21, and together with Joseph Szigeti on July 25.

THE Society of American Mu-Adult Education Council, has again



Dimitri Mitropoulos, Minneapolis symphony orchestra conductor, will make his debut at the Ravinia festival June 30 as guest conductor of the Chicago Symphony orchestra. Other concerts the first week of the festival will be July 2, 4 and 5.

announced its series of auditions to be held in Chicago to select the year's most promising young pianist. The winner is awarded a paid engagement on the Musical Arts Piano Series presented in Orchestra hall each season.

This year's auditions are open to all pianists residing in Illinois, Indi-ana, Iowa, Kentucky, Michigan, Minnesota, Missouri, Ohio and Wisconsin, regardless of age, who are Americans by birth or naturalization, and who have not appeared in any concerts under the above men-tioned auspices. Application blanks and further information can be had from the Secretary, Edwin J. Gem-mer, 1625 Kimball hall.

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Ravinia to Open June 30 With Gala Concert

By Adeline Fitzgerald

Already the advance guarantee money is pretty well subscribed; the first coupon book has been sold to 14-year-old "Dibby" Getz of Highland Park, who has been saving a percentage of her allowance all Winter for the purpose, and the new amplifier has been tested and found to be "wonderful."

With it, every note of a symphony can be heard in all parts of out-of-doors, and for twelvelve

With it, every note of a symphony can be heard in all parts of the park. Bicycle racks have been installed in front of the gate for those who come up on wheels, and Percy B. Eckhart, the chairman, has personally inspected the oriental lanterns hanging from the ceiling of the pavilion and ascertained that they were made in China.

The navy has assured the Ravinia committee that no blackout this Summer will last more than fifteen minutes, and there is a strong possibility that it will not be necessary to dim Ravinia at all.

All of these items the merry Mr. Eckhart relays to his fellow committeemen, the coupon book chairmen and the press yesterday at Ravinia's annual luncheon at late were first out-of-doors, and for twelve very ears, thereafter Ravinia basked in a Golden Age of opera with such singers as Bori, Rethberg, Schipa, Martinelli, Chamlee, Edward Johnson and Rothier as nightly attractions.

Artistically, it was a great success. Financially, it produced a deficit, and at the end of each season Mr. and Mrs. Eckstein paid whatever bills were left over.

The closing year, their contribution was \$279,000. In 1932, the depression forced Ravinia to close its gates and for four years the beautiful woodland park lay dormant and silent.

In November, 1935, Mr. Eckstein began plans to reopen the park.

chairmen and the press yesterday began plans to reopen the park, at Ravinia's annual luncheon at but a week after he announced

ing of a telegram from Lieut.

Durand Smith at Quonset, one of the hosts in absentia. In sending his best wishes to Ravinia, Durand expressed the hope that the war would not cause the orchestra and the Ravinia Festival was reto cease playing Italian music, nor the three B's (Bach, Beethoven and Brahms).

Another Ravinia "new" this year is the decorative Marcia Ennis who took a bow at the relatendance going up from 52,717 in 1936 to 90,695 in 1941. Kirsten Flagstad drew 7,593; 200 less than Benny Goodman, who broke all

R AVINIA, now going through its first World War, is preparing to open its six weeks. Summer festival with a gala concert on the night of June 30 under the direction of the celebrated Greek conductor, Mitropolous. Already the advance guarantee money is pretty well subscribed: prisoned.

this intention, he was dead. The following Summer a group of Greetings From Quonset

First on the tapis was the reading of a telegram from Lieut.

To save Ravinia" for music.

Benny Goodman, who broke all Ravinia records with his one memorable night of swing.

The record notwithstanding, it was voted to have no more jazz. The jitterbugs proved too much of a hazard to the pavilion and surrounding shrubbery, and too much of a shock to the carriage trade. By Cecil Smith.

Mea culpa! When I said a week ago that Dimitri Mitropoulos would open the Ravinia festival next Tuesday with his orchestration of Bach's Fantasia and Fugue in G Minor, I was inadvertently telling a falsehood. These are ardent times in our national life, and it is impossible to imagine that Ravinia could permit any musical work except "The Star Spangled Banner" to begin its first wartime summer.

This will be no routine performance of the national anthem. Fifty

members of the Great Lakes Naval Training School choir, in uniform, will lead the audience in patriotic song. The group, ex-pertly trained by Lieut. Comm. Hialmer Hanson, has been hailed as the finest singing ensemble to Dimitri Mitropoulos. [Garrett photo.]



be found in the American armed services. After Mr. Mitropoulos and the choir have ended The Star Spangled Banner." Lieut, Comm. Hanson will lead the sailors in the navy's own song, "Anchors Aweigh."

. . . The first week at Ravinia sets the schedule which will be followed thruout the seven week season. Concerts will be played by the Chicago Symphony orchestra [except for the seventh week, when the Budapest String quartet will take overl on Tuesday, Thursday, and Saturday evenings at 8:30 and on Sunday afternoons at 4.

For his debut week as a Ravinia guest conductor Mr. Mitropoulos has chosen programs closer to the beaten track than many he has presented with his own Minneapolis Symphony orchestra and during his terms as guest conductor of the New York Philharmonic-Symphony orchestra. Only one work, Mr. Mitropoulos' own transcription of excerpts from Purcell's "Dido and Aeneas," is new to Chicago audiences, and even in this instance the novelty resides entirely

Whether by accident or by design, however, the visiting conductor from compositions which have never been festival, Schumann's second symphony has not been played at Ravinia, have already reached this country. and is seldom played downtown. On Thursday evening Mr. Mitropou-Mendelssohn's "Scotch" symphony, los will match his skill against two also new to the Ravinia repertory, sharply contrasted works of the early ists since 1926. Mr. Mitropoulos transcription of the Bach Fantasia and Fugue is a novelty at Ravinia, tho he conducted it downtown with his own orchestra. The Grieg string quartet, in which all the strings will play, is seldom undertaken by chamber music groups nowadays. Neither Berlioz's overture, "The Corsair," nor Mendelssohn's "Ruy Blas" overture, nor Glazunoff's first "Overture on

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Ravinia Opening Reveals Picturesque Fashions

Afternoon Concerts Demand Slim, Dainty, Pretty Dresses

THE opening of Ravinia last night formed a charming background for many well-dressed women, many of whom

Dress in evening clothes, if your activities preceding the concerts will allow it, for the gowns specified for the evening concerts are the sort of thing that make a very glamorous picture of you. If, however, there's a party labeled "Don't Dress" before the concert, any one of a number of short dresses are appropriate and effective.

The woman who goes to the

Spectacular Gowns

For the very sophisticated girl, there's a tri-color gown that won our complete admiration. The kirt was fashioned with a border printed with a large floral print—a smaller version was splashed over the upper portion of the skirt. A white drawstring blouse top and short green bolero jacket completed the outfit.

Black lace, the eternal favorite of all ages, was shown in a slim figure-outlining style, with a wide, full skirt. Pointing up the black were turquoise crepe shoulder

were turquoise crepe shoulder straps, sash and suede gloves of the same color. The pretty model carried a black lace mantilla in her hand. Incidentally, mantillas probably would be a good way of keeping mosquitos from nibbling your face and neck. very smooth and sophisticated, especially when accessorized in pure white.

(Joyce Fenley will be glad to tell you where the Ravinia fashtions may be purchased, if you'll phone her at ANDover 1234, or write, enclosing a stamped, self-addressed envelope.)

decided to take the advice of one represented in the galaxy of eve-of our stores which showed a col-lection of clothes for the open air taffeta, sharkskin, crepe flowered prints, and sheers.

The woman who goes to the

Greek Themes" has figured in pre- the Chicago Symphony orchestra, to vious Ravinia concerts. Beethoven's be conducted by Mr. Mitropoulos, Fourth symphony and Shostakovich's follow:

Fifth have been played at Ravinia only once,

On Tuesday's opening program the Shostakovich Fifth symphony will under the doubtedly group to be a strong manner of the symphony will under the symphony of the symphony will under the symphony of the symphon doubtedly prove to be a strong magnet. Public enthusiasm for the works of the inventive young soviet composer is still at its peak. The response was phenomenal last summer when Nicolai Malko gave the fifth symin the nature of the transcription phony its first Ravinia hearing, and a similar excitement was aroused last spring when Frederick Stock directed the sixth symphony in Orchestra hall. From the point of view of popular interest, it is unfortunate for us the sixth symphony in Orchestra hall. From the point of view of popu-Minneapolis has hit upon several lar interest, it is unfortunate for us that Serge Koussevitsky holds excluheard in the concerts of the Ravinia sive rights to the première of the seventh symphony, parts for which

On Thursday evening Mr. Mitropouhas been out of the Orchestra hall romantic period. The fourth symphony of Beethoven will provide an mann's headlong music,

The first four Ravinia programs of service men.

mitri Mitropoulos.1

[First performance in Chicago.]
Symphony No. 4, B-flat major.... Beethoven
Symphony No. 2, C major..... Schumann

Saturday at 8:30.

Overture, "1812
Sunday at 4.
Overture, "Ruy Blas"....Mendelssohn
Symphony No. 3, A minor ["Scotch"]
Mendelssohn
Tone Poem, "Don Juan"....Strauss
Overture on Three Greek Themes, opus 3
Glazunoff

A feature of the opening concert on Tuesday will presumably be a brief address of welcome by Percy interesting test of his gift for dealing | Eckhart, chairman of the Ravinia feswith matters of structural balance tival. Outside the pavilion the helpers and flowing melodic line; the second of Mrs. Ernst C. Von Ammon will be symphony of Schumann, which he selling money saving coupon books at has already presented here with his each concert. The sale of coupon own orchestra, will again reveal his books ends next Sunday; after that conception of the "storm and stress" time no tickets at reduced prices requisite to the performance of Schu- will be available, except for the special 30 cent tickets available to all

Ravinia's First War-Time Symphonic Festival Opens

BY C. J. BULLIET.

phonic series and first to be held sion in his conducting, in general. in wartime, opened last night to a He gives the impression he could huge crowd that filled to overflow- be a lot more nervously agitated if ing the immense open-air amphi- he didn't hold himself in, and this theater.

Formal recognition of war was stressed at the outset by the appearence in front of the orchestra of 50 sailors in white, members of the Navy's Great Lakes Glee Club, who sang arousingly "The Star-Spangled Banner," enkindling the audience to an unwonted pitch of enthusiasm, and followed with their own "Anchors Aweigh." A number of men in uniform, in the audience helped here, too.

Dimitri Mitropoulos, conducting the orchestra for the evening, directed the boys as well as the orchestra behind them, and the nervous intensity he exerted (as is his wont) seemed here to have a very personal meaning.

For Mitropoulos is a Greek by birth, musical training and musical distinction, and his Athens is among the cities now culturally submerged, awaiting the dawn that can come by the efforts of the sort of men he was directing in their patriotism.

Another effect of the war was noticed in the vast number of women in the audience, many in groups of three and four, with few attendant young men. The crowd resembled more a Symphony matinee turnout in the regular season at Orchestra Hall than the evening audiences.

The formal program was with-ut definite war significance, out definite though Richard Strauss' Tone Poem, 'Death and Transfiguration," plays on funeral motifs, with sometimes the storm of the battlefield. It is tempestuous and tender in turn, always melodious, and Mr. Mitroooulos drew from the orchestra the full measure of the nuances.

Also, there is a tinge of war—at

any rate triumphant glory that grew out of the war-in the Fifth ymphony of the Soviet composer, Dimitri Shostakovich, whose renown is now spreading with his Seventh, growing out of the seige by the Nazis of his native Lenin-

The Fifth, now fairly familiar to Chicagoans, is beginning to sound like an "old master." In the ren-dition last night Mr. Mitropoulos added to that feeling by smoothing away some of the jagged edges, without, however, destroying vi-

tality.

Intensity can be enhanced by avoiding minor explosions. Mr.

SEVENTH annual Ravinia Festival Mitropoulos, with all his nervous in the current Chicago Sym-gymnastics, conveys that impresfeeling he managed to inject into his direction of the Shostakovich Symphony.

> First number on the program, after the retirement of the singing sailors, was Bach's Fantasia and Fugue in G Minor, originally for he organ and transcribed by Mr. Mitropoulos for orchestra.

> In the rendition last night, it appeared lighter than I've ever neard it, at times almost feathery But it was soundly Bach, and i gave the Ravinia Festival the duely classic and conservative send-off.

Tomorrow night Mr. Mitropoulos will offer Purcell, Beethoven and Schumann.

There's a long intermission at Ravinia, permitting conversation under the stars. Last night the war-minded audience in this conversation period seemed subdued.

Ravinia Board Dines Tonight **Before Opening**

BY JUDITH CASS.

AVINIA PARK'S familiar and well loved summer picture of illuminated dells, petunia beds, and gay costumes will come to life tomorrow night with the opening concert of the seven week season. For trustees of the Ravinia Festival association, however, the new season will have its unofficial opening tonight with the annual dinner for the first conductor of the series. Tonight's party at the Exmoor Country club will be for Dimitri Mitropoulos, conductor of the Minneapolis symphony, who will occupy the podium during tomorrow night's "curtain raiser" at Ravinia.

Percy B. Eckhart, chairman of the association, Mrs. Eckhart, and Mrs. Louis Eckstein, thru whom the little park is made available as a music center, will be on hand tonight to welcome Mr. Mitropoulos. Also attending the dinner will be Mr. and Mrs. Howell W. Murray, Mr. and Mrs. Renslow P. Sherer, Mr. and Mrs. Francis M. Knight, Mr. and Mrs. Charles Z. Henkle, Gen. and Mrs. Robert E. Wood, Mr. and Mrs. Donald S. Boynton, Mr. and Mrs. Maurice Berkson, Mr. and Mrs. J. Eugene Davis, Mr. and Mrs. George Voevodsky, Mr. and Mrs. Albert D. Lasker, Mr. and Mrs. Ralph H. Poole, Mrs. William Sherman Hay, Mr. and Mrs. Edward L. Ryerson, Mr. and Mrs. Charles H. Swift, and Mr. and Mrs. Max Epstein.

Hope Naval Officer Can Attend Ravinia Opening.

The trustees are hoping that Lieut. Durand Smith, who is a member of the board and an inveterate Ravinia goer, will be able to obtain leave from the naval reserve school at Quonset Point, R. I., to be present at the dinner and the opening con-

Before the opening number tomorrow night, 50 sailors, members of the Great Lakes Naval Training station choir, will join with the Chicago symphony in the national anthem and in "Anchors Aweigh." Among those with boxes for the series are Mr. and Mrs. Eckhart, Mrs. Eckstein, Gen. and Mrs. Wood, Mrs. Hay, the Donald R. McLennans, the Cohens, the Harold O. McLains, and Mr. and Mrs. Milton J. Callner.

The first six weeks of the series, which will be given on Tuesday, Thursday, and Saturday evenings and Sunday afternoons thru Aug. 16, are to be played by the Chicago Symphony orchestra. The Budapest String quartet will be presented during the seventh and final week. In addition to Mr. Mitropoulos, conductors will be George Szell, Eugene Ormandy, Artur Rodzinski, and Pierre

Monteux.

Symphony Led by Mitropoulos in Ravinia Bow

BY EDWARD BARRY.

[Reprinted from yesterday's late Tribune.] Peaceful Ravinia park, its lawns as velvety and its hedges as fragrant as in pre-Pearl Harbor days, Tuesday night welcomed an audience of 4,200 to its first wartime symphonic festival. People sat under the swaying Japanese-beg pardon, Chinese-lanterns in the little pavilion, they crowded the benches along the sides, they spread over the park and into the surrounding woods.

The principal business of the evening was 'the Ravinia debut of Dimitri Mitropoulos, Greek born director of the Minneapolis Symphony orchestra, as guest conductor of the Chicago Symphony orchestra, However, the evening was prefaced with a double patriotic observance.

The 50 men of the Great Lakes Naval Training station choir, trained by Lieut. Comm, Hjalmer Hanson, marched smartly to positions flanking the stage and joined orchestra and audience in a performance of "The Star Spangled Banner." Then came what was probably a first Ravinia performance of "Anchors Aweigh," in which the audience wisely let the sailors go it alone. The orchestra provided a skeleton accompaniment.

Then Percy B. Eckhart, chairman of the Ravinia Festival association, gave a brief speech in which he stressed the new nationality of Ravinia's oriental lanterns and, more serious vein, declared that the arts of peace must be preserved. "We silence music at our peril," he

Mr. Mitropoulos opened the program proper with his own transcription of Bach's Organ Fantasy and Fugue in G minor. The three years which this reporter has put in trying to understand Mr. Mitropoulos' artis-tic principles turned out to be time wasted as far as this particular piece and this particular performance were concerned.

Far from being an attempt to transfer Bach's thought to a new and richer medium, the transcription seemed in great part an effort to devise the most garishly brilliant sonorities and to juxtapose them in the most sensational manner possible.

As to the performance, the terrific violence of the accents and the theatrical quality of the sudden pianissimos helped strengthen one's suspicion that this was an original composition and not a transcription at all. The Fugue, as it approached its climax, became a succession of overpoweringly brilliant chunks of tone, each one hurled at the audience with a demoniac energy. The flow of the music-what one might call its horizontal quality-disappeared com-

Strauss' "Death and Transfiguration," which followed, represented a great improvement in that this type of music suited the conductor's tense, volcanic style better than the Bach.

Indeed the Transfiguration theme held together admirably on its entrances and became genuinely moving. Even in this piece, however, Mr. Mitropoulos sometimes betrayed too little care for the actual sound of the music, also he built up so much premature brilliance in the course of the performance that the true climax of the piece was almost missed when it

But even a person who cannot understand Mr. Mitropoulos' aims can at least sense and admire the absolute integrity of the man in the pursuit of these aims and can admit that he often gets amazing results out of the orchestra.

The program ended with Shostakovich's Fifth Symphony, the most significant of the works of the young soviet composer with which Chicago is as yet familiar.

Mr. Mitropoulos remains in charge for the rest of this week, conducting concerts tonight and Saturday night and Sunday afternoon.

Ravinia Hears Neglected Symphony of Mendelssohn

Mitropoulos conducted the Chicago Symphony Orchestra through the immortal German Jew's "Scotch" Symphony (No. 3) and the Overture to Victor Hugo's French "Ruy Blas."

The symphony had its first per-formance by the Chicago orchestra since 1926, according to the program notes.

It was pleasing to hear, not only for its own melodious sake, but because Mendelssohn was singled out as a very special case in the Nazi blitzkrieg against culture.

The Mendelssohns haven't been liked for many generations by the anti-Semites of Germany.

The dislike started with Moses Mendelssohn, philosopher, hailed in his time as the "German Plato" and the "German Socrates," successful competitor against Kant in an essay on metaphysics, friend of Lessing (who immortalized Mendelssohn as the hero of his play, 'Nathan the Wise"), and enjoying the staggering reputation of having first taught the Germans to use their own language with literthe staggering reputation of havary purity. (Gothe admired Men- guest conductor at Ravinia. As the delssohn for that.)

the Ghetto Jew, that the music of MENDELSSOHN received special Moses Mendelssohn's grandson was accepted grudgingly and never for that new appreciation through all

mitism (Hitler didn't invent itjust gave it teeth) pounced gleefully on Mendelssohn's music when the opportunity came.

Sunday extension of the Fourth of July weekend, consequently, was an ideal time to resuscitate Mendelssohn, whether it was planned that way or not.

For Independence Day this year has a world significance - an appreciation more than ever before by liberty-loving nations the world around.

Mendelssohn is likely to grow more and more popular when music lovers are reminded that he could do things like the "Scotch" Symphony, written after a brief sojourn in the Scottish Highlands, and introducing Scotch motifs, and the Overture to "Ruy Blas," as well as the Wedding March and the Spring Song.

finishing number he directed Over-It was partly because of the an- ture on Three Greek Themes by noyyance that resulted from the Glazunoff—for which he got a "Aryan" Lessing's "Nathan the grand ovation, the sympathetic Wise," an enthusiastic appraisal of audience recognizing the spirit of

his native Greece as well as of Mitropoulos.

The orchestra played with gusto, and the composition wended its reeling way through the martial, the romantic, the meditative.

The night before, in the martial terday afternoon, when Dimitri its real worth (however humble). the United Nations, Mr. Mitrop-The Nazis, who have back of oulos and the orchestra played them a long tradition of anti-Se-Tschaikowsky's Overture "1812." The program was electric, too, with Berlioz's Overture to "The Corsair" and with Grieg's powerful String Quartet in G Major.

JULY 7, 1942. CHICAGO DAILY TRIBUNE

Critic Arrives at Own Theory on Mitropolous

BY EDWARD BARRY.

You think of a great truth as something that comes to a person at night in a desert or on a mountain top. Yet a great truth came to me Sunday afternoon in normal, sunny Ravinia park.

It was a truth about Dimitri Mi-tropoulos, who was closing his engagement as guest conductor of the Chicago Symphony orchestra, and it runs something like this:

When Mr. Mitropoulos deals with score which has, legitimately and in its own right, the kind of tense, supercharged drama he loves, his conducting of it is good, and perhaps great. It is only when he has to manufacture this drama himself, and set it to compete with and eventually to overwhelm and destroy the inherent character of the piece, that he forces himself into difficult artistic

What drove this truth home was Sunday's magnificent performance "Don Juan." The piece' tremendous urgency and its incredibly splendid sonorities add up to the kind of flooding, all out character which appeals strongly to Mr. Mitropoulos, and, in conducting it, all he had to do was point up and make more vivid qualities which already existed. The music swelled into the most terrific climaxes naturally and

If any reader with a long memory reminds me that the same conductor's performance of another Strauss tone poem last Tuesday drew less than enthusiastic comments in this column, the reason for the apparent contradiction is not far to seek. At that time Mr. Mitropoulos and the orchestra were almost strangers to each other; yesterday they were old friends. The musicians seemed to

sense the conductor's every desire. The Strauss was followed by another superbrilliant favorite of Mr. Mitropoulos-Glazunoff's Overture on Three Greek Themes, opus 3-and was preceded by two Mendelssohn works-the "Ruy Blas" overture and the "Scotch" symphony. The fact must be recorded, even tho it does not fit in well with my big generalization about the conductor, that in the slow movement of the symphony there were at least two examples of simple, unforced lyrical flow.

Mitropoulos Impressed by Mexican Fervor, Bullfights

Dimitri Mitropoulos almost didn't conduct in Mexico City at all. In fact, three days after he left for Mexico City last month he was back in Minneapolis, wondering what to do with the extra time on

He had traveled to the Mexican border by train. When he got there he was flabbergasted to find he needed a special entry permit to cross over into Mexico. Immigration officials told him it was utterly impossible for him to enter Mexico without it, and that securing one would take four or five weeks . . . the concerts he was to conduct were less than a week off.

So Mitropoulos, thoroughly depressed with Brownsville, Texas, and not too keen about the Mexican assignment anyway, threw up his hands and came back to Minneapolis-only to find his apartment littered with telegrams and phone messages from Washington, where the Mexican ambassador and the state department had arranged for his immediate entry.

He took the plane southward, and was glad he did. The period he spent in Mexico, he says, was the most exciting and stimulating 12 days he ever spent, though he arrived in Mexico's capital pretty green about the gills.

"The plane was so bumpy near Mexico City I got sick," he said. "The worst of it was that the first concert was the next day and I had to start immediately a four-hour rehearsal. I think it was that rehearsal-the necessity of working hard and fast right away-which set me right side up

His first assignment was a tough modern work, a new symphony by Moncada, and the musicians of Mexico City's symplaony were surprised when the conductor caught several mistakes (without score) which had escapsed the notice of Moncada himself, when he had given the work a preliminary reading.

In that four-hour rehearsal, and another hasty one the next morning, the orchestra under Mitropoulos polished up the Moncada symphony, the Beethoven Fourth and the Shostakovitch Fifthnone of them child's play-and then gave brilliantly successful concert. Mitropoulos speaks no Spanish, but his combination of English, French and Italian, plus grimace and gesture, successfully bridged the language gap with his Mexican musi cians, whom he found skilful and co-operative.

He was impressed mainly by two things in Mexico-the almost overpowering enthusiasm and effusiveness of the Mexicans, and the bullfights, of which he saw two.

"After the concert and the applause, the orchestra of its own accord started playing a curious march-like piece," he said. "I learned later it was the 'diana,' played at the bull ring after the matador has killed the bull-and played only on

special occasions as a special honor. 'When people hear the 'diana,' they know they have witnessed something out of the ordinary At the last concert I conducted, the applause suddenly stopped, and the orchestra played a sad little piece. I learned it was a 'farewell' numbera Mexican way of saying goodbye."

Mitropoulos was surprised to find himself keenly interested in the bullfights, which he attended in company with practically the whole personnel of the symphony. "Maybe I have a touch of cruelty somewhere in me," he said, "but I was amazed to see what an art they make of that savage sport. I can't say I approved of it-but I was

The conductor saw much of Carlos Chavez, Mexico's leading composer and conductor of the Mexico symphony, of Diego Rivera, the noted painter, and of leaders in Mexico City's cultural life, which he says is furiously active and rather French in influence and background, though full of native elements.

Orchestral Society Due for Shocks Mitropoulos Takes Over Philharmonic Symphony

for a month.

Mitropoulos it is who vibrates instead of making gestures on the podium. When he really lets go, his whole body seems to twang in the air, like a taut violin string. Before an audience he is the personification of strength and passion and iron will.

Off stage he is the opposite. He is so quiet that the inside of a telephone booth at five of a morning seems noisy by contrast. He wears black suits by preference, and usually a black sweater underneath. His socks are black and his shoes as well.

Associated Press Arts Editor ligious frenzy with him. He is New York, Dec. 18.-The ven-devoted only to it, and sacrifices Philharmonic-Symphony everything to it. At home in society is in for a series of elec-Minneapolis he lives in a bare tric shocks. Dmitri Mitropoulos little room, goes out socially alhas taken over the orchestra most never, spends free time in the movies.

Although he does a yearly stint with the Philharmonic, he won't consider coming east to take it over. The board of directors some years ago decided to divide the season three ways, and offered Mitropoulos a third. Even that was too much.

"A musician has to stop and clean himself," says the monk "If he does of Minneapolis. not, the dirt collects on him until finally he is not fit for his job. It is too much to rehearse and conduct four con-

To make Mitropoulos' return He seems thin to the point of all the more brilliant, his Thursfrailty, and his slender face and day-Friday programs are being almost bald head accentuate the shared with Sergei Rachmaninoff. They make an odd pair-In his native Greece he just Rachmaninoff the height of chill missed being a priest, and when dignity on the stage; Mitropoulos you talk with him you can un-apparently about to leap off it, derstand that he didn't miss by altogether.

Rachmaninoff Is Soloist With Philharmonic

Mitropoulos Makes His First Appearance of the Concert Season in City

By Robert Lawrence PHILHARMONIC-SYMPHONY ORCHESTRA, Dimitri Mitropoulos conducting Sergei Rachmaninoff as plano soloist, concrt at Carnegie Hall last night with the following program:

Overture to "King Lear," Op. 4...Berlioz Rharsody on Theme of Paganini, 3 piano and orchestra, Op. 48 Rachmaninoff

Rachmaninon
organ (arranged for orchestra by
Dimitri Mitropoulos) J. S. Bach
mphonic Dances, Op. 45 . Rachmaninon

Last night's concert of the hilharmonic-Symphony Orchestra t Carnegie Hall was an exceptionally brilliant one, drawing much of its power from the collaboration of two great musical forces: Sergei Rachmaninoff and Dimitri Mitro-poulos. The Russian pianist's achievements have been set down in such detail on other occasions that it is perhaps enough to record

paragraphs will give the reader an adequate idea of the Rachmaninoff tone if he has not already heard it; and if he has, then any literary praise is superfluous.

Estimate of the Muslc

There is more room for controversy about Rachmaninoff's value as a composer—two of his works, the "Rhapsody on a Theme of Paganini' (which engaged him as piano soloist) and the "Symphonic Dances" had prominent places on the program. Both of these numbers were well paired, since they reflect a sinewy and relatively unsentimental facet of the sentence of the Rachmaninoff to the Rachmaninoff to the has not already heard "King Lear" overture, was peculiarly "King Lear" overture, was peculiarly suited to the conductor's electric temperament and talent. And the guest director distinguished himself in a positive way.

Since the writer is not acquainted with the original Bach organ prelude and fugue and talent. And the guest director distinguished himself in a positive way.

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Since the writer is not acquainted with the original Bach organ prelude and fugue and talent. And the guest director distinguished himself in a positive way. and relatively unsentimental facet of his creative side. In neither composition does one find the sweeping lyricism of the piano concertos No. 2 and 3; but long lines, interesting harmonic usage-often pungent in nature-and deft orchestral writing are there. The "Paganini" is the more concise of the two, yet the three symphonic dances have pages of commanding interest

This latter work, first given here two years ago, bears the mark of Strauss in some of its strongly rhythmic measures—here a touch of "Salome," there of "Elektra." The general content, though, is strongly individual, and if the entire series of dances were shorter it might win a firm place in the repertoire. This music, in spite of an occasional redundancy, cannot be dismissed easily; a few excisions would make the suite doubly welcome.

Excellent Conducting

Mr. Mitropoulos and the orches that it is perhaps enough to record that last night he conquered an audience again by personal grandeur as well as by what in this reviewer's opinion is the most sumptuous piano playing of our time. No extended number of paragraphs will give the reader an adequate idea of the Rachmaninoff tone if he has not already heard

well for orchestra; it was conducted brilliantly, and the audience liked it Matters of artistic fidelity in relation to this transcription are not in sphere of the present review.

One of the most effective works on the program was the opening "King Lear" overture of Berliez, rousingly played. Not all of its content marks this composer at his best for "Lear" belongs in the earlier Berlioz bracket; but the beautifully spun second theme (which might have been projected last night with a bit more pathos) and the dazzling coda make the piece worthy of more frequent hearings than it has received. For the most part the dynamic Mitroupoulos went well with Berlioz. And all through the con-cert one felt that here—whether or not agreement was in order with all of his ideas—stood a fundamentally important conductor.

FRIDAT, DECEMBER 25, 1942

YORK HERALD TRIBUNE,

USIC

= By VIRGIL THOMSON

THE PHILHARMONIC-SYMPHONY SO-Y of New York, concert, at Carnegie under diffection of Dimitri Mitrop-: Jose Iturbi, pianist.

Inermission

(a) Iturbi,
"Fantasy for Piano and Orchestra"
(First performance in New York)
(b) Gershwin....., "Rhapsody in Blue"
(First performance by the Society)

Showdown

IT WAS clear from the first time Dimitri Mitropoulos conducted here that he was a superb tech-nician, that he knew how to analyze a score and dominate an orchestra. His specialties were ungrateful pieces like the Strauss "Sinfonia Domestica" and the works of Ferrucio Busoni, Reviewing his first concert with the Philharmonic two seasons ago, this writer remarked that the orchestra sounded always massive but clear and that it was so master-fully controlled that the music seemed unable to sing. The Minneapolis conductor has worked here repeatedly since, and one has watched him with attention. He has mostly kept his programs on the level of the laborious or the unfamiliar, but it was certain that eventually he would have to get around to playing some music that was made not very interesting in itself. It is Third Symphony.

seen. There was the same centralization of everything in the conductorial gesture and the same authoritarian control of every sound. The discipline was perfect. There was about as much spontaneity as there is in the building of a battleship. There was no song, no ease, no letting of the music itself have its say, no confidence in the ability of any instrumentalist to utter a brief phrase without the conductor's moulding it for him. There was the same way Stokowski used to have of making it all his show, only without Stokowski's courage in sustaining the emotional show once he had hogged it.

The latter came out better than the Iturbi piece. All the same, it was

This kind of performance is di-overdone.

Jose Iturbi



Who appeared as piano soloist with the Philharmonic-Symphony Orchestra last night

tries to turn them into precise and The result was what one had fore-seen. There was the same centrali-all too evident that there is no

Iturbi piece. All the same, it was

MUSIC OF KRENEK IN PREMIERE HERE

'Variations on North Carolina Folk Song' Is Played by the Philharmonic Symphony

HEARD AT CARNEGIE HALL

Work Is Conducted by Dimitri Mitropoulos, Whose Interest Caused It to Be Written

By NOEL STRAUS

Ernst Krenek's "Variations on a North Carolina Folk Song, 'I Wonder as I Wander," received its first New York presentation at the concert given by the Philharmonic-Symphony Orchestra yesterday afternoon in Carnegie Hall. Dimitri Mitropoulos, who directed the program, had actuated the writing of this new work through a letter expressing interest in the Austrian composer's recent creations, and conducted it in a masterly man-

A statement by Mr. Krenek, quoted in the program notes, supplied the information that the composition was inspired by hearing a recording of the folksong. The melody had been discovered by John Jacob Niles, the Kentucky authority on American folk-music, whose rendition was used on this disk. Mr. Krenek had been deeply impressed by the "very unusual modal pattern of the simple and moving tune," and after receiving Mr. Mitropoulos's communication decided to use the folksong as the basis of an orchestral piece, which he completed last Summer.

Arranged in Sonata Form

The composer explained in his statement that he had arranged the set of seven variations along the general lines of a movement in sonata form, and had attempted to "unfold the tragic loneliness and passionate devotion" of the wan-derer "under the sky," who wonders "how Jesus the Saviour did come to die for poor on'ry people

like you and I."
Mr. Krenek's atonal composition opened most promisingly with the announcement of the theme for gested by the nature of the folkmelody, which began with a phrase not unlike an army bugle call. At the close of the trumpet pronouncement came a mysterious and ominous muttering from the tympani. This procedure was re-peated with increased effectiveness in the closing measures of the work, and there proved the most impressive part of the whole

Percussionists Work Hard

The rest of the composition, which was imaginatively scored and kept the percussion players busy with all sorts of bizarre combinations, was rich in variety of moods. But it was difficult to discern the intentions of much of the music, which in its nervous restlessness never attained a compelling sense of unity. Furthermore, it was hard to reconcile the quasi-Schoenbergian and thoroughly European treatment of the dissonant music with the inherent nature of of the theme which inspired it.

All of it was knowingly made, yet it left a sense of vagueness of patterning and purpose, despite the composer's own explanation of its meaning. The trumpet, tympani and tamtam at the termination evoked an atmosphere of the loneliness referred to, but it was not easy to determine where the composer had "passionate devotion" in mind, or what was the relation of most of the variants to each other or to the conception as an entity.

The composer, now resident in St. Paul, Minn., was present to hear Mr. Mitropoulos's colorful, carefully detailed and sensitive reading of the novelty, but his presence remained unknown to most of the audience. The rest of the program was given over to excellent performances of Rachmaninoff's 'Symphonic Dances for Orchestra" and Mr. Mitropoulos's arrangement of Bach's organ prelude and fugue in B minor, which had been heard at last week's concerts.

12254MUSIC IN REVIEW

Dimitri Mitropoulos Leads Philharmonic as the Guest Conductor—Iturbi Assists at the Piano

By OLIN DOWNES

After the opening performance Philharmonic-Symphony orchestra last night in Carnegie Hall Mr. Mitropoulos, guest conductor of the occasion, made a speech in behalf of the purchase of war bonds, a brief and well turned address, with humor pervading it. And he promised that he might, suf-ficiently encouraged, do a little "swinging" after the intermission, when José Iturbi appeared as soloist in the performance of his own "Fantasy for Piano and Orchestra" and George Gershwin's "Rhapsody in Blue," both works being played for the first time at these concerts.

But Mr. Mitropoulos did not wait for the intermission to swing it. If swinging means making free with existing tonal patterns, then he swung Brahms of the Third Symphony, as he had already swung Bach of the Suite, with varying tempi, some nervously fast, others lethargically slow. He played the famous Air without the pizzicato ccompaniment and he dragged it, with long pauses between the periods. He whooped up the Gavotte that followed. This may have been original; so far as one commentator is concerned it was not Bachwas, in fact, a good example of ways in which Bach should not be played. Nor were we more enamoured of the Brahms Symphony as Mr. Mitropoulos chose

to interpret it. It is true that the performance had eloquent places. It could hardly have been otherwise with a conductor of Mr. Mitropoulos's temperament and orchestral control. He can make the orchestra sing or orate as he pleases. Possibly he yould argue that the Third Symphony is highly "romantic," as the nuch-abused word is construed today, and therefore that the Brahms tradition should not exclude variety

and subjectivity in expression. But so many nuances of tempo and of Bach's D major suite, by the shading where they are not indicated; so much italicizing of de-tail, hauled into the forefront instead of relegated to its proportionate place in the tone-picture, can hardly be called a characteristic presentation of the composer's thought, whatever may be the conductor's idea of it.

Then Mr. Iturbi appeared as

composer and soloist. It cannot be claimed that his Fantasy is important music, though it is of a highly Spanish color, what with all sorts of dance figures, cross rhythms, wailing wind instruments and pulsatile effects. The score offers opportunity for virtuoso performance; the instrumentation might be said to offer the best samples of De Falla and Albeniz. There is a lyrical middle section and a breakneck finish. But where did it come

from and where is it going In this performance Mr. Iturbi, the pianist, reaped a triumph. As a composer, he set off Gershwin.

The Gershwin Rhapsody, as heaven is our witness, has its share of banalities, yet it is music of unmistakable inspiration and native in its idiom. It may be that the composer's very lack of technique when he penned this piece was his advantage, on the principle that the best style is no style. For there is no pretending here; no cultivated mask, no saving of face. It is unstudied, really original, really alive, really not after any foreign

SCHOOL CHORUS ASSISTS

Interpretation of New Version of American Symphony a Feature of Concert

By OLIN DOWNES

Dimitri Mitropoulos, one of the most intense and complex musical personalities among modern conductors, gave a program last night, as guest leader of the New York Philharmonic-Symphony Orchestra which ranged all the way from the overture to Gluck's "Alceste" to a new version of an American Symphony by Roy Harris. In the course of the evening he unfolded some remarkable interpretations.

It is needless to say that the orchestra itself obeyed Mr. Mitropolous's wishes as it has only obeyed in recent seasons those of Toscanini and Koussevitzky when they gave guest appearances. This fact stood out with particular distinctness last night, whether or not one agreed with Mr. Mitropolous's highly individual readings. But let us first to the novelty

of the evening, the new version of Roy Harris's Folk Song Symphony heard for the first time at these concerts. In this performance the chorus was aided by the combined choruses of the Washington Irving and Boys High Schools of this city, choruses excellently trained by Miss Anna Hoffman and Mrs. Ethel F. Bernstein, and directed as a single body by Peter J. Wilhow-sky, under the supervision of Dr. George Garthan, director of the Board of Education of the City of New York. This excellent chorus needed all its training to discharge as competently as it did the complicated details of Mr. Harris's score. Thanks to its prowess, and Mr. Mitropoulos's conducting one would say that the symphony, judging by the sheer sound of an unfamiliar score, received an admirable presentation.

Nature of Work

Whether it is a "symphony" in the classic sence of the word is a question that can be begged. The eight movements of the work have symphonic developments within them. The effect is rather that of a suite of movements, on a big scale, based upon various folkmelodies of the American people, as also on several themes of Mr. Harris in which he has emulated the American folk-idiom. In some of the movements the chorus and he orchestra interweave in the the melodies. others the chorus keeps rather steadily to the line of the song while the instruments supply free commentary or symphonic elaboraion. In two movements the orchestra is alone.

Mr. Harris composed this symphony with the practical pur-pose of "bring about a cutural cooperation and understanding among high school, college and community choruses of our cities. Besides "aiming at a cultural co-operation, the Folk-Song Symphony was designed to remind merican youth of their country's rich balladic heritage and to lead others along this trail." This is more than a worthy objective; it s, we believe, an indispensable step in the development of a fundamentally American school of composi-

But we are obliged to confess at a first learning of this very extended score, that it stands for us as an example of what should not, rather than what should, can, and will be done by benefit of Amercan folk art by composers. Last night we found harmonic and rhythmic devices that were forced, and not of a character germane to the motives. It was seldom that the developments gave the impression of logical growth from germinal ideas.

Philharmonic repetitious, wanting in harmonic tension and variegation, rhythmically static and monotonously orchestrated. Mr. Mitropoulos conducted energetically and the cine

1, 1943

By Jerome D. Bohm

The Folk Song Symphony of There is no word in the English Roy Harris was performed last language that so well describes night for the first time in New Schoenberg's "verklaerte Nacht" York in its new arrangement by as the German term Edelkitsch, the Philharmonic-Symphonic Orwhich might be approximately chestra under Dimitri Mitropoputranslated as noble tripe. It is los's direction in Carnegie Hall a kind of high-falutin romanti-The orchestra was assisted by the cism made up of about 80 per cent

suite of seven movements, two of pretation the appropriate intenthem purely instrumental intersity and the Philharmonic's ludes, the first scored for strings have seldom this season and percussion, the second sub-sounded so rich and transparent titled "Dance Tunes." All of the material for the composition is native, being based partially or entirely on well known American songs, including the opening, "The Gal I Left Behind Me," and the closing, "When Johnny Comes Marching Home.

The most successful movement is the fifth, the second of the two instrumental interludes. Here Mr. Harris has been happier than in the other movements in striking balance between the melodic rhythmic and orchestral elements of his work. The vocal movements

Folk Song Work ducted energetically and the singing of the chorus was animated. But the final impression was not an exhilerating one.

Mitropoulos Conducts New ceste" as unfolded under Mr. Mit-Version of Symphony; ropoulos's hands, lost rather than gained in breadth by the too slow School Choruses Sing gained in breather by the School Choruses Sing pacing accorded it, and a stop-and-go kind of treatment that vitatated its dramatic impact.

combined choruses of the Washington Irving High and Boys' 20 per cent Tosti. One soon tires High. The program also included Gluck's "Alceste Overture" and Schoenberg's "Verklaerte Nacht."

Although dubbed with the cent indicate the formance as such was the most striction of the cent and unsatisfied eroticism. The performance as such was the most striction of the cent and the cent and the cent indicate th Although dubbed a symphony, satisfying one of the evening. Mr. Harris's work is in reality a Mitropoulos brought to his inter-

MITROPOULOS SEEN IN A DOUBLE ROLE

Heard as Conductor and Also as Piano Virtuoso at Carnegie Hall With Philharmonic

CONCERT HELD BRILLIANT

Prokofieff Work, Williams's Fourth and Haydn 'Military' Symphony Are Presented

By OLIN DOWNES

For the unpredictable and amazing Mitropoulos the concert he gave last night wi'h the Philharmonic-Symphony Orchestra in Carnegie Hall was not less than a sensational triumph. Mr. Mitropoulos triumphed personally as an electrifying piano virtuoso as well as conductor, and also as an artist whose remarkable gifts enabled him to do a signal service to modern music. For this was the most brilliant Philharmonic - Symphony concert thus far of the season, and it can be said that on no previous occasion had New York heard such performances as his simple playing and conducting of the Prokofieff C major concerto and masterly revelation of Vaughan Williams's grim and little understood Fourth said that there are certain phrases symphony.

Nor need it be claimed that this extraordinary man, who interprets no scores save those that are in every detail in his memory, shone only in the modern field. An exception might be taken, en passant, for what was apparently the exaggerated deliberateness of the introduction of the Haydn "Military" Symphony, which opened the concert, but in the aggregate this was a delightful and finished performance, one that did rare justice to the lustiness, the wit and the effervescent humor of the

Piano Concerto Presented

The performance of the Prokofieff piano concerto was in all respects phenomenal and of a nature which made it clear that in this conductor the public has lost a conquering virtuoso. And yet we doubt if there is another conductor or virtuoso either who could accomplish what Mr. Mitropoulos achieved on this occasion.

He sat at the piano, turned three-quarters away from the au-dience, facing the orchestra. It might have been feared that a mere stunt was in the offing, a two-ringed circus with one central performer. Not so! The very brilliant, difficult, complex-rhythmed and entirely exciting concerto could not have been given such an effective and unified performance by any other means.

The orchestra had to do it as well as the pianist. The pianist had to have the power, the rhythm and the overwhelming temperament to dominate and to sweep everything before him, and so unify and centralize the music. Well, the requisite pianist and conductor was present, in magnificent fettle, and raring to go. He ate the music alive. He played horse with it, ed every note in the score, and prodigality of sarcastic energy that interpretation to thank for it. galvanized the show.

Criticism of Composition

And the concerto? It is Prokofieff in one of his most nervous and exhilarated moods. The introduction is melodic in the folk way, transparently colored, and of a false innocence, as the orchestra introduces the theme. Of most of the lyrical phrases it could be said that they have a kind of glassy smoothness and lack of heart, at least as that organ is commonly analyzed, and that sentiment is at a minimum in exuberant, vigorous, often mocknig music.

But let us take the Prokofieff of this concerto for what he is, rather than what he is not. And even on grounds of sentiment it may be which belie his mask, as, for instance, the sudden warmly melodic phrase for the strings, punctuated by a bass note of the piano, and the passage for wood-wind, short but full of feeling, which just preceded the theme given the piano, late in the finale. Perhaps it is temperament more than musicthis concerto, which is diabolic in its multi-rhythms, its harmonic clashes and spicy treatment of tonalities, and scintillating technical effects for the piano and for other instruments. How free and how sure were the changes of tempo and elastic treatment of phrase! Mr. Mitropoulos conducted not only with fingers but with face and eyes. The performance was so intoxicating that one asked no deep questions, and reflected that while Prokofieff doubtless wrote this concerto to please himself, he also wrote it, by predestination, for Mr. Mitropoulos.

The final, and greatest, achieve-ment of this concert was the unprecedented intensity and effect of the reading of the Vaughan Williams Fourth symphony. This is a work of intense concentration. grim, unsensuous, tragically far from the poetical musings of the "London" and the "Pastoral" symphonies. It is, in fact, almost a volte-face from these famous and justly admired scores. It is of a merciless severity of line, leanvisaged, and desperately in earnest. The manipulation of the ideas involves a wholly modern conception of tonality, not present in the earlier works of this composer.

Savage brilliancy is present in pages of the finale, when the brass has an accompaniment figure for a sort of wild round, in a finale which accumulates the essential melodic and emotional material of the symphony. At last the simple and tremendous theme of the openwith the complete and reckless ing measures returns—the culminastery of the one brain that con-So far as we now understand this with exultant power and fire and sc ... we have last night's historic

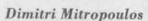


Serious Workmanship

DIMITRI MITROPOULOS began last night the terminal week of his Philharmonic engagement with a concert that was at once showy and substantial. It was showy because Mitropoulos is always that, substantial because his workmanship both as conductor and as pianist was more than skin deep. Also because the Vaughan-Williams Fourth Symphony is anything but a frivolous

This does not mean that the writer considers Mr. Vaughan-Williams to be a very profound composer. He does not. But he esteems the work of this gifted Welshman as serious in intent and highly respectable in writing. If it fails to be wholly vivid, as it usually does, that lack of ultimate clarity is probably due to an incomplete objectivity of thought. I should not dream of reproaching a symphonist with having written inphonist with having written had ferior music, but I do regret that bouyant, too. At this point the Mr. Vaughan-Williams is unable to music starts moving along under music starts moving along under more convincing as to its continuity. His themes in this work are none of them first class, and the development of them is halting. Add to this laborious progress an orchestral emphasis out of all proportion to the musical significance, measure to measure by the comits evident sincerity and skill of than moved by an inner propulexpression is nevertheless turgid sion. and lacking in expression. It is complex on the surface but not very communicative. It is morose rather than sad, jumpy rather than

fogginess about the orchestral Mitropoulos's musical renditions sound of it that is consistent and are agreeable to many listeners,





Who appeared as conductor and piano soloist with the Philharmonic-Symphony Orchestra last

impressive. There is a march in the and you have a work that for all poser and the conductor rather

Mr. Mitropoulos played and conducted the Prokofieff Third Piano energetic. It is weighted down by He was roundly applauded. He diits effort to seem to be saying rected the Haydn "Military" Symdeeper things than are really in it. phony, too, with energy and all precision, if not with love. At all The piece is not, however, lack- times the orchestra obeyed him as ing in style. There is a gray-day it obeys no other conductor. Mr.

> though not to all; and like everybody else, he reads certain works more convincingly than others But no other conductor in recent years, not even Toscanini ou Koussevitzky, has been able to disci pline the Philharmonic musical as he has done, to make it play in tune, in time and with, for thhe most part, pleasant tone. If he unnerves the audience, as he so often 1 has, in the process, that is to be reggretted But no musical disagreemeent and no amount of nervous exaspoeration should prevent us from recopgnizing in this conductor a unique nmusical workman and a musician opf great

Mitropoulos Host To Bugler Boy Scout

Dimitri Mitropoulos, conductor of the Minneapolis Symphony orchestra, is playing host in New York City this week to Anson Mount, 16-year-old buglar of the White Bluff, Tenn., Boy Scout troop, all because the boy hiked 30 miles last February to hear the Minneapolis symphony in Nashville during its annual tour. A few days ago Mitropoulos invited Anson to be his guest in New York for a week, and wired

the necesary money for the trip.

FOR HORN PLAYER-PHOTOGRAPHER

Symphony L rills a Sna

SHERMAN JOHN K.

dog, a French horn and a miniature camera. WALDEMAR LINDER is a happy man. He has a wife, a child, a

inanimate, He loves them all, animate and domestic, vocational

over the horn section. Symphony orchestra, where he presides habits the back row of the Minneapolis and recreational. "Wally" is the spry little guy who in-

NEUVERS-ONE OF THE FINEST AND THE ELABORATE LIP MA-HORN PLAYERS IN THE U.S.A. HE IS THE MAN, YOU MAY RE-OF THE DULCET TONE

shutter at famous conductors and soloists years now he has been blinking his lens camera as he has over his horn. For four taining the same mastery over his Leica the Symphony orchestra. from the vantage point of his back seat in And he is well on his way toward at-

developing film and printing pictures till down in his basement darkroom, often Come eventide, and you'll find him

horn player-photographer.

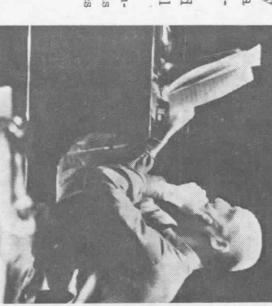
which is overhead. If Dimitri Mitrop-

sessions at Northrop auditorium. tographs of famous musicians in the informal attire and environment of rehearsal He has accumulated a rich store of pho-

Linder has worked out a deft technique,

top of his bald head.

get is a little island of light depicting the oulos' head is bent forward too far, all I



Mitropoulos studies the score . . .



A Linder snap from the back row . . .



And now the maestro makes with music . .

nity to "pick off" soloists and conductors and during rests he finds ample opportuuntil his next entry is instinctive with him, picking up his camera for a picture . . . and in rehearsal, of putting down his horn and he never misses a cue. Counting measures "It isn't easy to get a good shot," he "One is the lighting on the stage, "I'm under two handicaps as a streets." sicians in trains and city tro and my brother muwhen I can snap the maesstatic position is on tour, lighting and angles. player. I have to stick to ter all, I'm paid to be a horn necessarily immobilized. Afonly time I get away from around hunting for the best my post and can't scurry "The other is that I'm The

in action,

luck in his photography-Wally Linder has had a reasonable amount of good In spite of the obstacles,

> olis Symphony. pictures of most of the big enough certainly to stuff a peared with the Minneapname artists who have apgood-sized portfolio with

HOBBY. PURSUIT OF HIS GOOD STEAD IN TO STAND LINDER IN A HORN PLAYER SEEM QUALIFICATIONS

buttons and mechanical ading, a technical mastery of graphic pictorial effect. ity which produces, on the justments and a close study on the other, crisp and one hand, smooth tone, and same, give him the dexterof effects produced Nimbleness, quick thinkby Samoon and a second

py man. He has a wife, a players and photographers, could a man ask for? a camera. child, a dog, a French horn, spirited fellow . . . a hap-Linder is a chipper, blithe-And like the best horn What more



Now soffly here-like this . .



Now prefers cigarets . . .

One-fime pipe smoker ...



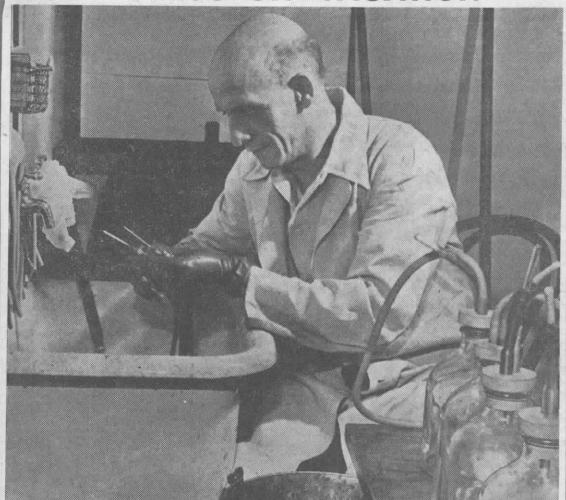


Dimitri with Fritz Kreisler . . .



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MITROPOULOS ON 'VACATION'



Maestro's idea of a vacation. Dimitri Mitropoulos, conductor of Minneapolis' Symphony orchestra, washes blood tubes in the basement of Pierce school. Mitropoulos is spending his

XXX

"vacation" as a volunteer worker with the Red Cross mobile blood unit. He doesn't mind the dirty work, such as scrubcleaning, polishing.-(Daily Times photo by Don Berg.)

XXX

Maestro Gives Summer To Blood Bank Tasks

work is hard but Dimitri Mitro- used in the blood bank. poulos, conductor of Minneapolis' Symphony orchestra, is having the time of his life as a volunteer worker with the Red Cross mobile blood unit.

He calls the three months, between symphony seasons, which he is donating to the Red Cross his "vacation."

maestro spends mostly in the preceeded him to scores of small basement of Pierce school, Broad- towns throughout the state where way and Fillmore Sts. NE., wash. the mobile unit does its work ing out the blood tubes used in six days a week. taking donations in the mobile

WHY NOT ME?

have drawn musical magic from as a career. the New York Philharmonic and other world-renowned orchestras, are scourging and scrubbing the rubber tubes, glass pipettes,

The hours are long and the needles and other instruments

"Someone has to do it," Mitropoulos says, philsosophically, "It's useful work and I'm glad to be of service."

Believing he fas going into retirement for three months while working as a Red Cross volunteer, the maestro has found on One afternoon a week, the the contrary that his fame has

FREE PIANO CONCERTS

Mitropolous has tossed in some free piano playing and some in-Rubber-gloved, the hands that formal talks on art, life and music

> "I play what they want to hear," Mitropoulos explains. "Mostly popular things, jazz and boogie-woogie. When I found out they wanted to hear me play the piano I went to a music store and bought a stack of sheet music. We carry it along in the truck."

Mitropoulos has played, for the asking, in many small town private homes, in schools and churches.

HE LIKES YOUNGSTERS

"I like to talk to youngsters," the conductor said. "When they want me to, I take time off at lunch and give them a little discussion on life and art. Mostly, I tell them that being a good baseball player, even a champion, isn't all there is to life.

"I emphasize being useful, not wasting time. I tell them to develop a sense of responsibility. I urge them to study hard and to work hard. Just some little philosophy I've de-

Mitropoulos expects to spend another month with the Red Cross unit before he turns his attention back to serious music and begins making plans for the next symphony season next fall.

Mitropoulos Is Blood Custodian Now



Dimitri Mitropoulos, conductor of the Minneapolis Symphony orchestra, is shown as he began his duties as a volunteer Red Cross blood custodian today on the blood donor service's mobile unit. He has volunteered to spend five months with the Red Cross unit, and his first trip today took him to Gibbon, Minn.

Mitropoulos' mother is in occu- been able to correspond with her pied Greece. The only way he has has been through the Red Cross.

2 'LOCAL LAWS' Mitropoulos Will Assist

Red Cross This Summer Works 10-Hour Day

on Truck

the next five and one-half months win the war. as a volunteer at the Red Cross blood donor center, 1807 Lyndale avenue S.

As "blood custodian" on a mobile unit, he will visit nearby communities and industrial plants. His ob will be to handle the big refrigerated containers, load them

with bottles of blood, check records. Mrs. Elizabeth Beeson, director Dimitri Mitropoulos, conductor of of Red Cross Blood donor service he Minneapolis Symphony orches. here said "Mr. Mitropoulos' work tra, starting Monday, will work for will play a vital part in helping

"The mobile unit swings into action at 7:30 a.m. every day and the job usually isn't finished until 6 or 7 p.m. when blood is sent by express to the Chicago laboratory to be turned into plasma."

Mitropoulos will conduct the

Symphony Orchestra Monday evening, May 10, in a special group of numbers at the Music festival at the Minneapolis auditorium. Proceeds from this event, in which leading choral groups and church choirs will participate go to the Red Cross. Mitropoulos, members of the orchestra and all other participants are contributing their services.

Mitropoulos returned Saturday from New York where he was guest conductor of the New York Philharmonic Symphony orchestra in a Red Cross benefit concert.

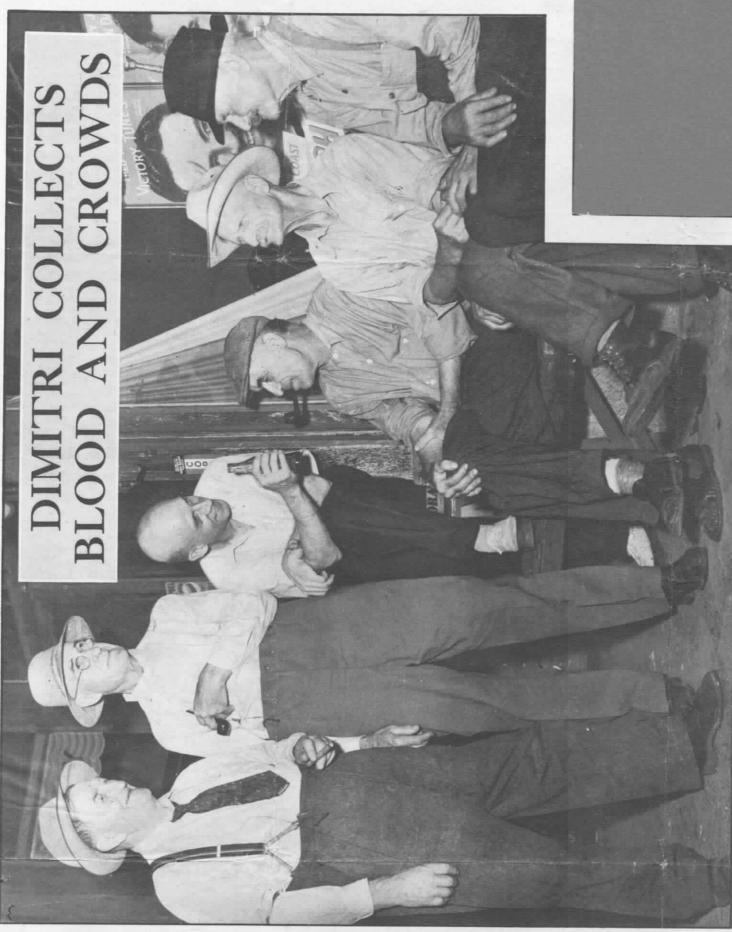




Studying the map as he would a musical score, Mitropoulos charts a day's travel with Mrs. T. W. Bennett, Red Cross motor corps driver, and Helen Sweet, technical secretary.

A DAY WITH MITROPOULOS AND A BLOOD DONOR UNIT

Dimitri Mitropoulos, famed conductor of the Minneapolis Symphony orchestra, is meeting a lot of Minnesotans this summer. As a volunteer blood custodian with a mobile unit of the Red Cross blood donor service, he is visiting dozens of small towns and war plants within 60 miles of Minneapolis. Sharing duties with the unit's shipping clerk, he performs numerous tasks that keep him busy, often as much as 12 hours a day, four or five days a week. On days when the mobile unit isn't traveling, he works in the Minneapolis blood donor center. Hard as his work is, Dimitri likes it, takes it seriously. It is his way of contributing to the war effort. Though naturally interested in the liberation of Greece, his native land, Dimitri explains, "That's not the reason I'm doing this. I would do it anyway—for America." In other summers the conductor went mountain-climbing to get his mind off music. This summer, as he gathers blood—and crowds—for the Red Cross, he has little time to think of music. These pictures show you a day with Mitropoulos at Hutchinson.



In a spare moment between duties with the mobile blood donor unit, Mitropoulos drinks a bottle of pop and chats with townspeople on Hutchinson's main street. Like other Hutchinson residents who met Dimitri, they found that although he conducts what to some is "high-brow" music, the conductor himself is a "regular fellow." Left to right: Emil Laabs, Ben Steffen, Mitropoulos, Robert Sedgwick, Gottlieb Myers and William Boldt.



Mitropoulos collects bottles

of blood, in cloth bags, and

places them in refrigerated

containers. Donor is Helen

Sweetman, the nurse, Mrs.

Tribune Photos by Roy Swan



Dimitri's popularity is evidenced by the fact that wherever he goes he is asked many times for his autograph. He always obliges, managing even in his rubber gloves.



Music can't be ruled out entirely. Dimitri, who once played the timpani with a Berlin orchestra on 15 minutes' notice, listens while G. I. Brende, Hutchinson school music supervisor, taps kettle-drum. Sometimes Dimitri favors admirers with piano playing

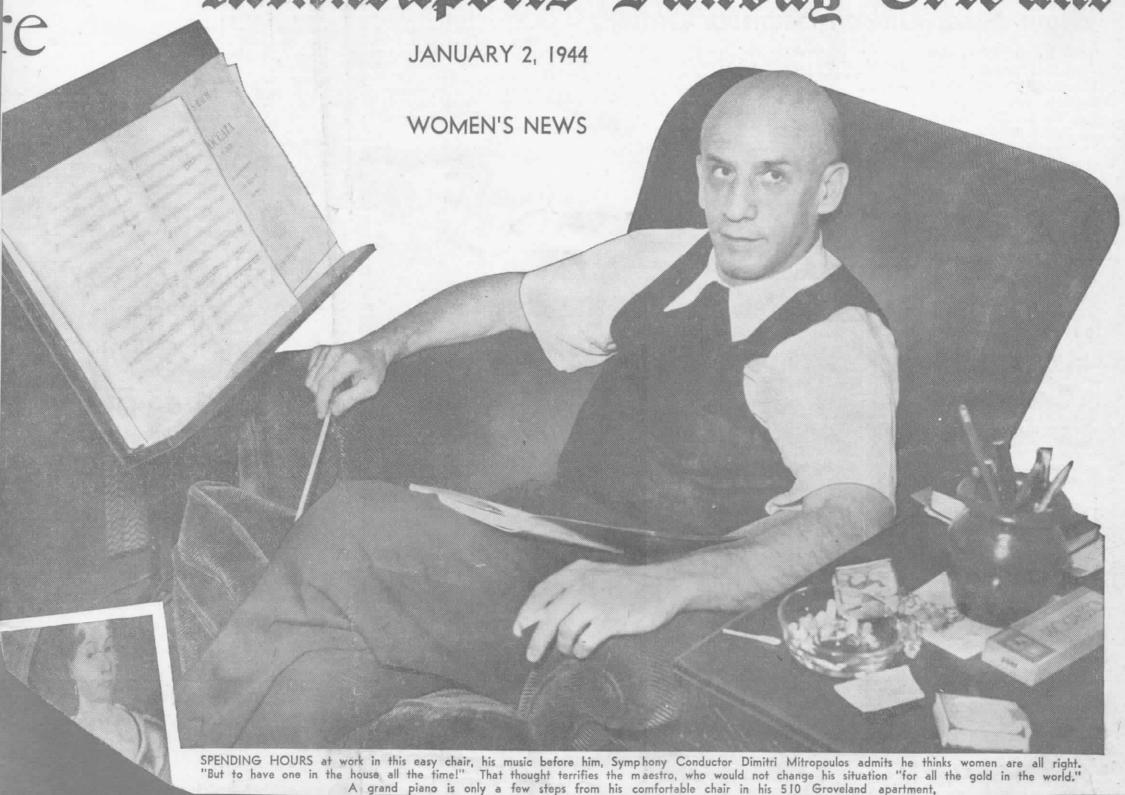


Washing tubes used in collection of blood is one of the many tasks performed by Mitropoulos. Here some are brought in by a Hutchinson volunteer nurse, Mrs. Iver J. Iverson. The visiting mobile unit usually sets up its equipment in local schools. "It seems like I have been in every school washroom in central Minnesota," says Dimitri.



At day's end Mitropoulos, wearing blue denim trousers, helps Ernie La Salle, shipping clerk, load the mobile unit truck for the trip back to Minneapolis, after collecting 119 pints of blood in Hutchinson. Mitropoulos' mother is in occupied Greece and the only way he has been able to correspond with her has been through the Red Cross. Mitropoulos, born in Athens and now 47, is seeking United States citizenship.

Minneapolis Sunday Tribune



SUNDAY TRIBUNE_L_Sun., Jan. 30, 1944

'Travelingest' Symphony Reaches Chicago on First Stop of Tour



MINNEAPOLIS SYMPHONY STARTS MID-WINTER TOUR-Carrying his luggage in a "mountain climber's pack" instead of bulky suitcases to simplify wartime travel problems, Dimitri Mitropoulos, conductor, prepares to board the train for Chicago, as members of the Minneapolis Symphony orchestra begin their mid-winter tour which will take them to 28 cities throughout the United States and Canada. Jack MacKay, first trombonist, is helping himself to matches from the maestro's pack. The orchestra will return March 5.

By JOHN K. SHERMAN

CHICAGO-Third wartime tour of the Minneapolis Symphony orchestra, "travelingest" organization of its kind in the United States, reached the first stop of its five-week 6,000-mile trek in Chicago for a sell-out concert Sunday in the Civic Opera house.

Most pleasant part of the trip is now over for the 85 musical travelers who will play 33 concerts between now and March 5. The ride to Chicago will now be followed by tedious all-day jaunts-some

as long as 15 hours-in jammed day coaches where even standing cago drinking milk. This, comroom will be at a premium.

about the prewar tours when spe- he claims. cial trains and comfortable Pullmans took them around the country in style. The only Pullmans ness get only a scornful snort from they'll enjoy on their 1944 tour Walter West, viola, one of the vetwill be those on Canadian trains eran travelers of the orchestra.

bined with little sleep and concerts drink are the ones who come down ery day make this trip no sick before the trip's over

demic of colds, flu and strep throat ing no chances on running into among the men, and many of them poor food and carries with him a this year intend to watch their diet Duncan Hines directory of eating and general health a little more places. closely.

Oscar Koch, 'cellist, may resort from time to time to a private cache of food in his luggage.

Karl Scheurer, violinist, is going to fall back on his own homeo pathic formula of soda and salt,

Jacob Heiderich, violinist, spent

bined with all the walking he can The men reminisce wistfully get, will keep the germs away.

All these precautions against ill-

"It never fails," he philosophized. Late and irregular hours, com- "The fellows who won't smoke or

Sigurd Bockman, clarinetist, is Last season there was an epi- one of these careful guys. He's tak-

> At the other extreme are the fellows who dive into the nearest hamburger stand when they hit a town and never suffer a stomach qualm,

Five minutes out of Minneapolis which invariably keeps him in Saturday, there were two games going and each had a gallery. One was chess and the other was poker. most of the Saturday trip to Chi- Enthusiasm for chess will peter out before tour's end. It's too intellectual a game for a gruelling crosscountry tour.

> After Conductor Dimitri Mitropoulos had unstrapped his 50-pound knapsack which he is carrying this season in lieu of a suitcase, he settled down comfortably to the National Geographic magazine and a little later was fast asleep. His traveling costume this season is an electric blue suit and shirt, with canary yellow tie.

PHILADELPHIA, PA. NEWS

JUN 21 1944

All-Russian program at Dell

In advance of the Tribute to Russia rally which will be held Thursday night at the Academy, Philadelphians had an opportunity to hear an all-Russian program at Robin Hood Dell last night.

And it's a pity that not more than 2500 turned out to hear Dimitri Mitropoulos tion of the Russian masters. The

concert opened with Rimsky-Korsakov's colorful overture, "Russian Easter."

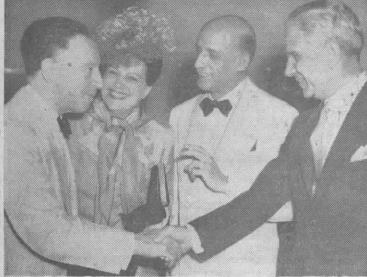
More winning was the classical Symphony of Prokofieff, which is est characterized as "Mozartean." It is humorous, whimsical and ingenious, adding up to an enjoyable 15 minutes.

Solidist chunk of music on the program was the Symphony No. 2 in E Minor, by Rachmaninoff, which turned out to be a triumph for the popular Mitropoulos. Making his bow to Philadelphians at these Dell concerts, he seems totally unaffected in his collegiate brown-and-white shoes, yet completely masterful in his direction. We look forward to seeing more



At Opening of Dell Concerts





Part of crowd (upper) on hillside follows Robin Hood Dell Symphony Orchestra in Fairmount Park. Lower, from left: Artur Rubinstein, soloist; Mme. Diamantopoulos, wife of Greek Ambassador to the United States; Dimitri Mitropoulos, conductor, and Cimon Diamantopoulos, Greek Ambassador

Rain Mars Opening of 15th Season at Robin Hood Dell before 7,000

Mother Nature and Philadelphia's appearance in Philadelphia, and to music lovers at the opening of Robin | the evening's soloist, Arthur Rubin-Hood Dell for its 15th summer sea- stein, noted pianist. son last night.

The opening of the gates at 7 of them from the Philadelphia Oroclock brought the answer to the question which had kept the city's music-minded folks agog since the morning prelude of thunder and because of the dampness.

The threatened rain eventually are the control of them from the Philadelphia Orochestra, gave the final tunings to their instruments, those in the string section taking special care because of the dampness. cain—the concert would be held and filled.

Just a steady thin stream at first, dared the elements and the familiar Dell scene was renewed. Hundreds of autos swinging into the pacity was present.

costumes of the audience, and a slight breeze which stirred the flags at either side of the stage was pleasantly cool.

employes of the operating and a nel.

One favorite topic was the new stockade-like fence which surrounds the Dell. One change in the new stockade-like fence which surrounds the Dell.

extended their good wishes to the ers.

Frowning skies and smiling faces conductor, Dimitri Mitropoulos, a reflected the contrasting moods of native of Greece, making his first

The 90 musicians, all but three

The threatened rain eventually the huge green bowl would be well fell, after intermission time and while the symphony was in prog-ress. Hillsides and benches gradually emptied as it became apparent but as concert time drew near with no rain falling, more and more shower but a few hundred bardy shower, but a few hundred hardy souls remained until the program had finished.

Last night's patrons found a few parking lines; trolleys emptying as they reached the musical magnet which drew their passengers, and past seasons, mostly members of the the Dell's seats rapidly filling until past seasons, mostly members of the well toward the 7,000 seating cawere on duty at the booths, but war had made many changes in the Gay summer colors and hundreds younger ushers included in the 59 of service uniforms blended in the employes of the operating person-

Familiar scenes, with new actors, were being enacted backstage, too. Cameras flashed as Cimon Diaman-topoulos, Greek Ambassador to the for the Friends of the Dell, the United States, and his wife, Sapho, growing group of advance subscrib-

at Dell with Rubinstein Soloist

ing of Robin Hood Dell's 15th season. the more enthusiasm.

The Greek conductor revealed Artur Rubinstein, an artist of of rare musical attributes.

The amplification was not all that

one was hardly surprised when pianist and conductor were idealthese qualities manifested themselves almost immediately as he began with the "Academic Festival Overture" on the all-Brahms program. But we had heard less of this conductor's exquisite finish and care for detail, of his penetration beneath the outward surface of the music, of his frequent flash-like revelation of the composer's inner

> PHILADELPHIA, PA. RECORD

3000 Hear Russian Program

Last night's Dell concert was lovers was a menu comprising

performed under wraps, so far Rimsky-Korsakoff's Russian as the audience was concerned, Easter Overture, Prokofieff's for the temperature dropped from 78 at 2 P. M. to approximately Classical Symphony, and the late

However, by contrast with Monday, when the season's official opening was thoroughly drenched by a shower midway in the last number, last night's skies were generally clear. And everyone, except the soda vendors, was reasonably contented.

Sergel Rachmaninon's E Minds Symphony.

Brilliant Performance

Prolonged applause greeted the brilliant performance of the orchestra. Of the hawk-faced Greek's conducting, one member of the audience said: "That Mitropoulos is the man for me."

It was the first of this season's free concerts for servicemen. Dell officials estimated there were formance, commemorating the

approximately 300 boys and girls third anniversary of Hitler's in-

approximately 300 boys and girls in uniform among the more than 3000 who came to hear a magnificent all-Russian program led by the baton-less Dimitri Mitropoulos.

Fed to the assembled music- Mozart and Berlioz.

At Second Concert in Dell

JUN 21 1944

GI's Admitted Free

IMITRI MITROPOULOS made meaning. Therefore one greeted erected. a long-awaited Philadelphia these inestimable qualities, so gen-plunge of the opening figure, the debut last night at the open-erously revealed last night, with all gretto, and the serene beauty of

qualities which commanded the great class and distinction, was on highest respect and which augur hand as he was last year, to help it might have been, last night. Often well for his tenure of musical matters at the summer auditorium.

So much had been reported of the dynamic quality of Mr. Mitropoulos, of his trenchant personality, of his individualistic approach, that one was hardly surprised when

tained a wealth of personal feeling of weather and other shortcomings, and individual workmanship well within the frame that Brahms has the season's opening at Robin Hood

The sweeping downward Dell were an uncontestable success. the finale were the work of a man

PHILADELPHIA, PA. RECORD

JUN 20 1944

2000 Sit Through Rainstorm

dampened the latter half of last night's concert which in augurated the 15th season of summer music in Robin Hood Dell.

Rain After Intermission

Despite heavy clouds which had brought a flood or more than 2000 telephone inquiries to the Dell office during the day, and threatened postponement almost up to concert time, an audience of 6500 optimistic music lovers was on hand bearing raincoats and umbrellas to hear Conductor Dimitri Mitropoulos inaugurate the Dell's seven-week season with an all-Brahms program featuring Artur Rubinstein, distinguished Polish-American pianist, as soloist.

He downpour during the Brahms F major Symphony, starting most ond movement of the Brahms F major Symphony, starting most ond movement of the Brahms F major Symphony, starting most of the audience in a first movement of the Brahms F major Symphony, starting most of the audience in a first movement of the Brahms F major Symphony, starting most of the audience in a first movement of the Brahms F major Symphony, starting most of the audience in a first movement of the indice in a first movement of the Brahms F major Symphony, starting most of the audience in a first movement of their own—prestissimo—to the exits. About 2000, however, remained under umbrellas to hear the concert's close.

And Rubinstein having completed his appearance, and more than half the concert having been played, Dell ground rules were invoked. Which means the concert will not be repeated.

Small Audience

It was one of the smallest first movement of their own—prestissimo—to the exits. About 2000, however, remained under umbrellas to hear flower in record numbers. About 500 of the affluent "Friends" were on hand last night in the special section reserved for their use. What might be termed the "non-paying Friends of the Dell"—the listeners who carpet the grass outside the gates to hear what they can gratis—also found themselves marked for attention last night.

A new seven-foot picket fence now runs along the southern end of the auditorium. And though the accor

American pianist, as soloist.
The raincoats and umbrellas were broken out shortly after the

Sergei Rachmaninoff's E Minor

poulos is the man for me.

Rain, which started falling be-intermission when a drizzle turn-fore the evening's close, consided to a downpour during the sec-erably dampened the latter half ond movement of the Brahms F

Dell history.

Most of last night's patrons nade their way to the park on foot, by bus or trolley, though the relaxing of the OPA ban on pleasrelaxing of the OPA ban on pleasure driving was reflected in the number of cars parked near the huditorium. Approximately 300 were counted—an increase over ast year though a mere handful, of course, by pre-war standards. Mitropoulos' Debut

Though last night's soloist, Arur Rubinstein, is a brilliant and amiliar figure on the concert

amiliar figure on the concert stages of this city, winter and summer, the occasion brought a noteworthy debut in the appearance of Conductor Mitropoulos, maestro of the Minneapolis Orchestra, who will conduct the first two weeks of Dell concerts.

Bearing a reputation as one of he most ebullient and Stokowskian of the younger conductors now practicing in this country, the Greek-born maestro, egg-bald and alert, appeared last night in and alert, appeared last fight in a white coat and dark trousers to conduct the opening "Star-Spangled Banner," standing at attention facing the audience, which included Greek Ambassa-dor Cimon P. Diamantopoulus, up from Washington with a party of friends and associates to honor his fellow-countryman. his fellow-countryman.

Favorable Impression
Appraising any new conductor at first hearing in an all-one-composer program in the rain is diffi-cult. But on the whole, Mitropoulos made a highly favorable impression, wet and dry, in an all-Brahms evening which included the Academic Festival Overture; the Third Sympathy and the B flat Piano Concerto, the solo part

of which Rubinstein played with his usual superb artistry. The soloist received a great ovation and repeated recalls and responde ed with an encore—the Brahms

Rhapsody in B minor.

Although the weather dampened the inaugural and robbed it of the excitement of an unclouded first night, the artistic forecast for the coming Dell season is more than encouraging with its roster of soloists and special events which will bring many of the world's greatest artists to Manager Hocker's music shell during the coming weeks. Orchestra Strengthened

The orchestra of 90, almost all Philadelphia Orchestra players, As Dell Opens Summer Season

By EDWIN H. SCHLOSS

Rain, which started falling be-intermission when a drizzle turn
has been likewise strengthened this year by a larger number of Dr. Ormandy's regular first-desk players than ever before. Financially, too, the outlook is sounder than ever before. Not only have the outlook in the outlook is sounder than ever before. Not only have the outlook in the outlook is sounder than ever before. Not only have the outlook in the outlook is sounder than ever before. has been likewise strengthened advance sales broken all records, but the "Friends of the Dell," patrons who subscribe from \$50

Hocker, who pointed out the ad-vance sales of admissions this vear already far surpass any in

7-19-44

Anderson Art Thrills Bowl Attendants

BY ISABEL MORSE JONES

A warm summer night, an exceptional orchestral program chosen by Dimitri Mitropoulos and Soprano Marian Anderson drew a large audience to Holly-

wood Bowl last night.
The symphony was Brahms'
Second, which came after the
"Magic Flute" Overture by Mozart and the contemporary work was "Suite Provencale" by Darius Milhaud.

Operatically Regal

Miss Anderson was regal in the arias from the earliest opera composer, Monteverdi, and the later Verdi. She sang three Brahms lieder with orchestra in the last half of the program and gave spirituals orchestrated by Harold Byrns for her encores

Her contralto of velvet quality was sustained throughout strangely haunting "Lamento d'Ariana" by Monteverdi. "O Don Fatale" from Verdi's "Don Carlos" had a dramatic perform-

Her Brahms lieder were "Sind es Schmerzen, sind es Freuden;" "Sehnsucht" and "Von Ewiger Liebe." The last Brahms song was orchestrated by Lucien Caillep, and the first two by Byrns. They were sung with rare attention to musical details, proclaiming the really outstanding lieder singer.

Routine Rendition

The Brahms Second Symphony was given a routine perform-ance by Mitropoulos. The Hollywood Bowl Orchestra is not up to a hastily prepared work of such unusual demands. Last night the presentation was not even passable although the same orchestra and conductor gave Anderson superb accompanying

Milhaud's bright "Suite Prov encale" was entertaining and modernly naive. The brass section overpowered the strings so that the effect was that of a jolly little country band.

PHILADELPHIA, PA. BULLETIN

Mitropoulos Leads All-Russian Program at Robin Hood Dell

By MAX de SCHAUENSEE

Whether this was a mere demon- ture during past years. stration of variability or a desire to give Dimitri Mitropoulos' all-Rus-sian program an appropriate setting which would recall the steppes of the sparkle and contrast of Kousse the Volga and the winds of the Caucasus, as 3,000 shivering souls listened to the music of Rimsky, Protected to the Rimsky, P

DHILADELPHIA weather Mitropoulos adhered with great demonstrated its versatility last faithfulness to all the intentions of night at Robin Hood Dell by staging an evening of chilly breezes of his markings. This has not been after the opening night's downpour. the rule for the playing of this over-

kofieff and Rachmanimoff, we will formance of great personal merit With more normal weather, the audience would undoubtedly have been larger, but the lowers of music who came out last night were rewarded by an interesting program, magnificently conducted and superbly allowed to the thought, as the intermission came, that contemporary music has been much enriched by the satirical and elegantly ironic presence of Prokeries and elegant

The last half of the program was Mr. Mitropoulos folllowed up his initial success with another resounding triumph. Evidentily generously equipped for the plaaying of Russian music, the conducctor managed to give an altogether emgrossing account of himself. Riiimsky-Korsakov's "Russian Easteer" Overture was a most exciting and colorful performance, especially | because Mr. It is last half of the program was devoted to the lengthy and seldom played Symphony No. 2 in E Minor played Symphony No

being the outgrowth of sincere and personal experience. Mr. Mitropousympathy and belief in the youthful work was more than evident, and his performance was in every way superb.

The orchestra sounded wonderfully well last night. It is probable that in no other Dell season has such a fine gathering of players





Minneapolis Symphony at Chicago 'Marvelous' and Complete Sell-out

By JOHN K. SHERMAN

CHICAGO - Sunday's concert here of Minneapolis Symphony orchestra, second of its tour, was such a thorough sell-out that Arthur J. Gaines, manager, had to buy 10 tickets for his own use at \$4.20 each, and critics and press agents had to plank down their hardearned money to get into the place.

It was worth it. The orchestra and Dimitri Mitropoulos, conductor, must all have had a good sleep after pulling in at 2 a.m., for they've never played better. Even Frank Mayer, symphony publicity man who takes most things dis-

passionately, was chirping and angle and just barely covering his chatting about the Walton Con. bald head. certo like a first-time concert

I don't know what the critics here are going to say, but my story is that the Walton performance was smoother and more unified than Friday night's in Minneapolis, and I'll stick

Heifetz, of course, was only duplicating his own suave miracle is no mere pleasure jaunt for him



DIMITRI MITROPOULOS Knapsack and beret go with him of Friday night, but the orchestra was really big-time.

It played in Civic opera house in front of a pink rococo set which might have pleased my Mr. Grump, and the audience of more than 3,500 pealed out a few bravos ong with a roar of handelar

ping.

I sat in a box alongside a couple who were holding hands, spellbound, during the concerto, and our artist, Oz Black—say, where was Oz? I couldn't find him anysketching the musicians tuning up and getting into their formal afternoon suits.

It was daring of Mitropoulos, I thought, to play the Schubert Seventh Symphony here, for not only is it long and wholly unsensational, but this city has a long and mellow tradition of German music as interpreted by the late great Frederick Stock.

I wonder what the red-haired, sharp-tongued Claudia Cassidy Chicago Tribune music critic, i going to say.

Mitropoulos, in touring garh looks like a combination of mountain climber and a hungr landscape painter. He is wearing a large knapsack on his back and small blue beret, tilted at a jaunty

IN THE UNITED STATES 13 IN CANADA AND ONE IN CUBA; TOTAL OUT-OF-TOWN

CONCERTS GIVEN 2,647.
LAST YEAR IT GAVE 44 OUT-DF-TOWN CONCERTS AND 44 LOCAL. THIS SEASON IT IS MAKING THREE SEPARATE TOURS (SEE MAP) INCLUDING AND ITS 26TH TO WILINIPEG.

Traveling, even under wartime conditions, doesn't bother

Huberman Soloist at Dell

The concert originally scheduled for Monday night was presented last night at the Dell under the baton of Dimitri Mitropoulos with the lovable Bronislaw Huberman, violinist,-

LPHIA INQUIRER. WE.

sts' performance.

The program was devoted to the works of Bach and Brahms, Mr. Huberman playing the Bach Concerto No. 2 in E major, and the Brahms D Major concerto.

All of Mr. Huberman's work is imbued with sensitivity, understanding does not be sensitived.

ing, deep feeling, and great warmth, and his performances are always deeply satisfying. To go into the details of technique would be slightly irrelevant for an artist of his stature.

1 July 24- 45

mouche" Suite, Moussorgsky's "Flight of the Bumble Bee," and Rachmaninoff's "Italian Polka."

HE penultimate concert of the 1945 season at Robin Hood

Dell took place last night be-

fore an audience of 11,000 persons. While the music of Berlioz was

much featured and took up the

Piano Duo, Viola Solo Features

of Robin Hood Dell Concert

greater part of the program, the Mitropoulos opened the con-

highlight of the evening was the Mozart Concerto in E flat Major Lear" Overture of Berlioz, a com-

Vitya Vronsky and Victor Babin, ingly original effects. The last half

Vitya Vronsky and Victor Babin, duo-pianists, were present to play this incalculably lovely work. This team and Dimitri Mitropoulos gave one of the most satisfying performances of the entire season in a delimore of the entire season in a delimore fashioned sincere and tonally for in continuity. Some of the

one of the most satisfying performances of the entire season in a delicately fashioned, sincere and tonally gorgeous reading of this supreme music.

Vronsky and Babin are great artists. They are sensitive, self-effacing and serious in the real sense of the word as applied to music. The delicacy and evenness of their runs and the feathery lightness of transport of the self-eff transport of the passages are very striking, others seem dull and uninspired. It is a nervous, extremely interestingly orchestrated composition with a whirlwind finale.

Samuel Lifschey, the gifted first violist of the Philadelphia Orchestra, played the solo, and because

The delicacy and evenness of their runs and the feathery lightness of the exquisite Mozart embellishments, which evoke visions of rococo roses and amourettes, were the last words in classic perfections. Mitropoulos, for his part, completely companioned the piants, reformance

In reply to a well merited ova-tion, Vronsky and Babin added, as A MINOR ACCIDENT

TONIGHT AT THE DELL

FINAL CONCERT

Dimitri Mitropoulos, Conductor
REQUEST PROGRAM
Symphony in D Minor Fran
Intermission
Tehallow

encores, Darius Milhaud's "Scara-An instance of quick thinking, and an artistic triumph occurred when the E string of Mr. Huberman's vio-lin broke in the final measures of the first movement of the Brahms concerto. In a second, so it seemed, while Mr. Mitropoulos spun the orchestral thread a little, Mr. Huberman and David Madison exchanged instruments and the soloist continuised as unperturbed. used as unperturbed as if it had all been a natural pause. It was all so beautifully and quietly done by all three that the audience burst into applause. After repairs had been made the following movements were played. Encores were in heavy de-mand and Mr. Huberman complied with the Brahms-Joachim Hungarian Dance No. 15, and Romanza Andeluza by Sarasate, both accompanied by Boris Roubakine at the piano.

Mr. Mitropoulos and his men, several in solo capacities, gave a fine performance of the not-too-familiar Bach Brandenburg Concerto No. 1.

MARGARET KAYE

ADELPHIA INQUIRER.

Mitropoulos Dell Soloist

The several thousand hardy music lovers who dared the threatening

Jan. 1945

Prokofieff, Respighi Works Given by Mitropoulos at Dell

By MAX de SCHAUENSEE

him much. He carries his own

jug of Minnesota spring water,

has a schedule of what he has

to do, a page a day, in a loose-

leaf note book, and indulges in

less waste motion than most of

He enjoys himself, but the trip

and you see him striding through

a hotel lobby, knapsack on back,

with the same long-stepping gait

he uses to reach the podium from

We sped down from Milwaukee

on the North Shore electric Saturday night. A couple of furious poker games were in progress, the

indefatigable Oz was sketching

everything in sight and I made a date with Gaines to hear Tosca-

nini conduct in New York Sunday.

But I wish you all had been at the Chicago concert. You would have liked the Walton concerto better, and you would have agreed

with the scores of Chicagoans I

saw who left the hall waving their hands excitedly exclaiming: "Wonderful!" and "Marvelous!"

the men on the trip.

Northrop's wings.

HE astounding Dimitri Mitropoulos was the whole show at Robin Hood Dell last night before a fair-sized gathering, which

was Oz? I couldn't find him any-evening's soloist. Last year we had where. I think he was backstage a taste of this, when he was heard sketching the musicians tuning up in the Prokofieff Piano Concerto and dramatic civilization. The piece No. 3, which was again his final is fairly long and at times quite innumber last night. This year he gave tricately scored. Much of it is base appearing as solo pianist in such music widely diversified works and styles as the Bach Brandenburg Concerto the identical impression it made last

At the close of the program the udience showed approval in one of

spirited playing of the delightful on a Theme by Thomas Tallis.' Bach Concerto. It was given with This music is suggestive of sixteenth a verve and freshness that were century monastery life, the life of entirely in keeping with the wholesome, effervescent style of the redoubtable Johann Sebastian. Mr. Mitropoulos managed the difficult solo cadenza at the end of the first music. movement with real drive and en-

The Greek conductor is the only artist who plays the Respighi num-ber. He first played it in 1931 and has introduced it all over Europe and America. Why more people don't play it must loom as a mystery, for t is intensely interesting and wellfashioned work of a man who beTONIGHT AT THE DELL

us much more than a mere taste, on themes derived from ancient foll-

No. 5, the Respighi "Toccata for season—a tour-de-force on the part plane and Orchestra," and the Pro- of the performer; a composition cofieff Concerto already mentioned. which is modern, slam-bangy, re

he most spontaneous ovations heard at the Dell this season.

This writer cannot recall a moreThis writer cannot recall a moreVaughan Williams' noble "Fantasia"



ANNUAL MUSICAL TOUR of Minneapolis Symphony orchestra, conducted by Dimitri Mitropoulos, started Saturday. The picture shows Mitropoulos and several members of the orchestra just before they boarded a train at Milwaukee depot. The orchestra played Saturday night in Milwaukee, and will appear Sunday in the Chicago Civic Opera house. The tour will last five weeks.

a 16th century melody by Thomas

MARGARET KAYE

Kipnis, bass. The first two are younger singers of the Metropolitan's Wagnerian wing, while Mr. Kipnis, as everybody knows, is a veteran of distinguished reports. veteran of distinguished reputation.

The first act of the "Walkure," despite some minor flaws in the ornestra, was a tumultuous and ex-

ed Robin Hood Dell last night to hear an all-Wagner performance. The first half of the program was completely filled by an uncut performance of the first act from "Die Walkure." The last half was dedicated to music from the "Gotterdammerung". Sier last and silvation which browsts and silvation which browsts. the "Gotterdammerung" — Sieg-text and situation which brought fried's Rhine Journey; Siegfried's Death and Bruennhilde's Immola-tion was encompassed with a poise the concert platform. Mr. Darcy, without identifying the concert platform of the c rather fidgety and self-conscious in performances. Assisting Dimitri Mitropoulos in this imposing task were three singers of the Metropolitan Opera Association—Astrid Varnay, soprano; Emery Darcy, tenor, and Alexander Spring Song went well and Mr. Darcy managed to make a good of

than is possible with various con-

Mr. Mitropoulos made musical his-

entirely shatter the notion that th

symphonic Mahler is hard to take

and the Greek conductor also prov

ed enterprising in programming single section from another syn

phony by the same composer which

Also outstanding was the first De performance of Verdi's "Manzoi Requiem" under his direction. Th

was made particularly impressive b the participation of Metropolitan Opera stars, and the first appearance

of the admirably trained Dell chorus

cert version presented. Considerable

exception might be taken, however,

to the program planning that wasted

the great voice of Mr. Kipnis in un-

grateful and limited music.

But the consensus was that the

was quite captivating.

Outstanding Occasions

terings of Hunding, but he invested the part with unquestioned au-

After intermission, Mr. Mitropoulos gave transparent and thrill-EN thousand persons throng-citing experience, mounting with and Siegfried's Death, but the Greek

Miss Varnay, an American girl, is no glamor queen of stage, screen and the majesty and dignity of her deportment indicated. She is the ype of American singer on which the hopes and future of serious vocal music must greatly depend. She gave out Bruennhilde's solemn and exalted utterances with a gloriously full-toned conviction which indicated an attitude and a singing psy-chology which is to be fostered and

encouraged. Mr. Mitropoulos, for his part, was at his best, and by now we know what that is. His final pages of the "Gotterdammerung" score will not soon be forgotten.

THEMES AND VARIATIONS

Deluge in Dell Didn't Mar Season's Artistic Triumph

By Linton Martin

Haunted and hounded by the most fiendish weather jinx in all of its 16 years' history, Robin Hood Dell rang—or rather, wrung—down the curtain on its 1945 and soggiest season one week ago last night, just a day late, and almost on schedule, but by no means according to schedule. Fifteen, or more than half of the total of 28 concerts postponed because of rain, told only a part of the tearful tale. For threatening skies held attendance down at many more, and the conspiracy between Saint Swithin and old Jupe Pluvius is blamed for the season's deficit of almost \$20,000.

This is the more vexatious, because the Dell's exchequer was about plication of the same symphonic sause the Deli's exchequer was about \$100,000 ahead before the start of the season, between an advance sale for another, the efficiency and understanding between maestro and musicians is bound to be greater 800 de luxe seat holders who paid \$50 or more each, constituting the Friends of the Dell, and also be-cause of the high artistic standards ductors each having different ideas of technique and interpretation. of the performances themselves. But in any al fresco battle between music and meteorology, the elements inexorably and literature take precedence over art, and though the weather was given no casions. Oddly enough, the First Symphony of Gustav Mahler had speed hereabouts until er, providing its own fireworks. he introduced it on his first Friday program at the Dell. Its perform-ance certainly shook if it did not

Music Vs. Meteorology

President Henry E. Gerstley made no mention of the weather man in his list of "appreciations" printed in the Dell program for the final week of the season, though he did give a casual nod to the press, right after saluting the Park guards, at the bottom of the page. Perhaps he felt that some of the pranks played by the weather ceased to be jokes, and that enough is enough on some

The all-time record of 15 concert cancellations because of wet weather, with some programs postponed of 300 voices. once, twice, three and even four But the co once, twice, three and even four times in one instance, resulted in many cases of "Dell neck." This malady, affecting everybody concerned with the season, from conductor to cleaners, took the form of an ingrown crick of the neck at of an ingrown crick of the neck at distinction to the consensus was that the high point of the season was the unhackneyed Wagner program consisting of the entire first act of "Die Walkuere" and execrpts from "Goetterdaemmerung." Again, Metropolitan Opera artists gave vocal an upward angle, caused by cocking a weather eye skyward every after-noon as Deli or deluge time apnoon as Deli or deluge time ap-

Fortunately its effect apparently is not permanent. A season of fair weather next summer should see it disappear entirely.

Mastery of Mitropoulos

Artistically, the Dell's record for 1945 presents a far brighter story. Never has the Dell Orchestra reached a higher level of performance, and never have the serious symphonic programs been more diversified and rewarding than under the gifted general ship of Dimitri Mi-tropoulos as artistic director. Announcement during the final week of the season that his contract in this capacity has been extended for three more years is the best possible portent for continued high artistic in-tegrity in the Dell's symphonic programs and performances.

While Mr. Mitropoulos has yet to ppear as a guest conductor of the Philadelphia Orchestra in the regdar symphony season, his direction at the Dell has demonstrated the advantage of such one-man authorty as well as his merits as maestro These advantages are obvious, any-

For one thing, it avoids the du-

Dell Season Was Success Despite Rain

By Linton Martin

Continued From First Page

this particular concert, the ends of practical expediency might have been better served by pushing the program around a bit, out of its of-ficially announced order, to beat the threat of lowering skies.

As compared with some previous occasions, no attendance records for single performances were broken this year until the very end of the season, and then they were smashed to smithereens. Seventeen thousand persons, according to official figures, descended upon the Dell for the closing concert, when Mr. Mitropoulos presented the "request" pro-gram consisting of the Cesar Franck Symphony and the Tchaikovsky Fifth Symphony. How this number could have been accommodated in a place originally intended for 6500 persons is a feat this corner will not undertake to explain.

Perhaps some canny customers were determined to use up their admission coupons in a last-minute rush. Whatever the reason or reathe record was the more remarkable, since this tremendous turnout was for a straight sym-phonic program, without the luster of some celebrated star as soloist or other concert fireworks. At any rate, it topped by approximately 1000 the two previous performances that came closest to it, with audiences of 16,000 each—one of them this season when Jeanette MacDonald was the soloist on a "pop" program, and at the "Viennese" program in 1943, when Robert Stolz conducted and Jan Peerce and Hertha Glaz were

The previous high had been for Judy Garland, with 15,500, also in

'Pops' Proved Appealing

Besides the top attendance reached at the closing concert, other big nights of this past Dell season, on the score of attendance, and aside from record for Miss MacDonald already mentioned, were chalked up by the "Ballet Russe Highlights" night. with 15,000; a Romberg concert featuring Annamary Dickey and Robert Merrill as soloists, with 13,-000; a Templeton-Kostelanetz con-cert with 12,500, and the Dinah Shore-Kostelanetz (plus Sinatra) episode, with 12,000—but there's no knowing what this might have been had it been known in advance that

"The Voice" would be on hand.
These figures, it may be remarked, were all for the "pop" eventings. save for the symphonic finale. It may have some significance that the Wagner night attracted a crowd of 10,000 for the most substantial kind of musical fare. There may be ssome difference of opinion whether this was proof of the power of the 'Wizard of Bayreuth, whether the tthree Metropolitan Opera stars were: the cause to a degree, or whether itt indicated an operatic appetite in Dell

devotees. Perhaps some of all thhree. Total attendance for the season, by the way, was 190,000, the samne as last year, and just 6000 behind i the high of 196,000 in 1943.

Duo-Pianists Make Their Debut at Dell

Arthur Whittemore and Jack Lowe, personable two-piano team recently of Uncle Sam's Navy, made their Dell debut here 'ast night in the opening concert of the seventh and final week of the current summer season.

In a program combining the classical and the popular, their first election was the Concerto in D minor for Two Pianos and Orchestra by the contemporary French composer, Francis Poulenc. This mustic which is both witty and lyrical was expertly performed by the duo planists.

A group of light pieces arranged by Whittemore and Lowe for an album which they have recorded followed. These consisted of Richard Rodgers' "Falling In Love with Love," Con Conrad's "The Continental," Jerome Kern's "The Song Is You," and Rodgers'
"Lover." It's always a little strange to see the orchestra playing this type of music but Maestro Mitropoulos entered into the spirit of them with his usual commendable adaptibility.

An audience of approximately 7000 warmly applauded the Messrs. W. and L., and were rewarded by three encores: de Falla's "Retual Fire Dance," Debussy's "Clair de Lune" and an abbreviated version of Ravel's "Releve".

Highlight of the orchestra of-fering was Max Roger's "Varia-tions and Fugue on a Theme of Mozart." Rarely played here, this work has many lovely singing passages and concludes with an exciting Fugue. Interpreted with great skill and artistry by Mitropoulos and his men of music, it was enthusiastically re-

Berlioz' Overture to "Ben-venuto Cellini" and Barber's Adagio for Strings concluded the program.

Music by R. Wagner, magnifi-

cent singing by Met stars Astrid

Varnay, Alexander Kipnis and

Emery Darcy, spirited conduct-

ing by Dimitri Mitropoulos and

inspired playing by the orchestra

were the ingredients which made

last night's Dell program one of

It was an auspicious start of

the Dell's final week and 10,000

Wagnerian fans were treated to a generous helping of the best in the composer's music.

In an unusual and ambitious

set-up, the first half of the pro-

"Die Walkure," the most fre-quently given of "The Ring" operas. It was thrillingly sung by Miss Varnay as Sieglinde, Mr.

Kipnis as Hunding and Mr. Darcy

his fine bass-baritone, while the younger Miss Varnay and Mr. Darcy are rapidly rising to the top of their field. Darcy, today, is probably second only to Lauritz Melchior in the Met's choice of Wagnerian teners.

of Wagnerian tenors.

The climax of the first act as sung by Darcy and Miss Varnay has not been equaled here this season for richness and eloquence of tone and the acclaim of the

of tone, and the acclaim of the audience echoed their eloquence.

For the second half of the program, Mitropoulos chose the outstanding selections from "Gotter-dammerung" — Siegfried's Rhine Journey and Siegfried's Death. In this opera, which is frequently played in probability.

played in orchestral form, the or-chestra plays as leading a part as the singers. And last night, the Dell's musicians played that role for all it was worth.

The evening was brought to a blazing finale by Miss Varnay's remarkably lovely singing of Brunnhilde's Immolation and

Outstanding Selections

Kipnis, of course, is famous for

the finest of the season.

Ambitious Set-up

as Siegmund.

JUNE HERDER.

7-31-45.

Orchestra and Singers Treat

10,000 Wagnerian Fans at Dell

Tonight at the Dell

Mitropoulos Conducting Service Men and Women in Uniform Admitted Free

Overture on Greek Themes, No. 2 Glazounov "Appalachian Mountains," an

American Folk Rhapsody,
Charles Miller
Based on Folk Songs of the
Mountain People of the South
(First Performance in
Philadelphia)

Philadelphia)

Variations on a Theme by Haydn— "Chorale Sancti Antonii" Brahms

Symphony No. 2, in D major,

AUGUST 3. 1945 II,000 Hear

Juguirer.

Pianists at Dell

For the most part it was unfamiliar music that filled the air at the Dell last night when Vitya Vronsky and Private First Class Victor Babin, duo-piano team, and Dimitri Mitropoulos and the orchestra played to an audience of

The soloists offered the only staple, the sparkling, rippling Mozart Concerto in E flat as their programmed number. Each artist has an individual style which, most happily, is complementary to the other. The perfect unison of thought and execution, accuracy, precision, crisp, incisive playing and above all, the almost transparent delicacy of touch so necessary for the Mozart work, were a sheer delight. Mr. Mitropoulos' orchestral accompaniment, so finely delicate and clear, provided perfect support. Enthusiasm for the two artists

ran high, and for their encore they offered refreshing modern fare.
"Scaramouche," by Darius Milhaud; Rachmaninoff's delightful
"Italian Polka" and a beautiful arrangement of Mussorgsky's "Flight of the Bumblebee," played so lightly that the bumblebee itself might have been whizzing over the

Berlioz' Overture to "King Lear" and his "Harold in Italy" Sym-phony, the latter having Samuel Lifschey, violist, as soloist, are not particularly rewarding works to the laymen, even with the advantage of Mr. Mitropoulos' direction. The-matic material is not too rich and the emotional content is sporadic. To the musician, however, it teems with orchestral inventiveness, rhythmic and dynamic interest. The viola solo is very much a part of the whole fabric. Mr. Lifschey, unfortunately, was not at his best and seemed to have considerable trouble keeping his instrument in tune.

MARGARET KAYE

13,000 Hear Steber Sing At the Dell

The appearance of Eleanor Steber, popular Metropolitan soprano, and an orchestral program embracing music from the 17th to the 20th century, attracted 13,000 to Robin Hood Dell last night.

Three arias from Puccini's operas found Miss Steber at her shining best. Opening with "Liu's Song" from the rarely heard "Turandot," she went on to the more familiar "Musetta's Waltz" from "La Boheme" and "Un Bel Di" from "Madame Butterfly." In addition to a charming stage presence and the richness of her voice, she was highly successful in creating the emotional mood of the music.

For her second group, the at-

tractive singer offered music of a more popular nature: Jerome Kern's "The Touch of Your Hand," George Gershwin's "Summertime" from "Porgy and Bess," and Franz Lehar's "Merry Widow Waltz." While these were all competently presented, they did not compare with the loveliness of the Burgini arias. of the Puccini arias.

There was an extremely enthusiastic ovation and hardly a person in the large audience moved until Miss Steber returned to the stage for encores. With piano accompaniment by Freder piano accompaniment by Freder-ick Vogelgesang, a member of the orchestra's violin section, she sang "Depuis le Jour" from Char-pentier's "Louise" and Dvorak's "Songs My Mother Taught Me." David Hocker, the Dell's mana-

ger, announced that the Metropolitan star would return next year in a concert version of "Madame Butterfly." JUNE HERDER.

Folk Rhapsody Given at Dell

After weeping copiously during the day, the skies finally dried their tears long enough last night for Dimitri Mitropoulos to conduct the Robin Hood Dell program originally planned for Tuesday.

Philadelphia audiences had their first opportunity to hear Charles Miller's "Appalachian Mountains," an American folk rhapsody, though it has had previous performances with other orchestras. For the occasion Mr. Mitropoulos took a short busman's holiday and sat in the audience while Mr. Miller took over the podium.

RICH IN NATIONAL COLOR

Mr. Miller evidently subscribes to the statement made by Dvorak that some of the finest thematic material comes from folk music. He has selected several typical American folk melodies and has woven them into a musical fabric that is rich in national color. His developments are interesting and inventive, the composition as a whole is soundly con-structed, and there is great variety of orchestral treatment, rhythm and

ANOTHER NEW WORK

Another work new to Philadelphia was the Overture on Greek Themes by Glazounov. Though the themes used are more suggestive than typi-cal, they lend a beautiful Oriental tint to the composer's beautifully designed tonal picture and finely blended orchestral colors.

Brahms' Variations on a Theme terpretation by Mr. Mitropoulos and the orchestra, and a performance that can only be described as electrical of the Brahms Symphony No 2 in D major provided a magnificent

MARGARET KAYE

American Folk Rhapsody Presented at Dell Concert

In the good company of such masters as Brahms and Haydn, Charles Miller's "Appalachian Mountains" made its Philadelphia debut at Robin Hood Dell last night. Miller, a violinist with the Philadelphia Orchestra for many warrs wrote this composition in years, wrote this composition in 1930, and it had its premiere that year by the Colonne Orchestra in

Last night, at the invitation of Dimitri Mitropoulos, Miller step-ped to the podium and introduced his American Folk Rhapsody to his fellow Philadelphians. Deriv-tral programs (postponed until

Tonight at the Dell Mitropoulos Conducting Vronsky and Babin, Duo-Pianists Samuel Lifschey, Violist Overture for "King Lear"

Concerto in E-flat major, for Two Pianos and Orchestra Mozart

"Harold in Italy" Symphony Berlioz

ing its inspiration from mountain last night because of Tuesday's folk songs, the work paints a colheavy dew) was Brahms' Symorful tone picture of the Appalphony No. 2 in D major. Known Southern charm and quickening to a twangy, hillbilly pace.

Folk music of a somewhat different nature was provided by ever-sensitive leadership of Maes-Glazounov's pleasing Overture on Greak Themse, which is based on Brahms' Variation on a Themse

Greek Themes, which is based on Greek folk tunes.

The major work on the last of the Dell's Tuesday night orchessortment.

Brahms' Variation on a Theme by Haydn completed the evening's highly satisfactory melodic asthe Dell's Tuesday night orchessortment.

—JUNE HERDER.

Closing Scene. JUNE HERDER. JUN 23 1944

7000 at Dell Are Charmed By Swarthout

More than 7000 persons stormed Robin Hood Dell last night to hear the warbling of Gladys Swarthout, the Kansas girl who was virtually bullied into fame by enthusiastic friends.

Miss Swarthout, who said a year ago that her singing is a business on which she expects a net of 15 percent, gave the customers a full-throated money's

Garbed in a dark green taffeta gown, with a little red hat and red gloves, she was entrancing as she sang the amorous Seguidilla from "Carmen," and meltingly nostalgic in her rendition of "Connais-tu le pays?" the aria from "Mignon."

Other songs were Bach's "Ah Love But a Day," Edwards' "Into the Night," and Hageman's "Miranda," all of which drew enthusiastic approval. For an encore, she sang the Habanera from "Carmen."

Dimitri Mitropoulos, whose Philadelphia popularity seems to grow with every performance, led the orchestra. The symphonic numbers were Sibelius' Symphony No. 1; Mozart's "Magic Flute" Overture, and three excerpts from "The Damnation of Faust," by Berlioz.

At tonight's concert, Gregor Piatigorsky, noted cellist, will be the soloist.

PHILADELPHIA, PA. **NEWS** JUN 23 1944

Gladys Swarthout sings to 7000 at Robin Hood Dell

By PHILLIP KLEIN

Without being a music expert, there are two things you can say about Gladys Swarthout right off. First, she's lovely to hear. Second she's lovelier to watch.

Those two attractions were enough to draw more than 7000 music lovers out to Robin Hood Dell last night to be bewitched by the sultry-voiced beauty of the Met Opera, radio and screen. She was gowned in a long flow-

"prewar," she insisted, when we spoke to her back stage). And perched on her head was some-thing that could only be described as a red "monkey's" hat. We went back stage just to get a closer look at it but, face-to-face with the glamorous Gladys, we forgot to look at her hat. Her skin

'Carmen," complete with swaying with the music. Her second group consisted of Ah. Love But a Day a superbly sung melody called Into the Night, and finally Miranda, a tricky little number which Miss Swarthout repeated as an encore

The orchestra, under Mitropoulos' direction, was not completely eclipsed by the star, offering the Sibelius First Symphony, with all its sweeping melancholia, Mozart's Overture to the Magic Flute, and three excerpts from Berlioz's Damnation of Faust.

Mitropoulos commemorated the third anniversary of the Nazi attack on Russia by starting his conert with the Soviet National



OVERTURE: Guest Conductor Dimitri Mitropoulos and Soloist Gladys Swarthout compare notes on last night's concert at Robin Hood Dell.

PHILADELPHIA, PA.

JUN 24 1944

Gregor Piatigorsky Cheered for 'Cello Solo at Dell

By MAX de SCHAUENSEE

ing creation of green slipper satin night. This great artist played to a Andante. night. This great artist played to gathering of some 4,000 persons, who took delight in a program of added appropriate cadenzas of his added appropriate cadenzas of his

a very unkindly disposition lately, varyingly musical and apt. once again plagued the Dell. For-tunately, the actual rain held off Saint-Saens concerto also found the until the final number, when, to the 'cellist completely at home. Cheer accompaniment of thunder and greeted the technical dexterity of

D Major and the Saint-Saens No. 1 integrity of his approach, with the

The playing of the Haydn concerto was a model of perfection.

Mr. Piatigorsky's superb 18th century Montagnana 'cello, under the magic of his spell-binding fingers, sounded sonorously full and restant the artist's firmmers of the state of

GREGOR PIATIGORSKY, one of of his phrasing were a delight. Unthe world's greatest 'cellist, forgettable was the utter simplicity was soloist at Robin Hood Dell last and relaxation of the playing of the

was very brown and she was wearing long golden earrings, but every time she smiled at us, everything blurred.

She sang Connai-tu-le pays from "Mignon," Seguidilla and the Habanera, the latter pair from "Cormen," converted to the final greeted the technical dexterity of the finals, through the tattoo of falling rain.

The finals, through the finals, through the finals, through the finals, through the falling rain.

Mr. Mitropoulos, for his part, gave further proof that he is a conductor of the very first rank. The had an ideal outlet in two celebrated 'cello concertos—The Haydn in D Major and the Saint-Saens No. 1 intervity of his party and in the payment of thunder and greeted the technical dexterity of the finals, through the tattoo of falling rain.

Mr. Mitropoulos, for his part, gave further proof that he is a conductor of the very first rank. The more one ed 'cello concertos—The Haydn in D Major and the Saint-Saens No. 1 intervity of his payment to the finals, through the tattoo of falling rain. in A Minor. By playing these contrasting works, he was able to demonstrate his skill in both the classic and romantic schools.

The Minor approach the musical penetration and clarity which belong only to the greatest artists. The Greek conductor, no matter what style or period he is

> The artist's firmness of splendid, and the amplification sysmanipulation and the musical curve tem had one of its better evenings

A FTER an open day evening, resumed activity an audience of 7

PHILADELPHIA, PA.

BULLETIN

The first voca eason was prese ion in the charr personality of (opular America

Miss Swarthout liard-green satin gloves and pancal isual solid succes auditorium

After a thrillin formance of Sibel 1 in E Minor by D the singer appea "Connais-tu le p non," and the 'Carmen."

The amplifiers to Miss Swarthou often distorting when used full str the voice a gener Despite this hand charming person calization and sh tered strongly wit this point she ad from "Carmen" a Last night's pr to present Mr. 1

light which set off his versatility. Miss Swarmout closed and the light which set off his versatility. The all-Brahms and all-Russian pro-ning's program with three songs in English—Mrs. Beach's nostalgic "Ah Love, but a Day," Edwards'

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which the singer repeated. Miss Swarthout's best contribu tion of the evening was the Ed-wards' song. This seems particu-

CONDUCTOR WELCOMED - Dimitri Mitropoulos, second from right, who will open

Symphonies Under Stars July 11, greeted by (left to right) Victor Adams, Miss Marie

larly suited to the timbre of her voice, and has a lovely orchestration. Mr. Mitropoulos played the orchestrations of three songs (which he has probably never before been

"Into the Night," and Richard Hage nan's currently popular "Miranda,

MISS SWATTHOUT CIOSCO

Record 4500 Crowd at Dell Despite Rain

4500 who attended last night's like a violin. Robin Hood Dell concert scurry. Orchestra Also Plays ing for cover a few minutes be- In addition to the concerti the

ing for cover a few minutes before the end of the final number.

In spite of earlier rain and threatening skies, the largest Friday night crowd in Dell history had turned out to hear Gregor Piatigorsky, world-famous Russian cellist, who is now an instructor at the Curtis Institute

In addition to the concerti the orchestra played Beethoven's First Symphony in C Major and the Leo Weiner transcription of Bach's Prelude, Tocata and Fugue in C Major.

Dorothy Maynor, Negro soprano will be soloist at Monday night's concert. Mitropoulos will conduct all next week. structor at the Curtis Institute of Music here.

Applaud in Rain

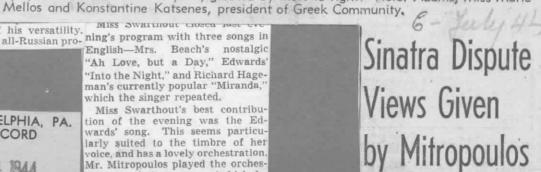
Piatigorsky, who has been called the Paderewski of the cello. won enthusiastic applause for his renditions of the D Major Concerto by Haydn and the Saint Saens Concerto No. 1 in A Minor

When the latter selection, which closed the program, was ended, the scattering music lovers stop-

ped in the downpour to demon-

strate their appreciation.

The huge Russian made Dimitri Mitropoulos, the conductor, who is himself tall, seem small by comparison. The energetic Greek drew a laugh from the audience by imitating the long strides Pia A heavy thunderstorm sent the the wings, carrying his cello aloft



as friendly as a battered old hat, Dimitri Mitropoulos, who will open the Symphonies Under the Stars on July 11, arrived yester-day and adroitly went right down the middle on the Frank Sinatra controversy.

The distinguished conductor of the Minneapolis Symphony hardly alighted from the Santa Fe Super Chief when someone asked, "Do you think Sinatra should sing in the Hollywood Bowl this summer?"

"If the people like him, why not?" he countered.

"Would you like to have him on one of your concerts?'

"Well, mine are all arranged n advance," he answered. "We open with an all-Brahms program and close two weeks later with one that's all-Russian,"

Matter of Values

The Athens - born director drove home his point to the bobby-socks clan, however, that on certain occasions The Voice can be "wonderful."

"Everything has its value in its place," Mitropoulos con-tinued. "There has to be some jazz music. If you like Mr. Sinatra, you're entitled to hear him. If you like something light of Chopin's or Liszt's, you're enled to come to the Bowl when I am there."

Bare-headed and with an opencollar shirt, Mitropoulos looked like anything but an apostle of classicism. He conducted symphonies in France, England, Italy, Russia and Monte Carlo before coming to America eight years ago to lead the finest in Boston, New, York, Cleveland and Minneapolis.

Two Prior Visits

Although he will make his Pacific Coast debut as a conductor next week, he has visited California twice before and has climbed Mt. Whitney and Mt. Shasta while visiting all the national parks in this region.

He is a piano soloist and will play Prokofiev's Concerto No. 3 on one of his programs.

He was greeted by Greek leaders including Konstantine Katsenes, president of the Greek Community; Miss Marie Mellos, representing younger Greeks; E. J. Fostinis, representing the Greek Consulate, and Victor

Turn to Page 3, Column 3

Dorothy Maynor Enchants 5000 In First Appearance at Dell

pearance last night.

Sweeping across the stage in a tan chiffon gown ablaze with sequins, the plump, minute soprano thoroughly enchanted an audience of more than 5000 with the beauty of her voice.

Initiatiscript.

Other songs were Mozart's "Ch'io Mi Scordi Di Te," Verdi's "Ave Maria" from "Otello," Debussy's "Air de Lia" and Charpentier's "Depuis le Jour."

Mitropoulos in Double Role

Dirichti Mitropoulos and the or the beauty of her voice.

Opinions Corroborated It was the same voice that

brought spontaneous "bravoes" from members of the Philadelphia Orchestra during her first rehearsal in March, 1940, and caused Eugene Ormandy to exclaim: "She's one of the greatest singers I've ever heard."

Those opinions were more than brought spontaneous "bravoes" from members of the Philadel-

last night's audience. Among num-bers which Miss Maynor sang Eighth Symphony Beethhoven, was Handel's "Svegliatevi Nel and Spirituals by Morton Gould.

Dorothy Maynor, whom Serge Gore," which she said is so little Koussevitsky five years ago called "an American Flagstad," made her first Robin Hood Dell aphad to be made of the original manuscript.

Dimitri Mitropoulos and the orchestra turned in their usual handsome performance. Orches-

Those opinions were more than which Mitropoulos will play as corroborated by the applause of well as lead. Other pieces will be

By MAX de SCHAUENSEE

Dorothy Maynor, Soprano, Heard with Mitropoulos Conducting

OROTHY MAYNOR, Negro soprano, made her Robin Hood Dell debut with Dimitri Mitropoulos last night before an audience of 5,000 persons.

The weather was ideal, and conidering the extraordinarily fine muc that was heard, it seemed strange hat the crowd was not twice as

Miss Maynor had not appeared

TONIGHT AT THE DELL

Conductor and Planist:
Dimitri Mitropoulos

'Coriolanus'' Overture ... Beethoven
symphony No. 8, in F major . Beethoven
Spirituals'' Morton Gould
oncerto No. 3, for Plano and
Orchestra... Brotter Mitropoulos

Orchestra Prokofieff
Dimitri Mitropoulos
(GATES OPEN AT 7.00)
Servicemen and women in uniform
admitted free to this concert.

Philadelphia since a concert at profound respect. If one of these he Academy of Music in the autumn of 1941. This soprano is one of the reat vocal artists of our time, and what is more, she is a singer who, or musicality, purity of tone and unity of approach, occupies a mique place today.

Miss Maynor returned here last ight a greatly improved artist, dded to the lovely shimmering ones which have always been at er command, she now possesses a epth and authority, a nobility of iterpretation which is the pre-desined development of a profoundly nusical nature. She has in every Academy of Music in the autumn numbers might be immediately ned development of a profoundly miss Maynor employs in Charpennusical nature. She has in every ense arrived.

The soprano did not spare hereif, singing five arias of spine-children difficulties, which she mannin in a manner that commands

The artist also gave unclined by the Air de Lia from stintedly in the Air de Lia from "L'Enfant Prodigue," and she add-ed the "Last Rose of Summer" as

an encore. It is to be fervently hop-ed that Miss Maynor will often ap-pear at Robin Hood Dell in the fu-Mr. Mitropoulos deserves a special vote of thanks for playing the Mendelssohn "Scotch" Symphony with its arresting Scherzo and Ada-gio. The result was an unqualified pleasure. He also gave a masterly interpretation of the "Leonore" No. 2 Overture and two brilliant splashes of Spanish color in Albeniz's "Navarra" and "Triana."

However, nothing that he did all evening was more haunting or treasured than his playing of the sublime accompaniment Verdi has written for his "Ave Maria." This perform-ance will linger long in the memory. Nor does one often hear the aria from "Louise" so sensitively and imaginatively supported as it

A word must be said for the ad-mirable piano obbligato contributed by Lois Putlitz for Miss Maynor's Mozart selection,

PHILADELPHIA, PA.

JUN 2 9 1944

3500 at Dell Hear Mitropoulos Play Prokofieff Concerto Solo

Played It in Berlin

Played It in Berlin
In an interview, Mitropoulos said he played and led the Prokofieff concerto at his Berlin debut in 1930—his first performance outside of his native Greece. It was, he said, instrumental in introducing him to Serge Koussevitsky who persuaded him to with the light of the provided interpretations.

Tonight's concert will feature the Don Cossack Chorus. Orchestral works will be Borodin's Symphony No. 2, Wagner's Overture outside of his native Greece. It was, he said, instrumental in introducing him to Serge Koussevitsky who persuaded him to conduct.

Dimitri Mitropoulos virtually ivided himself into two sections sast night at Robin Hood Dell when he played the solo instrument in the Prokofieff Third Piano Concerto and accompanied nimself with the orchestra.

It was one of two modern works on the program which was postponed from Tuesday on account of rain. The other modern piece was "Spirituals," by the young American composer, Morton Gould, who is said to have begun composing at the age of four.

Played It in Berlin

The other modern of four the program were been composing at the age of four.

Played It in Berlin

The other modern of four the program were been composing at the age of four.

Played It in Berlin

The other modern of four than 3500.

Recthoven Favorites

Leavening the program were beethoven's time-ripened favorites, the Coriolanus Overture and Symphony No. 8 in F major, to which Mitropoulos gave beautiful interpretations.

PHILADELPHIA, PA.

At the Dell

By MAX de SCHAUENSEE

Mitropoulos Appears in Double Role of Pianist and Conductor

UESDAY'S concert, which equipment and keyboard intensity had to be canceled because need not doff its cap to any of our of a sudden and freakish rainstorm, which seemed to single out.

The balance of the program was the Robin Hood Dell area for its excellent. There was a solidly unwelcomed and exclusive attendramatic reading of the "Coriolan" tion, took place last night instead, Overture, in which the desired con-

before a crowd of 3,500.

Dimitri Mitropoulos furnished the surprise and, one may add, the was a lovely, fluid and in many delight of the evening, by appear- ways personal approach to Beethoing at the close of the concert in ven's magnificently joyous Symphothe double role of pianist and con-ny No. 8—a great work that should ductor in the spectacularly difficulty. the double role of planist and con-ny No. 3-a great work ductor in the spectacularly diffibe played far oftener than it is, cult Prokofieff Concerto for Piano The only portion of the program which was a distinct disappoint-

self modestly at the keyboard andment was Morton Gould's empty suddenly became a human dynamoand noisy "Spirituals." This score

suddenly became a human dynamo and noisy "Spirituals." This score in one of the most extraordinary ex-was synthetic Shostakovich superhibitions of pianistic vitality and technical skill vouchsafed here inflashes of Americana which sought to justify the inappropriate title.

This concerto had not been played in Philadelphia for many years. If memory serves it was played durropoulos received the biggest ovaing the Stokowskian regime of the Philadelphia Orchestra. One may with his electrifying appearance in a double role. the technical hurdles of Prokofieff's work, and that some current concert pianist was on hand to deal

with the difficulties.

Prokofieff's concerto is an extraordinary piece. It is witty, sophisticated, daring, scored with this composer's peculiarly rapier-like thrust and movement, and withal excellent, even exciting through-

out. It is hard to imagine a more thrilling performance than Mr. Mitropoulos disclosed last night, for the Greek conductor's technical

> PHILADELPHIA, PA. BULLETIN

JUL 1 - 1944

At the Dell

Mitropoulos Ends Dell Conductorship

The Greek conductor brought the America's really important lyric soprogram to a triumphant close with pranos.

The D Major Symphony was a fortunate selection for this talented conductor's farewell. It was in exery way a lovely and compassionate reading of the well-loved score. The intricate beauty of the first movement, sincerity and breadtl of the Adagio, and the thrilling Allegro of the symphony sealed two-weeks' triumph for Mr. Mitro-

poulos in a manner which was im-

He opened last night's program with the Borodin Symphony No. in B Minor, a work strongly nationalistic in flavor, rich in texture and spontaneous in its melodic line. In both these symphonies, Mr. Mitropoulos reinforced the impression that he is a conductor of the most sincere and musical attainments; man who is primarily absorbed in the music he is playing rather than the projection of anything personal or sensational.

The worth of the program was in no small measure increased by the presence of Dorothy Kirsten, lyric soprano, perhaps the best of the present crop of up-and-coming young singers. Miss Kirsten has vocal line and breath support, which she demonstrated in the difficult "Care Selve" by Handel. The warmth of her tone was well brought out by Winter Watts' very effective "Stresa," a song of unusual appeal.

The singer then found another fortunate outlet in the aria from Victor Herbert's only grand operra "Natoma"—"I list the trill of golid-en throat," a sustained and diffficult number with which she scoreed a decided success. The "Jewve Song" from "Faust," the "Addico

with Inspiring Brahms Symphony No. 2 Dimitri Mitropoulos ended his from "Boheme" and the lovely Gavtwo weeks tenure of the conductor's otte from "Manon" all gave Miss stand at Robin Hood Dell last night Kirsten ample opportunity to prove that she will some day be one of

program to a triumphant close with an altogether inspiring playing of Brahms Symphony No. 2 in D Major. The orchestra joined the audicompaniment to all these numbers. After the close of the concert, the State of the concert, the concert of the concert, the concert of the Dell orchestra presented Mr. Mitro-

> PHILADELPHIA, PA. RECORD

> > JUN 3 0 1844

Don Cossacks Thrill 8000 At Dell Despite Heavy Rain

Last night's Dell audience was treated to a visit to old Russia when the General Platoff Don Cossacks Chorus put on a song and dance act.

And the enthusiasm of the more than 8000 who crowded the big bowl was amply evidenced by the fact that a good portion of them remained when a sudden downpour turned the Cossack shindig into a rain dance.

And the enthusiasm of the more than 8000 who crowded the big bowl was amply evidenced by the fact that a good portion of them remained when a sudden downpour turned the Cossack shindig into a rain dance.

managed to squeeze in Wagner's Overture "Flying Dutchman," and

shindig into a rain dance.

Sit Through Rain

Lightning flashed and thunder began to rumble at about 9.15
P. M. and a few timid ones began to dribble homeward. By intermission time the rain was are Wagner's Prelude to Act P. M. and a few timid ones began to dribble homeward. By intermission time the rain was falling heavily, but nearly 3000 remained to see the rest of the Cossacks' performance.

Canceled at tonight's concer are Wagner's Prelude to Act Lohengrir, and Milhaud's "Suite Provencale" to make way for the Borodin work. Dorothy Kirsten

remained to see the rest of the Cossacks' performance.

Dressed in the traditional costume of the Don Cossacks, consisting of white tunics, blue pants and knee-length boots, the chorus sang Tchesnokoff's "Save Thy People"; a folk song, "The Snow Has Blown Over Russia"; Knipper's "Song of the Plains," Which is now the Red Army song, Major.

Provencale to make way for the Borodin work. Dorothy Kirster American soprano, will be the soloist, singing Rimsky-Korsa kov's "The Nightingale and the Rose;" Victor Herbert's "O Lis the Trill" from "Natoma" and the Jewel Song from Gounod' "Faust." Played also will be Brehms' Symphony No. 2 in 1 which is now the Red Army song, Major.

PHILADELPHIA, PA. BULLETIN

At the Dell

By MAX de SCHAUENSEE

Rain Cuts Short Don Cossack Chorus Appearance before 8,500 Persons

HE weather was up to its termission came and there was no old tricks again last night at sign of letup. The seats became Robin Hood Dell, cutting short by half and thereby spoiling thoroughly drenched and David Hocker, general manager, was forcited that the seat for the concert. an excellent concert for 8,500 per- One did manage to hear, however,

songs. By the time they had sung given a dramatic and serene read-the Cossack Military Song, the rain ing, soaringly luminous in its last began to fall quite smartly. The in-

PHILADELPHIA, PA. NEWS JUN 3 0 1944

Cossack concert halted by shower

Eager and enthusiastic concertgoers, 8500 in number, got more han their money's worth, even though they heard only half of the concert, at Robin Hood Dell, last night. The sudden downpour, which occurred during the inter-

mission, cutting the time in half, sent the largest gathering of the young season scurrying from the music of the men and women of the Philadelphia orchestra and the extra feature of the General Platoff Don Cossack chorus.

Bad weather has been baunting the footsteps of the music-makers, but the preconcert consensus was that the event would be given in its entirety. With that in mind, Dimitri Mitropoulos, the guest maestro of the cutdoor music hall, started off the concert with a dramatic and colorful rendition of the overture to Wagner's The Flying Dutchman. This was bubbling over with color and beauty and the men and the maestro did an excellent job. Next in order was the tuneful presentation of the Death and Transfiguration, by Richard Strauss, a sure-fire appealing opus.

The Cossacks paraded out and then proceeded to display their versatility. Nicholas Kostrukoff, who is organizer and leader of the group, is a past master at tones and overtones, the great forte of this aggregation. This was exhibited in the singing of The Song of the Plains, the most popular tune of the marching Russian army. A Cossack Military Song, a more somber piece, Save Thy People, and The Snow Has Blown Over Russia, completed the group's presentation before the rains

an excellent concert for 8,300 persons—the largest gathering at the Dell so far this year.

Ominously dark clouds punctuated by distant rolls of thunder and occasionally brilliant forks of lightning approached as the General Platoff Don Cossack Chorus reach the widdle of its first group of the distance of the strength of the strengt ed the middle of its first group of and Transfiguration" which was

The General Platoff Don Cos-sacks under the leadership of Nicholas Kostrukoff were able to cre ate the usual admirable impression of precision singing and of rich mellow tone before they were cu short. It was too bad that one was unable to hear their later group which looked interesting.

We understand that Mr. Mitro-poulos will play the Borodin Sym-phony No. 2, which was to have been played in the second half o last night's program, tonight is place of the scheduled "Lohengrin Prelude and Milhaud "Suite Provencale."

JUE 1 - 1944

Singing Beauty And Conductor Feature at Dell

Dorothy Kirsten, young Ameri can soprano who in person is even lovelier than her publicity photos, last night gave the Dell audience something enchanting to look at as well as to listen to So did Conductor Dimitri Mitro-

poulos - not in quite the same way, of course - but throwing himself with accustomed vigor into his last conducting stint of his two weeks here, Mitropoulos gyrated his torso, shadow-boxed, strutted, waltzed and wrestled his way through the Borodin Symphony No. 2 in B Minor (postponed from Thursday night) and the Brahms Symphony No. 2 in D Major.

Miss Kirsten, alluring in a white gown with a corsage of red

roses, sang the Jewel Song from Faust with a rich warmth of voice and manner. In her first group, she also included Handel's Care Salve, and as an encore, the Addio (Goodbye) from La Bo

heme.

Her second group consisted of Stresa by Watts, the dreamy, haunting Nightingale and the Rose of Rimsky-Korsakoff, and O List the Trill from "Natoma," by Victor Herbert. After demands for another encore, she responded with the brilliant Gavotte from Massenet's Manon. from Massenet's Manon. Following the concert, John W

Molloy, orchestra personnel man ager, in behalf of members of the orchestra, presented a silver cigarette case to Mitropoulos

MUSICAL AMERICA



Mitropoulos Launches **Bowl Season**

Menuhin Is Soloist at Opening Even in Hollywood Series - Music by Gould Performed - Dancers and Other Guest Artists Enliven Lists

S UMMER concerts in Hollywood Bowl, grand opera in the Philharmonic Auditorium and operetta in the huge Shrine Auditorium has brought music of all varieties to thousands of Southern Californians through July.

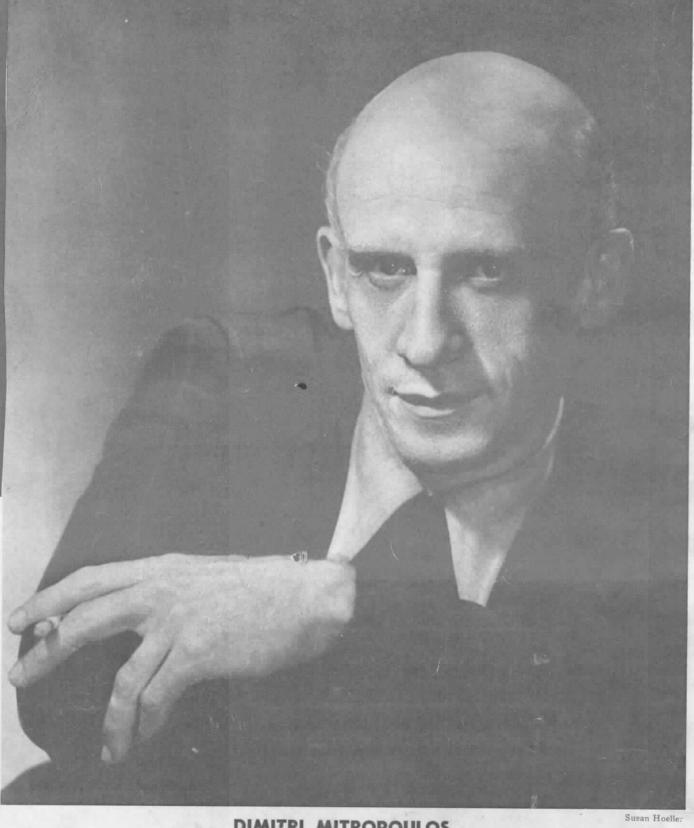
Dimitri Mitropoulos opened the Bowl season July 11 with Yehudi Menuhin as soloist. The program consisted of Brahms's Violin Concerto, "Academic" Overture and Third Symphony. Confronted with an orchestra bereft of 30 regular musicians, Mitropoulos managed superbly with the concert and accompaniment for Menuhin.

For his second program July 13, he gave the Sibelius First. Morton Gould, who was in Hollywood making a picture, was also heard. His "Spirituals", consisting of a "Proclamation", "Sermon", "Little Bit of Sin", which brought down the house, a powerful "Protest" and "Jubilee", made a hit.

Saturday and Sunday programs were distinguished by a fine performance of Borodin's Symphony No. 2 and soloists Bartlett and Robertson playing Liszt's "Hungarian Fantasy" and (Continued on page 6)

Morale

August. 1944



DIMITRI MITROPOULOS

Mitropoulos's second week brought more Brahms, the Second Symphony and Lieder splendidly sung by Marian

Mitropoulos saved his best program for his last, July 20. The symphonies were Prokofieff's "Classical" and Rach-maninoff's Second. He was his own soloist, brilliantly playing the Prokofieff Third Concerto.



Otto Rothschild

(Above) Yehudi Menuhin, Dimitri Mitropoulos and the Violinist's Wife Enjoy a Visit After the Opening Concert. (Right) Four Principals in the Series Given by the National Grand Opera Company

AUGUST, 1944

... HE'S A MUSICIAN NOT AN ACTOR Mitropoulos Spurns \$100,000 Film Bid

Dimitri Mitropoulos doesn't want to be a movie actor-not even

Mitropoulos, conductor of Minneapolis Symphony orchestra, announced Thursday night on his return home after a busy summer of conducting in New York, Philadelphia and Hollywood, that he had * * * *

turned down an offer of just that amount from Metro-Goldwyn-May-

ONLY PARTLY O.K.

The picture was to star Yehudi Menuhin, violinist, and Mitropoulos, and the scenario was built around the Brahm's violin concerto, with Mitropoulos conducting. That part was o.k, with Mitro-

"But the script also called on me to act," the conductor said, "and I wouldn't think of palming myself off as an actor.

"I'm an artist and a musician and I intend to remain just that." But even when the movie moguls pointed to the fact that such distinguished artists and conductors as Serge Koussevitzky, Leopold Stokowski, Jose Iturbi and many others had turned "actors" in the movies, Mitropoulos, an ardent movie fan, still refused.

The acting of those artists was just what convinced him he should stick to conducting he told the movie-makers.

Mitropoulos said that one of the highlights of his summer tour was a party given for him in Hollywood by Katina Paxinou, Greek of the most pleasant moments of actress who played "Pilar" in "For his career, Whom the Bell Tolls."

GAVE HIM BIG KISS

was really the high spot of the teered to substitute. trip—she gave me a big kiss in front of everyone."

and eight in the Hollywood Bowl, other concerts," Mitropoulos re-Mitropoulos conducted before al- lated. most 300,000 people. But it was a smaller crowds that gave him one "But the strike was still on

age of the audience had walked, some two and three miles or more. And that's a real indication of music appreciation."

The crowd liked Mitropoulos so gaged to supervise the entire se- 8 to 24 on guest appearances in

GREAT MAN-GREAT ARTIST

The Philadelphia orchestra sharing the general sentiment toward Mitropoulos gave him a gold cigaget case, with the inscription "A great man, a great artist."

"But they didn't give any cigarets and now I really am in trouble," he said.

Mitropoulos will open the Minwell during the eight Philadel- neapolis Symphony 1944-45 season phia concerts, that he was en- Oct. 27. He will be absent Dec. Boston and Rochester, N. Y.

Open Forum ... Music, Art and Books

Minneapolis Sunday Tribune 15

Mitropoulos in Piano Role at First Concert

FOR the first time in six years Dimitri Mitropoulos will be seen and heard at the piano keyboard at a local sympathy concert when the Minneapolis Symphony orchestra opens its 42nd season at Northrop auditorium

Friday, Oct. 27. The orchestra's conductor will be one of the soloists

in the playing of the Bach Brandenburg Concerto No. 5, in D major. The work is scored for piano, violin. flute and string orchestra.

The event will be notable also in that it will introduce to local audiences two new principals of the orchestra. They are Louis Krasner, the new concertmaster, who will play the violin part, and Emil J. Niosi, first flutist.

The orchestra's first appearance will be dedicated to the United States Navy as part of the local celebration of Navy day, and will be followed by novel and interesting programs as the season pro-

The "homecoming" concert on Saturday, Nov. 4, will find the orchestra playing the Tschaikowsky Serenade in C major for strings, the Rachmaninoff symphonic poem, "The Isle of Death," after Arnold Boecklin's painting, and Vaughan Williams' 'London Symphony.'

A week later, the "dean" of violinists, Fritz Kreisler, will appear in two notable concerts at which he will play four major works. At the regular Friday night concert, he will be heard in the Mozart concerto No. 4 in D major and his own transcription of the Paganini "Konzertstueck" in D major.

At an "extra" concert the following night, Kreisler will play his own concerto in the style of Vivaldi, and the Viotti A minor concerto. The orchestra at this concert will offer the Mozart symphony No. 25 in G minor and a new suite, "Ozark Set," by Elle Siegmeister.

The concert Nov. 17 will feature Robert Casadesus, famed French pianist, in two works, the Mozart concerto No. 26 in D major, "The Coronation," and a work for the left hand in one movement by Ravel. The orchestra on this occasion will play Casadesus' Suite No. 3 and Lalo's "Rhapsody for Orchestra."



DIMITRI MITROPOULOS

Cigaret shortage also has hit symphony conductor

The last of the scheduled Robin Hood Dell concerts in Philadelphia was postponed because of There he met a number of stars, the trolley strike and the conducincluding Gary Cooper, Errol tor scheduled for that concert was Flynn, Mischa Auer, Mary Pick- forced to leave for another enford and Talulah Bankhead-"that gagement. Mitropoulos volun-

"The crowd was smaller than usual when the concert was fin-In 16 open air concerts during ally put on, 8,000 as compared the summer, eight in Philadelphia with the average of 14,000 for the

"Sh-h-h, pianissimo, please!"—a recent candid camera "shot" of DIMITRI MITROPOULOS, taken in rehearsal. The Minneapolis Symphony conductor will take a turn at the piano at the opening concert of the orchestra's 1944-45 season, Oct. 27, a week from next Friday.

Symphony Will Start Season With New Faces

Oct. 1944

When the Minneapolis Symphony orchestra gets under way again at Northrop auditorium

under the direction of Dimitri Mitropoulos, patrons will see many new faces. Leading the



Yves Chardon rivals will be a c o ncertmaster. Louis Krasner. A personal friend of Alban Berg, the noted

modern composer, Krasner has a violin concerto dedicated to him from the pen of the composer. Last season Krasner served as assistant concertmaster of the Pittsburgh orchestra.

There will be two new faces in the 'cello section, Yves Chardon, who will take over as principal 'cellist and assistant conductor, and his wife, Henriette de Constant, who will share the first 'cello desk.

Vincent Mauricci will return from two years in military service to resume his post as first viola, and James Grecco will have principal trumpet. There will be a number of changes in the personnel.

The season as usual, Arthur J. Gaines, manager, stated, will embrace 18 regular concerts. Noted artists who will appear include Malcuznski, Casadesus, Kapell, Serkin and Rubinstein, pianists; Kreisler, Reifetz and Milstein, violinists; Giannini, soprano, and Pinza, basso. Tick-

Mitropoulos to Resume Piano Roles This Year; New, Old Works Promised

By JOHN K. SHERMAN

oncoming symphony season is the return of Dimitri Mitropoulos as pianistconductor, a role which in recent years as been submerged by his podium activities.

On three separate occasions he will eschew the platform, sit down at the piano and play and conduct at the keyboard-in the Bach Brandenburg concerto No. 5 at the opening concert, in the Morton Gould concertette for piano and orchestra in mid-season, and, most exciting of all, in the Prokofieff Third concerto at the season's closing concert.

EVERYONE WHO HAS SEEN and heard that Prokofielf performance will agree with me that it is one of the most hair-raising spectacles of the modern concerthall-one of those miracles of physical, intellectual and emotional co-ordination that you have to see to believe.

It is little wonder that Mitropoulos' performance of this work-on which he rode to fame in his early years of conducting-was the glowing highlight of the symphony seasons he conducted this summer at Hollywood Bowl and at Robin Hood Dell in Philadelphia. If we lived in a more superstitious age, this would be the performance which would prove definitely that our maestro was possessed of the devil. . . .

LET'S LOOK at the season ahead and glimpse some of the titles that will appear on forthcoming programs. It will be gratifying to many that we shall hear more Mozart and Haydn symphonies than in the recent past, the Mozart examples coming from his earlier composition and the Haydn symphonies including the "Drum Roll" in E flat major.

One of the four short concertos that Fritz Kreisler will play at his two performances here Nov. 10 and 11 will be the Mozart D major, the others being concertos by Paganini (the Second, containing the famous "Campanella"), Vi-

FOR MY MONEY, BEST NEWS OF THE valdi and Viotti. Four violin concertos by the incomparable Kreisler in two performances should certainly make a memorable week-end at Northrop auditorium.

> OTHER STANDARD COMPOSERS and symphonies scheduled are Beethoven and the "Eroica" symphony, the Brahms Fourth, the Tschaikowsky Fourth and the Cesar Franck. Of Mendelssohn and Schumann, whom Mitropoulos has given considerable of a ride the last two seasons, the only work so far slated is the Mendelssohn "Reformation" symphony.

> And now, with smacking lips, let's glance at the new works and the premieres that are coming up. On the American list are Samuel Barber, David Diamond and the aforesaid Gould, whose concertette, according to Mitropoulos, is a juicy melange of rhumba, boogie woogie and other contemporary rhythms.

> On the evening when Jascha Heifetz plays (Jan. 26) we'll have the first performance in Minneapolis of the brilliant violin concerto of William Walton-part of an all-British program which will also include Vaughan Williams' "London" symphony (not played here since the Verbrugghen regime) and Elgar's "Cockaigne" over-

> IN OBSERVANCE of the 70th birthday of Arnold Schoenberg, we'll have the string orchestra arrangement of his string quartet, with voice, on a text bby Stefan Georg. Two other "firsts" will be the fifth symphony of Alexandre Tansman, contemporary Polish composer, and Casadesus' Suite in Ancient Style, to be played on the same evening that French composer-pianist performs

> This i is just a foretaste of the varied tonal menu Mr. Mitropoulos will offer in the 1944-45 season. As for the symphony ensemble, which presents; many striking personnel changes this fall, Mittropoulos is looking forward to a stronger and bettter symphonic instrument than he has ever haad in Minneapolis.

Ormandy Busy With Plans For New Orchestra Season

Orchestra, returned to town this opportunity of working again with week after a three-month tour of Australia and the South Pacific and paid tribute to Mr. Ormandy's suis hard at work preparing for the Orchestra's 49th season which opens his men, and of the style he has at the Academy of Music on Sep- achieved, not only here, but in Mintember 29.

America's first "lend-lease" conductor's stay in Australia could polis Orchestra. hardly be classified as a "vacation," for it included the organization of an orchestra for the tour, giving 29 scheduled, and holding hundreds of auditions.

"I worked harder than ever before in my life," Mr. Ormandy said, 'but I enjoyed every minute of it Like most Americans, I knew very little about Australia - excepting, perhaps, several soloists and conductors who have come from that continent. I found an almost unbelievable wealth of talent there, and I can say frankly that Australian audiences are as appreciative of good music as any audience in the world."

Hails Dell Announcement

Mr. Ormandy hailed the announcement of the appointment of Dimitri Mitropoulos as permanent conductor for the Robin Hood Dell season, which assures the personnel of the Philadelphia Orchestra topflight conducting throughout the entire year. In an interchange of letters the conductors expressed their mutual gratification with the ar-

Immediately following his being named as permanent Dell conductor, Mr. Mitropoulos apprised Mr.

Eugene Ormandy, conductor and musical director of the Philadelphia pressing his pleasure in having the pressing his pleasure in having the "vour marvelous orchestra" and his men, and of the style he has neapolis where ne followed Mr. Ormandy as conductor of the Minnea-

> In his reply Mr. Ormandy said, "I want you to know that it will be a source of great satisfaction to me to know that the standards and ideals for which we work during the winter will be carried on in the summer concerts."



WINNEADOLIS SYMPHONY ORCHESTRA Vital. Creative, Cultural force, with its Roots Deep in the Life of the Community, STANDS OUT AS ONE OF THE TOP RANKING SYMPHONY ORGANIZATIONS of AMERICA The

mphonies---Ainneapolis Grows Its Own

By JOHN K. SHERMAN

years community. music has become a creative cultural force T SHOULD be brought out, strongly than it has been that the Minneapolis Symphony orchestra after 41 a unique and vital role in of continuous production of fine more our

one of the central dynamos of our cultural and merely hire it. In the terminology of business, what makes a civilized city and state. intellectual life, created our own definition of our own resources. we have built up a productive musical unit from That role is simply this: We make music, not In so doing we have created

neapolis and many another inland city that has the means and desire to import culture, but -to grow its own. Therein lies the chief difference between Mingood fortune-and original initiative

our early start in forming a symphony orchestra —luck in having LEADERS OF IMAGINA-TION, WEALTH AND PERSEVERANCE who in the days when such ventures were usually insisted on making and keeping an orchestra Luck may have had something to do with

maintain and strengthen the good things they pride in a civic asset, and a determination to on after luck gives way to hard work, civic to communities that deserve it, and can carry But that kind of luck has a way of coming

glittering substitutes. orchestra we could go out and buy all kinds of future, that with the money we spend on the say, as they have in the past and will in the It's well to keep that in mind when people

artistic attractions, and we'd probably all have we could buy and hire all kinds of

> conductors in America. ances by one of the finest orchestras and finest visits to Northrop auditorium to hear performwith our Friday night and Sunday afternoon as good a time-almost-as we have at present

as far as symphonic music is concerned, would relapse from an active to a passive cultural role, from that of producer to mere consumer. The point is that if we did that, our city,

busy, materially progressive provincial city. deciding to move out and put the same money into rent. It would make us just one more a home of his own over a long period suddenly It would be like a man making payments on

spiritual core of our town. the orchestra, now starting its 42nd season in Minneapolis, constitutes a large part of that munity, T'S RISKY and rather over-romantic, maybe, to speak of the soul of a com-unity, but I'll hazard it and suggest that

we support it, and not without sacrifice. And one of the main reasons this is so is that the orchestra is OUR OWN. We made it and

have threatened it; financial stringencies have orchestra's existence. Vicissitudes have been common during the Depressions and Wars

not only have been unaffected by adversity in the four decades of the orchestra's career but have been inched STEADILY UPWARD to a point now where its professional skill and enfields, start by its first conductor, Emil Oberhoffer, semble polish rank with the world's best in their But the musical standards set so high at the

into Minneapolis' past. As early as 1885, there existed in the city what might be called a fore-The roots of our orchestra extend deep down

runner, a "first draft," of the Minneapolis Symphony.

It was the then-famous Danz orchestra, organized by Frank Danz, Sr., and carried on after 1890 by his son, Frank Danz, Jr.

theater on First avenue S., now Marquette. so good it took up quarters in the Metropolitan By 1897, the Danz orchestra found patronage

absorbed by the fledgling Minneapolis Symwhen it disbanded many of its members were phony orchestra. the orchestra kept on into the early 1900's, and Later moving into the old Lyceum theater,

monix, was the father. society with the awful name of The Filharoutgrowth of Minneapolis Symphony, the Philharmonic club, If this organization was the mother of the an earlier choral-and-mandolin

For it was the Philharmonic club that young Oberhoffer, from Munich, took over in 1898. performances. Chief headache in preparing the concerts of this choral organization was the job of getting together an orchestra and rehearsing it for the

some other progressive-minded leaders. neapolis lumberman, Elbert L. Carpenter, and permanent orchestra, and so did a young Min-Oberhoffer thought the city should have a

AND SO the Minneapolis Symphony or-chestra was born in 1903, with a per-sonnel of 50 musicians (the number is 90 today). Its first concert was in the old Exposition building on the east side of the river.

pal touring symphonies. in a few years' time one of the country's princicipline and rich tone to the orchestra, made it Oberhoffer loved Brahms, brought good dis-

In 1921 he retired and after a season of guest

des, became conductor. who had conducted in Scotland and the antipoconductors, Emil Verbrugghen, volatile Belgian

built on the podium in Northrop auditorium) fell ill and blond, dynamic Eugene Ormandy ducting post-director of the Philadelphia of conducting experience by the time took the helm, building up in Minneapolis a orcnestra. plucked for the country's most enviable conlarge repertoire that gave him a big In 1931, Verbrugghen (who had a hand rail Eugene Ormandy backlog

the youngest of Minneapolis concert-goers. The rest is recent history, familiar to most of

the effect of continuing the good luck the or-chestra has always had with its conductors. A genius has always been available when obtain him after the departure of Ormandy had and magnetism, and the fact we were able to our day) as a conductor of unexampled power who have played under most of the maestros of are in a position to know (including musicians Dimitri Mitropoulos is reckoned by many who

we were conductorless,

in several key spots. neapolis Symphony is partially remadenew faces and skills will be found in its personnel, and among them will be those of women On the eve of the 1944-45 season the Min--many

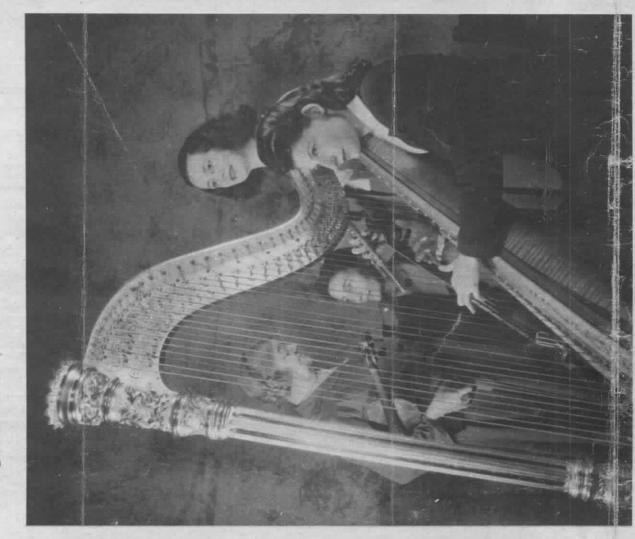
knows they're good. raids from east and west on its ranks, is happy now. Mr. Mitropoulos, worried last spring by the He selected the new members, and

in history. as well as the season ahead, will be the best parts, plus the unifying control of the conductor, it begins to look now as if the orchestra, An orchestra's artistry being the sum of its

Minneapolis Sunday Aribune

SYMPHONY CLOSE-UPS

In contrast to the concertgoer's familiar view of the Minneapolis Symphony orchestra during formal appearances on Northrop auditorium stage are these intimate color views of orchestra members taken during rehearsals by Sunday Tribune Photographer Roy Swan.



The four women in the symphony, largest number in history, are among the 15 newcomers acquired by the orchestra this season in its war-caused turn-over in personnel. They are Stella Seidenberg, harpist; Jenny Cullen, violinist who left the orchestra in 1933; Henriette de Constant, 'cellist and wife of the orchestra's new first 'cellist, Yves Chardon, and Julia Denecke, flutist and wife of Henry Denecke, the symphony's tympanist.



The role of pianist-conductor is one to which Dimitri Mitropoulos has returned this season for the first time in five years. Symphony patrons, who welcomed the sight of Mitropoulos playing and conducting at the keyboard in the opening concert this season, are looking forward to his performance of the Prokofieff Third concerto at the season's closing concert. At present Mitropoulos is in Boston as guest conductor of the Boston Symphony orchestra, with which he made his American debut.

As for me, I know nothing else but miracles.

It happens to have been Walt Whitman speaking, but it could have been Dmitri Mitropoulos. His music making with the Boston Symphony orchestra yesterday afternoon was a continuous miracle, a revelation, you might say; a glimpse at a musical world of strange tempestuous beauty, a world which is not better than the one we know, but which is different and startling and fascinating. We are face to face, in Mitro-

poulos' case as in Koussevitzky's, with musical genius of the very first rank. They differ profoundly, it is true, on almost every point but their utter mastery of orchestral technic, and comparison is out of the question. Thus it can be no reproach to the man who has made our orchestra what it is to say that "revelation" took place yesterday. On the contrary, it is a compliment that another man could step in and with but two rehearsals make so vivid an impression as Mr. Mitro-

Take the "Scottish" Symphony, for example. We are accustomed to hearing it in the most well-bred and elegant fashion (which is doubtless the way Mendelssohn in-tended us to hear it). But Mr. Mitropoulos, evidently recalling that knuckle-end of England and the "sweep of its broad claymore" goes at the symphony as if it ac-tually were Scottish through and through, and gad, if it doesn't sound so. In any case, it suddenly comes alive and you find yourself immersed in it, nor floating politely on top of it. With the Rachmaninoff Sym-

phony Mr. Mitropoulos' approach was more in line with our own con-ductor's, for both endow it with great romantic tension and both whip up its luscious outpourings almost beyond endurance. Yesterday it was stronger and wilder and somewhat rougher, but it was an overwhelmingly forceful reading well calculated to reduce its hearer to emotional rags and tatters.

SYMPHONY HALL Boston Symphony Orchestra By CYRUS DURGIN

Dimitri Mitropoulos rushed out upon the stage of Symphony Hall yesterday afternoon like a refreshing breeze. Rushed is the word, because it seemed that he covered the distance from door to stand in about five of his long-legged strides. As guest conductor of the Boston Symphony Orchestra this week and next, he was welcomed with enthusiasm by the Friday subscribers, some of whom could not restrain their applause until final chords had

The program brought the "Scottish" Symphony of Mendelssohn played without pause; "Spirituals" for String Choir and Orchestra by Morton Gould (first time in Boston), and the E minor Symphony of Rachmaninoff.

Everything about the concert was dynamic, for that is the nature of Dr. Mitropoulos. But this was dynamism without distortion and robust sounds that kept away from noise, apart from a stressing of the tympani in the "Scottish" Symphony. When Dr. Mitropoulos first appeared here in 1936, his profound artistry was immediately apparent; now, after an absence of nearly eight years, the outer surfaces of

Every conductor of strong individuality makes his impress upon a sensitive orchestra, from the sheer sound to the uttermost nuances and details of phrasing. Yesterday the Boston Symphony sounded clear, rich and brilliant, yet a little differ-

ent.
The first movement of the Mendelssohn Symphony was arrestingly dramatic, the scherzo fleeting, the slow movement songful and finale decidedly maestoso. are those who in their blindness find the latter two movements long and tiresome, and this chronicler-for-give him!-is one such. Even Dr Mitropoulos did not alter that con-

Mr. Gould used the strings "as if they were a vocal choir" against the other instruments in his "Spiritu-als," which run in five movements, characterizingly titled. The effect is peculiar, because here and there the strings sound against some of the most terrific whams of percussion known to man. It is a clever and enjoyable work. My preference among the movements falls on "A Little Bit of Sin" (on the tune "Shortnin" Bread"), "Protest" and "Jubilee" rather than on "Proclamation" or "Seamon". The seamon "The company or "Seamon". mation" or "Sermon." The composer bowed from the stage and was

roundly applauded.

No matter how romantically glowing, how nostalgically emotional, Rachmaninoff's E minor Symphony is very long. So Dr. Mitropoulos made numerous cuts throughout, which were hard to follow in the score but which did not dim at all the sulendays of a stuppedous per the splendors of a stupendous per-

Morton Gould's "Spirituals," in their first performance here, were delightful. It seems to me that Mr. Gould's music, although admittedly light in character, is more honestly "American" than anything Roy Harris ever committed to paper. There is nothing whatever was as follows: 3 in A minor "Scottish" soft for String Choir and Gould's more weight behind its Symphony in E minor. Rachmaninoff "Why, who makes much of miracles?

Morton Gould's "Spirituals," in their first performance here, were delightful. It seems to me that Mr. Gould's command of the orchestra is perfectly incredible; the sonorities and the effects he achieves are extraor-pretentious or sententious or hollow; it is frankly and straightforwardly music of diversion, but it scintillating surface than 90 per flaw, but it must be complimented for doing as well as it did with the music which is offered to us in the entire program.

12-17-4 THE BOSTON HERALD,

Dmitri Mitropoulos, or, A Mighty Man Is He

the parts used by the Boston Symphony in Mendelssohn's "Scottish" Symphony. He commits the scores point of esthetic or artistic apple is to perform so completely to make the wants. he is to perform so completely to proach (it is possible to build quite memory it is as if he could see, in his mind's eye, the entire score in its most intricate details and, what s even more remarkable, he can recall any section of it in an in-stant by passing his hand over his

Giving the musicians a couple of seconds to find their places, Mr. Mitropoulos gathers himself together like a cougar stalking a deer, and, passionately humming the measure of music leading up to point "M," he unleashes the most amazing physical force ever contained (it would seem) in the body of a human being. From then un-til he stops the orchestra, which may be after ten bars or may be at the movement's end, he is the personification of music itself.

"Watch me," he says to the musicians, "I will give you everything."
What this means is that he will not have time with his right hand while beat time with his right hand while moulding phrases decorously with his left. It means he will live every part, personally direct the entrance of every voice, shape and focus every phrase, build up every climax, underscore every rhythm and blend comedy of present day American all elements of music together in unanimity and concord—not with his hands or with his arms, but

what he means. He certainly holds the standing this or any generation. He is high jump among conductors. I about as irresistible as Vesuvius' swear I saw him spring four feet lava and, so to speak, just as hot. straight up into the air without bending his knees first and he is certainly the only man on earth who can give you the impression he has spun completely around with-out moving his feet. The movement of his shoulders and his arms is incomparably expressive, while his crouch prior to driving home a climax is not less than hair raising. Watching Mr. Mitropoulos conduct is, in fine, one of the most astonishendurance and ingenuity it is ossible to imagine.

Having established in his first eading the general strategy of his performance, he goes over it in de-tail. "At A," he will say, "the violins will remember it is diminuendo. B, good; C, okay; D—oh, at D please, I must have more balance, more clarity. Let's do it, gentle-men, from six bars before D." And

Dmitri Mitropoulos comes to his he picks it up as though the entire rehearsals of the Boston Symphony passage were scored out for him on orchestra in old gray fiannel trous- a blackboard. All the while he ers, a shirt open at the neck and an talks and sings and stamps on the old blue sweater. He weaves his stand and claps his hands and exway to the conductor's stand in his horts ever greater brilliance from strange, bouncing gait, jumps up on his musicians. It is a feat of memthe stand and waves for attention. Ory and musicianship which all but A profound silence descends over the orchestra as he does so. "Genfore him, and he is held in awe by tlemen," he says, "we will begin at every one of them. Indeed, so warm and infectious is his personality, so the company his friendliness and so symmetric friendliness and symmetric friendl Everybody turns to "M" but Mr. genuine his friendliness and so sym-Mitropoulos, who has no score be- pathetic and unassuming his attifore him. A good many conductors tude that he is universally loved by these days do not use scores during the musicians who work under him. a concert, but so prodigious is Mr. Yet his authority is complete and Mitropoulos' memory he doesn't his rehearsals efficient and busieven use one at rehearsals, even to settle a disputed point of notation in a musician's part. He discovered is represented by the settle and he several trivial errors they care in knows how to get what he wants and he



with himself. In short, it means he a case against his Blitzkrieg and will spontaneously choreograph the Quivering Ganglion school of conmusic on the four square feet which ducting) you cannot, to watch and is the conductor's stand, using every hear him conduct a rehearsal, part of his body from his shocking- come away without the realizaly bald head to his feet, and every- tion that here is one of the most ody who sees him knows precisely thenest, most overpowering and most sensational men of music of

DECEMBER 23, 1944

poser a most cordial reception on

the stage.

BOSTON HERALD.

MUSIC

Symphony Concert

By RUDOLPH ELIE, JR.

conductor sought to underscore its

under that conductor. The totality of sound seemed to proceed from

not only new and exquisite sensa

tions in judges and lovers of the art, but were felt by those who

never received pleasures from music

Symphony Concert

The Boston Symphony Orchestra, Di-it Mitropoulos conducting, gave the 0th program of its 64th season in Sym-hony Hall yesterday afternoon. The fol-powing program was given:

The Schubert Symphony offered an amazing contrast in orchestral texture. After the Krenek its first

owing program was given:
Overture to "The Malic Flute"...Mozart
Variations on "I Wonder as I Wander,"
Op. 94. ...Krenek
Symphony No. 2 in B flat Major . Schubert
A London Symphony...Vaughan Williams
A London Symphony...Vaughan Williams In his variations on the Ameri- grace and the spontaneity which is

In his variations on the Amcrican folksong "I Wonder as I Wander," Ernst Krenek has composed a remarkable piece of music. It—and Schubert's Second Symphony (in, of all things, its first performance in Boston)—were the especial delights of Mr. Mitropoulos' second tour of duty with the Boston Symphony Orchestra yesterday, while he himself remained perhaps the biggest news of all. biggest news of all.

or memory of all.

Mr. Krenek couldn't have come us again.

The last time th eVaughan Will-Mr. Krenek couldn't have come across a more uniquely American melody than the one he chose, nor could he have found one which more evocatively captures the naive poignancy of the lyrics themselves. It came from John Jacob Niles' collection of "Songs of the Hill-Folk," and in setting it in variation form in his own special idiom, which in this case is a development of but are passages of great eloquence in this case is a development of but a departure from the 12-tone technic with which he has long been associated, Mr. Krenek has created worth the rehearing animated, as a musical abstractions that seems it was, by the conductor's ardor, to set every facet and mood of the and accomplished, as it was, by the melody and its lyrics in high relief. orchestra's great virtuosity.

Technically, as esthetically, it is an intellectual accomplishment of the first order. Mr. Krenek has all out liberated each voice of the orchstra of its dependence on the other voices (much as Bartok has in his Orchestral Concerto), and the result is an almost astral trans-parency of texture. There are moments of fine harmonic tension as the voices come into grating conflict with one another; there are moments of warm lyric emphasis and there are always exhilerating technical surprises. But most of all, it seems to convey the precise feeling of the song itself. It is, in short, a gem; a small one, but one none-theless, and it won for its com-

Boston-December 44 SYMPHONY CONCERT BY WARREN STOREY SMITH to "The Magic Flute" in which the

The only familiar item in this week's significance as it is related to the pair of Symphony Concerts, again con-opera itself. The fleeting suggesducted by Dimitri Mitropoulos, is tions of everybody from Papageno ducted by Dimitri Mitropoulos, is tions of everybody from Papageno Mozart's Overteure to "The Magic to Sarastro were delicately emphasized, and it was different, so to most admirably proportioned performance. The next two numbers, one of Vaughan Williams' London Symthem new, the other old, are being phony was very eloquently done, heard here for the first time. They the orchestra giving us its incompare Ernst Krenek's Variations on the parable best both in tone and in North Carolina Folk Song, "I Wonder as I Wander" and the Second Symphony of Schubert. The final piece, a semi-occasional visitor to Symphony after the interval there was a semi-occasional visitor to Symphony of Mall, is Vaughan Williams' "A London Symphony."

After the interval there was a definite shift to the headier kind of music. As a novelty the Chopin pieces were good clean fun despite "I have attempted." explains Mr.

Symphony."

"I have attempted," explains Mr. Krenek in the programme notes, "to clous affair, makes the orchestra unfold the feelings of tragic loneliness sound like Goldman's band. The and passionate devotion by which the solitary wanderer 'under the sky' is animated." Sometimes this mood is tellingly expressed in the music. Elsewhere Mr. Krenek, by precept and practice an atonalist in the manner of Schoenberg, seems more concerned with the infinitely ingenious mapipulations of his time. You can find the work fascinating, and, coming upon it imprepared you might find it perplexing. Yesterday's audience received it politely and the composer cordially, when the conductor escorted him to the platform.

when the conductor escorted him to the platform.

The B-flat major Symphony, so beatedly brought to our attention, is a conductor of the heart than the members of this body of musicians members of this body of musicians. The B-flat major Symphony, so be-latedly brought to our attention, is a youthful creation, genuinely Schuberian only in the gay finale and, to a less movements variously suggest Mozart and Haydn. But as a whole it is charming and it was no less delight-fully performed. To Dr. Mitropoulos our thanks and gratitude.

our thanks and gratitude.

A true cosmopolitan, the Greek conductor revealed the very soul of the "London" Symphony, itself an almost unbelievable felicitous picture of the great city. From the misty opening to the magical close, this is the music of London and of nowhere else. Perhaps if some helpful commentator had not called our attention to Bloomsbury, to the Strand of a Saturday night, and to other local and picturesque details, we would not hear all of these things in the music. Yet despite the comin the music. Yet despite the com-poser's disinclination to avow a pro-gramme, they are both by intention and in fact. From a tonal standpoint the performance was often of great beauty, and at the end no one wished to be the first to break the spell.

Twenty-Eight

Boston Blobe

12-25-44 MUSIC

SYMPHONY HALL

Boston Symphony Orchestra By CYRUS DURGIN

Dimitri Mitropoulos ended his fortnight as guest conductor of Boston Symphony Orchestra with a magnificent concert at Symphony Hall yesterday afternoon. A large, if not capacity audience was on hand even though it was the day before Christmas, and they gave Dr. Mitropoulos a thunderous ovation when

the program was finished.
Yesterday's list was unusual and interesting, repeating from the "regular" concerts of the week past. Mo-zart's Overture to "The Magic Flute" and Vaughan Williams' "London" Symphony, and adding a Suite of Chonin piene pieces contact the state of Symphony, and adding a Suite of Chopin piano pieces orchestrated by Dmitri Rogal-Levitzky, and three dances from "The Three-Cornered Hat" by Manuel De Falla.

Dr. Mitropoulos' conducting was another revelation of the mastery and brilliance he has shown over the last two weeks. His interpretation.

last two weeks. His interpretation of the "London" Symphony is altogether extraordinary, combining as it does a formidable grasp of spread-

ing musical structure, and an evocation of the size, history and lifepulse of a great city.

Mr. Rogal-Levitzky is a Soviet professor of orchestration. His orchestral dress for the "Revolution-ary" Etude, the C minor Nocturne from Chopin's Op. 48, and the "Military" Polonaise is expert and plangent, but no more. Apart from the tune of the Polonaise, it is almost Symphony Concert

The Boston Symphony orchestra. Dimitri Mitropoulos conducting gave the second concert of its Sunday series yesterday afternoon in Symphony Hall. The program was as follows:

Overture to "The Magic Flue"... Mozart Overture to "The Magic Flue"... Mozart Overture to "The Magic Flue"... Mozart Overture and Polonaise.

Etude, Nocturne and Polonaise.

By RUDOLPH ELIE, JR.

tune of the Polonaise, it is almost impossible to recognize the music as that of Chopin. These pieces are from a larger collection of orchestrated Chopin by Mr. Rogal-Levitzky, and yesterday were played for the first time at a Boston Symphony concert.

Dr. Mitropoulos' visit has added zest and distinction to the season. Those of us who heard him here in 1936-37 knew what to expect

Yesterday afternoon's concert, Yet even his memorable work of Yesterday afternoon's concert, the last Mr. Mitropoulos conducts here this season, although not Christmasy in the conventional sense, was admirably planned and obviously gave a great deal of pleasure to the large (for Christmas Eve) audience. It began with a performance of Mozart's Overture to "The Magic Flute" in which the

SYMPHONY CONCERT BY WARREN STOREY SMITH

Through that of Sunday, Dec. 24, the Symphony Concerts are to know to electrifying presence of Dimitri tropoulos. Don't miss him. And i plan to go this evening, don't be for Mendelssohn's "Scotch" Symphi-the first number on the programme played, as the composer wished it, wis out pause, and because of the broadca the concert must begin on time. Mos over, no matter how well you may think you know the Spiece, you are quite likely to feel that you have never really heard it before. While not altoreally heard it before. While not alto-gether blinding you to the fact that Mendelssohn was a suave and elegant composer, Dr. Mitropoulos (he's Dr. now) makes you realize that the Scotch are a sturdy people and were once a warlike one, and that their country is

one of the most romantic in Europe.

A similar act of rejuvenation took place in the case of Rachmaninoff's Second Symphony, a work 65 years younger than Mendelssohn's but stand-ing in no less need of the energizing, the clarifying, the glamorizing that it yesterday received. There were some judicious cuts that helped a lot but they did not tell the whole story. Unde Dr. Mitropoulos' batonless hands the

Russian's piece became engrossing and exciting and, in the slow movement, very lush besides.

There was also a living composer to benefit by these wonders of interpretation and performance, Morton Gould, whose "Snirituals" for String Choir and whose "Spirituals" for String Choir and Orchestra were played for the first time in this city. In two senses the title is misleading, the melodic material, while racial in feeling, is for the most part original, and the third section, "A Little Bit of Sin," and the last, 'Jubilee,' are anything but spiritual, and in them, incidentally, Dr. Mitropoulos suggested that he might beat any of our jazz conductors at their own game. The "Proclamation" and the "Protest" show dramatic power, the "Sermon" deep feeling. In sum, a most rewarding novelty, and composer and conductor were alike hailed by an enthusiastic audiwhose "Spirituals" for String Choir and alike hailed by an enthusiastic audience. In this music, as elsewhere, Dr. Mitropoulos conducted without score, playing freely and unhampered upon the band as though it were some mighty instrument, moulding the melodic line, modelling the orchestral tone, vitalizing the rhythm and missing not one lota of musical meaning or of musical effect. alike hailed by an enthusiastic audi

Audience Thrills At Mitropoulos, Echaniz

By NORMAN NAIRN

LAST night's Philharmonic Orchestra concert at the Eastman, with the distinguished Dimitri Mitropoulos as guest conductor, and Jose Echaniz as piano soloist, will be one of the high spots of this or any other season. The large audience gave everything the luster of a prolonged ovation, there was so much to enthuse

Mitropoulos, permanent conduc-tor of the Minneapolis Symphony, has the reputation of being able to galvanize orchestra and audience with his brilliance. He did just that last night, eliciting almost astounding feats of virtuosity from our orchestra, playing upon them as an organist would draw the stops of a mighty organ.

Familiar to us is the conductor who works without score. Not so familiar is the batonless conductor. It was my privilege to watch Mitropoulos as he rehearsed the orchestra for this concert, and to realize what a tremendous musician he is.

At rehearsals conductors, even though they use no scores for performance, follow the scores for checking up details at rehearsals. Not Mitropoulos. The man must have a photographic mind, for he knows every note on every page of every score. Fancy being able to run through a work and then to be able to ask the men some such thing as: "Now, in the third bar before Letter-F (or any other portion of the score) let's do such a such." And this not once but all through rehearsal.

Mitropoulos opened with the Brahms' Academic Festival Overture, a work which reminds us that once there was a pleasant way of life in Germany, not a country full of malevolent hideousness. Brahms wrote this cheerful, breezy orchestral favorite as a token of appreciation for the honorary Ph. D. degree conferred on him by the University of Breslau. He used four student songs, "Wirhatten gebauet ein Stattliches Haus," "Der Landesvater," "Fuchslied" and "Laudeamus Igitur."

The overture sounded carefree and endearing under the vitalized leadership of Mitropoulos. This was preceded, as usual, by the Star Spangled Banner, the unusual feature being that the conductor, after starting it, let his hands hang mo-tionless at his side until it came time for the retard. And yet the singing was fervent and up to time.

Your reviewer hardly ever expects to hear a more inspired performance of the Brahms' Symphony No. 3 in F major than was last night. Such exquisite shadings in this, which many con-sider the best of Brahms' four symphonies!

Mitropoulos made it sound virile or quiet and moving, as the mood warranted, the themes lyric, romantic or rugged. This was no in-terpretation. It was an expansively eloquent revelation of the fervor of Brahms himself, a convincing

After intermission came the first Rochester performance of David Diamond's "Rounds for Strings," a work commissioned by Mitropou-los and completed last summer, receiving its premier two weeks ago in Minneapolis. Here at last Diamond seems to have abandoned the school of composition which feels it a disgrace to write a tune

Frankly, this is about the first Diamond work that I've ever enjoyed. I could not only admire its architecture, but its melodic lines and their development as well. Diamond, former Eastman School student, has won numerous awards in composition.

Last night's concert introduced to a Rochester audience Jose Echaniz, the latest addition to the Eastman School major piano faculty, and a virtuoso of first rank. He played the Rach-maninoff Concerto No. 2 in C minor, and with such thoroughgoing musicianship that we await the

time when he'll be heard in recital. Rachaninoff's finest and most powerful of his four concerti had marvelously co-ordinated presentation. Such rapport as was shown between Mitropoulos and Echaniz is rare, indeed. The melosoared, they wound through the instrumental choirs back to the piano, the effects were luscious the piano chord sweeping in the movement, although it did seem that here the orchestra domi-

nated the piano in spots. Anyhow, it dripped with sentimentality, or overflowed with vitality, as the situation demanded, and both conductor and soloist were recalled time after time. Echaniz finally responded with an encore, an arrangement of Prokofieff's "Peter and the Wolf."

he World's Largest College Newspaper

The University of Minnesota, Friday, October 26, 1945

Dimitri Mitropoulos, or, Herald A Mighty Man Is He (2) By RUDOLPH ELIE, JR.

is about as exhilarating experi- tion is both a necessity and a grace, ence as watching him rehearse refrain from giving you the im-

by a narrow fringe of graying hair, give him the austere appearance of the image of an Egyptian king. But these forbidding qualities are an illusion, for at close range his features soften and you are disamed by the blueness of his eyes and the warmth and geniality of his expression. Seeing him walk along the street bundled up in his huge black overcoat with his old black hat crammed over his eyes you might mistake him for a dubious character from an Eric Ambler thriller, but the minute he takes them off and looks at you his personality begins to radiate like an electric sunbowl, and you suddenly realize how it feels to be putty.

He will talk about anything you

putty.

He will talk about anything you choose and prove, within seven seconds, that he knows more about the subject of your choice than you do. Of course, if you want to talk about the graphic arts, of Greece, or music, it is much the best thing to get him started and let him do the talking. You couldn't call his accent Greek; it simply seems European and there are overtones of French, German, Russian and English in it. His voice is soft and pleasant, and he modulates it very

Έχομε ἀκριδεῖς πληροφορίες ἀπὸ ἀξιόπιστα πρόσωπα που ἔξησαν τὰ τε λευταία χρόνια στή Νέα Υόρκη, ἐγνώ ρισαν στετίσθηκον στενὰ μὲ τοὺς καλ λιτέχνας μας που ευδοκίμησαν στοῦ Κό Κόσμο καὶ ἐκτιμήθηκαν τόσο ἀπὸ Τοὺς και και με τοὺς και και εντιμήθηκαν τόσο ἀπὸ τοὺς και και ἐκτιμήθηκαν τόσο ἀπὸ τοὺς και ἐκτιμήθηκαν τόσο ἀπὸ τοὺς συνοπειάσει με τοὺς συνοπειάσει με τοῦς και τοῦς συνοπειάσει με τοῦς και τοῦς συνοπειάσει με τοῦς και τούς συμπατριώτας μας δσο και από τούς 'Αμερικανούς και το κοσμοπολί τικό κοινό τῆς πόλεως τών ούρανοξυ

τοις Αμερικανους και το κοσμοπολι τικό κοινό της πόλεως τῶν ούρανοξυ στῶν, Στὴν πρώτη πρωτίστη γραμμή Ερχε ται ὁ Μητρόπουλος ποὺ εἰνε πια ἐκτός συναγωνισμοῦ. 'Ο μεγάλος Μητρόπουλος ποὺ εἰνε πια ἐκτός συναγωνισμοῦ. 'Ο μεγάλος Μητρόπουλος ποὺ τὸν ἐκραθον ὡς ἐφάμιλλο ἐ νός Κοωσεδίστων, ἐνὸς Ετεκόδοκυ ἀλ λὰ καὶ ἐνὸς Τοσκανίνι μὲ τόν ὁποιο συνήθως τὸν συγκρίνουν γιοτί ἔχει πολλά τὰ κοινά μὲ τὸν ὑποτος τὸν αὐτοκράτορα τῶν ἀρχιμουσικῶν ποὺ οἱ περίσσότεροι 'Αθηναῖοι δὲ γνωρίζουν παρά ἀπό τὶς ἄρθαστες ἐκτελέσεις τὸ σων μουσικῶν ἀριστουργημέτων ποὺ μὰς μεταδίδει ὁ ραιδιοφωνικὸς πομπός, 'Ο Μητρόπουλος ἐκτελέσεις τὸ σων μουσικῶν ἀριστουργημέτων ποὺ μὰς μεταδίδει ὁ ραιδιοφωνικὸς πομπός, 'Ο Μητρόπουλος ἐκτελέσεις τὸ πλην ἐκεί ὁρχήστρα, (μιὰ ἐξαίρετη ὡς φαί νεται ἀρχήστρα), ὡς τακτικὸς διευθυν τὸς, συχνά Ερχετει στὸ Νέα 'Υὸρκη ὅπου ὁ πινακτικός διευθυν τὸς, συχνά Ερχετει στὸ Νέα 'Υὸρκη ὅπου ὁ πενέρος μαξωτρος ἀπουσία ξει σὲ τουρνέ. Επίσης ἀγαπητὸς είνε ὁ Έλλην μαεωτρος στὸ Μποστάνη τὸ κατ' ἐξοχὴν πνευματικό καὶ καλλιτεχνι κὸ κέντρο τὸν Ηναμένων Πολιτείων καθὸς καὶ στὸ ψιλαβέλφεια τῆς ὁποί ας ἡ ὀρχήστρα Βωρείται ὑετὸς συναγω νιαμοῦ. Φαίνεται πως μόλις άναγγέλλε ται ὁ Ερχομός το Ο Μητροπούλου σ' ἔ να ἀπό τὰ μεγάλα συτα κέντρα ἔνα καὶ ότα μεγαλίας αυτα κέντρα ἔνα καὶ ότα μεγάλα συτα κέντρα ἔνα καὶ ότα μεγαλίας αυτα κέντρα ἔνα καὶ ότα μεγάλας συτα κέντρα ἔνα καὶ ότα μεγαλίας αυτακίας ἀποφείνεται! Τε λευτακά ὑπερα ἀπό μια συναυλία που ἐξετέλεσε τὸ κουταέρτο τοῦ Ρώσ ἀπου αυνθέτη Προκόριου μεγαλείτερους πιανίστας ποῦ κοῦ κου τους μεγαλείτερους πιανίστας ποῦ κοῦ κοῦ τους θριαμέσος ὁ Μητρόπουλος κὲν ἐνας τόσο ἔρος ος διευθυντής ὁρχήστρας, πάντως θὰ ἡταν ἐνας τόσο ἔρος ος διευθυντής ὁρχήστρας, πάντως θὰ ἡταν ἐνας τόσο ἔρος ος θριαμέσος ὁ Μητρόπουλος κὲν ἐνονικα σους θετελεσος ὁπο τους μεγαλείτερους τὸς κοι διοκρος ὁ και το πασιλοίας τὸν και νοταλλεί του πολιδία του και νοταλλεί του πολιδία του κοι δουσολος κὰν την πανιδίδα του και νο σενολοίς δια τους και το πανιδιακος και το πανιδια τους και το πανιδια τους και το και το δια το τους

πιανίστας του κόσμου!
ΣΕΥ τούτοις μέσα σ' δλους αύτοὺς τοὺς θριέμβους ὁ Μητρόπουλος λέν ξεχνίζ την πατρίδα του κα! νοσταλγεί πάντα την 'Αθήνα ποὺ τὸν ἐθαύμασε.

Talking with Dimitri Mitropoulos recognize the fact that conversa-

ence as watching him rehearse with the orchestra. He can't keep his hands still; you get the impression he is conducting the conversation, and even though he is being badgered with all the routing questions reporters have to ask him (such as "how do you like Boston?" to which he replies "it's wonderul!"), that he is as absorbed in it—and you—as he would be in conducting a Mahler symphony. This is the best way in the world to make friends and influence people, and the result is that everybody is Mr. Mitropoulos' friend and nobody can withstand his influence.

At a distance his prominently acquiline nose, his severe jaw and his bald head framed monk-like by a narrow fringe of graying hair, give him the austere appearance of the image of an Egyptian king.

pleasant, and he modulates it very expressively in the fashion of those who know what they're talking about, like to hear themselves talk, turies of much to ask that one man integrate all the artistic forces of centers. or at least in the ideal sense turies of music and bring them forth in a perfect reading. But it is not too much to expect a conductor to study and work and study some more to find the secret to the music he is playing. Nor is it too much to ask him to present that music with the utmost love and devotion and conviction while he is on the conductor's stand.

"He is being paid in money and recognition or his work and he must give full value; he cannot conduct with reservations, for while he may be aware what he is doing is not good music and that others may realize this too, he must remember that if there are those in the audience who do like it, they must have it precisely as the composer intended them to have it. The conductor, thus, is servant, not mas-ter, and can be worthy only in direct ratio to his willingness to serve his master, which is music itself."

Minnesota Symphony Sellout Expected At Season Opening Tonight

Dimitri Mitropoulos

The Minneapolis Symphony orchestra probably will play to a sellout house at its first concert since the war ended at 8:30 p.m. today in Northrop auditorium, Arthur B. Gaines, manager of the orchestra, predicted last night.

"Our season ticket sale is 10 per cent above last year's and we have every reason to expect a full house," he explained.

With the program under the direction of Dimitri Mitropoulos including the Beethoven Fifth symphony. the Jubilee overture by Weber and "America" by Bloch, the program may be one of those

which will be written in the history of the Minneapolis orchestra as a concert that brought down the

One of the first concerts that filled the auditorium to the rafters and had persons sitting in the aisles was the program that the Minneapolis orchestra gave with the guest Marcella Sembrich, the world-famous soprano.

The date was Nov. 5, 1903, and the audience came in opera cloaks and high silk hats to hear Madame Sembrich sing in the Savage Exposition building auditorium on the corner of University and Central avenues.

When the Minneapolis Symphony concerts were moved to the University campus and Northrop auditorium, the orchestra celebrated the opening of Northrop on Oct. 22, 1929, with a gala dedication concert under the direction of Henri Verbruggen.

The program opened with a fanfare through the courtesy of the Third Infantry division at Fort Snelling.

The concert closed with a performance of the 1812 Overture by Ischaikowsky, with the University oand augmenting the orchestra and the military department firing guns behind the auditorium during proper moments in the music.

The last concert Eugene Ormandy played at Northrop before leaving for Philadelphia to take his position there, was so packed that every inch of stand-ing space was taken.

The program was an Ormandy special—all Strauss waltzes—and he people gave him a 10-minute standing ovation.

The most recent concert that shook the rafters of Northrop had Kirsten Flagstad as guest soloist and the crown prince and princess of Denmark as guests.

Madame Flagstad electrified the audience by turning to the box in which they were sitting and bowing to the floor in honor of the

Mitropoulos Acclaimed At Philharmonic Concert By A. J. WARNER

Dimitri Mitropoulos, the Greek conductor, who has been prominently before the music-loving public of this country since his first appearance as guest conductor of the Philhar-monic-Symphony Orchestra of New York in December, 1940, joined our own procession of guest conductors last night in the Eastman Theater, when he directed the Rochester Philharmonic in a concert that won him the plaudits of a ca-

pacity audience. Excitement was in the air-the skill and confidence. Then followed excitement of a musical personality the evening's symphony, Brahms' new at least to his listeners in this Third, that marvellous exposition city—and the response of the house of the mellow and golden-minded was electric, meeting, as it were, Brahms of the 1880's, the Brahms the fire and energy of a leader who quickly demonstrated his control over the orchestra and his ability to do as he pleased with its perto do as he pleased with its personnel when it came to performance. That the orchestra, after the few rehearsals allotted to Mr. Mitropoulos, obeyed him as well as beauty and strength, was not ballowed by the eleborate and careful and the living extension of the music's more department of the living extension of the music's peauty and strength, was not ballowed by the eleborate and careful and the living extension of the music's peauty and strength, was not ballowed by the eleborate and careful and the living extension of the music's peauty and strength and the living extension of the music's peauty and strength and the living extension of the music's peauty and strength and the living extension of the sus-Mitropoulos, obeyed him as well as beauty and strength, was not balit did, so that it sounded entirely different: from its usual aural entity, was in itself a striking tribute to the technique of the visiting conductor—a technique that is eccentured that is eccentured that the research of the sturdy splander that is the tric and that possesses a strange of the sturdy splendor that is the power of it own.

whether one likes the results of Mr. Mitropoulos' interpretive ap-Mr. Mitropoulos' interpretive approach is entirely beside the point. As an interpreter he is distinctly, "positive" and virtuosic, and his performance of David Diamond's performance of David Diamond's performance of Strings," music singularly uncontroversial to come from the masters of the this young composer. A set of else among the masters of the this young composer. A set of podium today. Last night's audience seemed overwhelmed, and stated in a musical style suggested there were moments when cheers by the title, Mr. Mitropoulos led threatened to burst upon the conservative and restrained air of the program's closing number, astman auditorium. Rachmaninoff's Concerto for Piano-forte and Orchestra No. 2 in C

Musicians Responsive

The Rochester Philharmonic, sub- minor, Opus 18, with Jose Echaniz The Rochester Philharmonic, subjected to the inevitable changes in membership occasioned by the emergencies of the present chaotic times, and faced with the handicap of playing under many conductors, rather than one, was in the position of an instrumental ensemble with a leader who knew what he wanted for Mr. Echaniz, whose pianism was at once sparkling and restrained in and how to obtain the results he desired. Mr. Mitropoulos did the directing and his musicians responded to his hiddless responded to his bidding.

As for the interpretations, one's ersonal taste is bound to play a part in the reactions they occa-sioned. Brahms' "Academic Festival Overture," which opened the program, came off exceedingly well, ts dynamics effectively adjusted and its proclamation imbued with

The program's closing number

*Ο Μητρόπουλος μᾶς ἔρχεται τὴν ἄνοιξιν

Είς σημείομα τό όποιον άφιερώνει ή έφημερίς «Αστής» της Μιννεαπόλε ως, ή συμφωνική όρχήστρα της Πολι τείας την όποιαν διευθύτει άπιό έτων με τόσην έπιτυχίαν ό Έλλην μαέστρος κ. Μητρόπουλος πράκειται την ποισε τείας την όποιαν διευθύνει από έταν με τόσην Ιπιτυχίαν ο Ελλην μαέστρος κ. Μητρόπουλος πράκειτας την ποιανεχή άνοιξιν τον 'Απρίλιον συγκεκριμένος κα έπιχειρήση περιοδείαν είς την Έλλαθας και την Αιγυπτον. Της είδησιν ἐπεβεραίωσεν ο ίδιος ο Μητρόπουλος, ο όποιος ἐπενγήλθεν είς Μιλικεάπολιν από την Φιλατδέλφειαν, όπου διηύθυνε σειράν συναιλιών μέ ἐξαιρετικήν ἐπιτυχίαν. 'Η περιοδεία τῆς όρχήστρας Μιννεαπόλεος θα πραγματοποιηθή τῆ οίκονομική βοηθεία το κ. Ούθλλιαμ Χέλλιν βαθεπικόντον ἐπιχειρημιατίου διλημικής καταγγαγής καὶ ἐνός ἐκ τῶν κυριατέρουν χρημιατοδοτάν τῆς συμφωνικής δρχήστρας Νέας 'Ορλεσόνης. 'Η Απόστρος θε δικάτες και διακονικής καταγγαγής καὶ ενός ἐκ τῶν κυριατέρουν χρημιατοδοτάν τῆς συμφωνικής δρχήστρας Νέας 'Ορλεσόνης. 'Η Απόστρος θε διακονικής δυχήστρας Νέας 'Η Απόστρος θε διακονικής διακονικής διακονικής Αντιστικής συμφωνίστες επίσες και διακονικής διακονικής διακονικής διακονικής και διακονικής διακονικής διακονικής και διακονικής διακονική

τῶν τῆς συμφωνικῆς ὁρχήστρος Νέας 'Ορλεσόνης. 'Η ὁρχήστρος θὰ δώση σειράν συν αυλιῶν εἰς Λόηνας Αλεξανδρειαν και Κάτρον τὸ δὲ ταξίδι της θὰ γίνη κατά πάσον πιθαυθτητα διά οκάφους τὸ όποῖον θὰ ναυλαύη είδινῶς. 'Ο μαέστρος θὰ προσφέρη τὰς ὑπηρεσίας του δωρεάν, 'Κοπά τὸν ἐρχόμενον χει μώνα ὁ Μητρόπουλος θὰ διευθύνη μα κράν σειράν συναυλιῶν μὲ διαφόρους ὁρχήστρας ἐδεχθη δὲ είδικὴν πρόσιολη σιν τοῦ Τοσκαυλίνη νὰ διευθύνη τὴν περίφημον ὁρχήστραν Ν. Β. C. τῆς Νέας Υάρκης εἰς τέσσαρας συναυλίας,

To Briga



Ττὴν Νέα Ύρρκη διευθύνει τοικτικά και τά κοντσέρτα του στὴν μεγαλούπολι αιτή προσλαμβάνουν χαρακτήσα άληθι νου θριάμιδου στὸ Κάρνεγκι Χάλ. Τε λευταία διηθύνε μιὰ σειρὰ συναυλιών στὴ Βοστώνη, όπου είχε διευθύνει πρίν όπὸ ἐπτὰ χρόνια. Οἱ δίσκοι του ἔχουν καταπληκτική ἐπιτυχία, οἱ ἐρημερίδες δὲ καὶ τὰ περιοδικά ἀσχολούνται πάντα μὲ τὴν ποσοωπικότητά του. Στὶς κρισι μώτερες μέρες τοῦ πολέμου είχε ὁργα νώσει μικρὸς συναυλίας στὰ νοσοκομεία γιὰ τοὺς τραυματίας κρατώντας πάντο τε ὁ ἴδιος τὸ μέρος τοῦ πιάνον, 'Ίδρυ σε ἔνα ἄμιλο αἰμοδοτών ποῦ θαυμά στηνε κυριολεκτικά γιὰ τὴ δοδοι καὶ τὴν αὐτοθυσία του. Στὰ γράμματά του στὴν μητέρα του καὶ τοὺς φίλους του δὲν φροντίζει καθόλου νὰ κρύψη τὴν με γόλη νοσταλγία ποῦ τὸν καίει γιὰ τὴν Ελλάδα. Καὶ δὲν σκώπτεται παρά πός δὲ τὰ καπαφέρη, μὲ δλα τὰ συμόλολαια ποῦ ἔχει ὑπογραψει, νὰ μᾶς ἔλθη γρήγους Κερδίζει πάρα πολλά χρήματα, μὲ τὴν διαφορά δτι ἡ φορολογία φδί νει νὰ τοῦ παίρνη τὰ 75 % τῶν κερδών του.

NAI ETHN AMEPIKH

πού τὸν ἐλάτρευσε καὶ ποὺ τόν ἄφησε νά... φύγη.

ποῦ τὸν ἐλάτρευσε καὶ ποῦ τόν ἄφρησε

να ... , ούγη.
Γιατί τὸν Μητρόπουλο τὸν ἀρήσταμε
να μᾶς φύγη, καὶ Ισως Ισως ἡ ἀναχώ
ρησίς του ἡ ἄθελη, καὶ νὰ ἀνακούφρισε
κάποιους ποῦ ὅχι μόνον δὲν κατέδακλατο
καμμιά προσπάθεια γιὰ νὰ τὰν κρρατή
σουν ἐδῶ, ἀλλὰ ἀγτθετα (γιατί . ἀρα
γε;) τοῦ διευκόλυναν τὴ φυγή του!
"Ας τὰ ἔεχάσωμε όμως αιθτά καὶ ἄς
χαρούμε ποῦ ὁ ἀγχαπημένος μας μας
στρος πρόκειται όριστικά νὰ μας ἔκρθη
γιὰ νὰ διευθύνη μερικές συναυλίες; τὴν
έρχομενη ἀνοιξί,
Θαυμσαμούς ἀκούσαμε ἐπίσης γιὰ
Ενα γλύπτη, ποῦ ἔφυγε νεώταπος ιἀπὸ
ἔντ νησί τοῦ Αίγαίου καὶ ἔκτοτε ξῆ
στὴ Νέα 'Υόρκη.

By A. J. WARNER

Great and beautiful music brought refreshment and pleasure to a large audience in the Eastman Theater last night when Dimitri Mitropoulos made his second appearance of the season as guest conductor of the Roch-Philharmonic Orchesester tra.

The program was devoted to music by Johannes Brahms and consisted of the "Tragic" Over-Violin Concerto in D ure, the Major, with Jacques Gordon as the solist, and the Second Symphony, in D Major,

Throughout the evening the Greek conductor concerned himself steadfastly with absorbing music-making. In the course of his visits here Mr. Mitropoulos has won the admiration of local concert-goers, and has brought an exhilaratingly fresh point of view to his brief stewardship. Once again he showed his fire and energy as a leader, and demonstrated his exceptional control of the orchestra, directing it with notable virtuosity.

Gets What He Wants

One is always conscious of the fact that Mr. Mitropoulos knows what he wants and how, usually, The word "usually" is inserted because there were brief moments last night when the playing was a little rough, as, for instance, in the Overture, where the strings seemed to lack unanimity of attack, and in the Concerto, where there was a slight lapse on the part of the horn. But the total effect of the performance was exceptionally fine, the Symphony, especially, being given with power and eloquence, at the hands of a brilliant and master-ful conductor.

In the "Tragic" Overture the Tragedy emanates from the mu-sic's general mood, which is with a sense of doom, and in it Brahms comes as near the pictorial as it was in his nature do, a circumstance that only serves to illustrate how remote he was from the descriptive side of instrumental music, whereas in his songs his command of musi-cal description is extraordinarily vivid.

In the Violin Concerto, followthe overture, Mr. Gordon achieved the clarity of expression that is so marked a characteristic of the music, which he imbued with a feeling of poetic rapture his playing being marked by purintonation and technical elan. Mr. Gordon's tone was not large, but it sang lyrically the hauntingly lovely tune that is the particularly endearing feature of the Concerto, the exquisitely decorative nature of which received correspondingly sensitive treat-ment by Mr. Mitropoulos and the accompanying orchestra.

Sympathetic Reading

Mr. Mitropoulos' reading of the symphony was deeply sympathetic and searching, sane and entirely without undue exaggerations, its performance glorying in a tonal investiture that had richness and beauty of texture. Once again the erennial magi this scor brought exaltation through the strength of released and purified The interpretation had both massiveness and momentum, while the solicitous care in the accenting of phrases served to emphasize the poetic and graceful side of the music without coming in conflict with the spaciousness and lustiness with the spaciousness and lustiness of Brahms in an out of doors frame of mind.

The virility of the performance, which was justly its keynote, balanced the tranquillity of the

beginning-with the famous figure breathed by the 'celli and basses before the horns enter with their ong, the interwoven violin figure. like a golden thread, and the conlusion of the movement, which introduces one of the most heavenly horn passages ever written. One was grateful for the admirable contribution of each of the orchestral sections, for the cantilena of the strings, the delicate perfection of the woodwinds. and the excellence of the horn in the celestial climax of the opening

Allegro Mr. Mitropoulos and the orches tra received an ovation at the end of the symphony.

Audience Lauds Mitropoulos, Gordon

By NORMAN NAIRN

WITH Jacques Gordon as soloist, Dimitri Mitropoulos last night made the second of his two guest appearances conducting the Rochester Philhar-monic at the Eastman, and again a large audience gave him hearty applause for the orchestra's inspirng performance. Gordon, master violinist that he is, received his full share of the encomiums for a magnificient revelation of the Brahms' Violin Concerto,

Rochester has had an unusual experience this week, in the privilege of watching two of today's outstanding craftsmen of the baon, of almost diametrically opposed technique and inspiration, Serge Koussevitzky, the suave master whose finesse is his forte, and Mitropoulos, the supercharged conductor, who calls constantly for sudden dynamic changes.

Gordon's virtuosity in the Con-certo was one of the best performances he has ever given in Rochester. His vibrant tone, his emotional reaction to the music in its intensity and tenderness, were a con-stant source of pleasure. It was thoroughly lofty playing. It is indeed a source of deep satisfaction that Rochester can count among citizens an artist of such caliber

The Brahms' work, one of the great violin concertos which rank with the greatest of symphonies, is the only one he wrote for violin. Last night Gordon played Kreisler's cadenza for, following classical precedents, Brahms did not write one. Gordon's playing of it was a masterly tour de force.

And what a magnificent accompaniment Mitropoulos provided, just about perfect in its sympathetic collaboration. To me this vas one of the most remarkable I've ever heard, and a triple triumph for soloist, conductor and orchestra. It was quite thrilling by reason of the thorough musicianship all around.

Mitropoulos opened his program (it was all Brahms) with the "Tragic" Overture. Annotators nev-er have been able to discover just what particular tragedy, if any Brahms had in mind when he composed this work. Sir Donald Tovey Philip Hale and others speak of this music "as the essence of tragedy in its human implications."

The reading was sturdy, full voiced and meaty.

As for the concluding work, the Symphony No. 2, in D major, Op. 73, there may be those in last night's audience who will disagree with the suggestion that Mitropou-los' predilection for calling for sudden changes was so overdone, so oversentimentalized, especially in the last movement, that it was distorted almost to the feeling of carcature. The music did not flow along with that long lyric line which Brahms demanded.

This work, perhaps the most in-gratiating of all Brahms' symphonies for the casual listener, is almost purely lyric, following closely after the titanic first. There is here not a note of tragedy, its prevailing mood is sunny and gracious. Today we can hardly understand why it won its way so gradually after its first hearing.

The slow movement, a marvel of Brahms' genius, is one of the greatest slow movements ever written. It seemed to me last night that the string section obtained its best tone of the season in the allegretto grazioso movement.

Throughout the evening the or chestra's work was by far the best of the season. They did everything Mitropoulos asked, and more.

Incidentally, my personal opinion is that this year's program notes by Dr. Charles Warren Fox are extremely valuable and illuminat ing. Annotators occasionally wax so pontifical that the ordinary concertgoer is lost in a maze of tech nical terms. But Dr. Fox seems to have the faculty of writing clearly and in such fashion as to be perfectly intelligible to the ordinary layman

Review in Advance

About Some Matters of Uncommon Musical Interest to Be Heard Soon on the Air.

12 - 8 - 4 T By IRVING KOLODIN.

One of the more obvious deficiencies of musical reporting-among a number that might run into five figures-is its prevailing concern with things past, which will never happen again in exactly the same way. Save for recorded music and broadcasts, the writer is talking about an experience shared only by the few thousand people who happened to be in the hall at the same time.

Therefore it seems profitable to direct attention in advance to a series of performances that are likely to be among the choice ones of the season-the broadcasts on the four Sundays of this month, beginning tomorrow, in which Dimitri Mitropoulos will direct the NBC orchestra. These will be the only local appearances for the season of this mercurial conductor, which is in itself noteworthy, but he will also present, during each hour, a contempo work of distinction which might, or might not, be heard otherwise

His Repertory.

The probabilities, actually, are quite clear. Mitropoulos has de-signed a sequence with both a purpose and a pattern. The first two works are definitely in the "might" category. They are the "London Symphony" of Ralph Vaughan Williams, to be heard tomorrow, and the third piano concerto of Serge Prokofiev, in which the conductor will also be the soloist a week hence. Each is more than twenty-five years old and has survived sufficient evolution of the composer's creative style to be accepted as an authentic example of his art.

Having, in effect, lulled his listeners into confidence in their ability to stay afloat in these waters (I am merely assuming that Mitropoulos has this in mind) the conductor proceeds further toward mid-channel, with performances on the 23rd and 30th of music by Arnold Schoenberg and Alban Berg. These are definitely in the "might-not" category, for they are the F sharp minor quartet, with soprano voice of the former, and the violin concerto, with Joseph Szigeti as soloist of the

Berg Concerto.

So far as I can determine, the concerto has not been played

here since its initial performance by Louis Krasner, nearly a decade ago. The recording he subsequently made for Columbia, with Rodzinski and the Cleveland Orchestra, sustained the impression of tragic eloquence the work made originally, but it will be well to hear a fresh conception of it from such musicians as Mitropoulos and Szigeti.

The inherent worth of the score needs no embellishment of other sorts, but it is worth noting that the performance will actually be a memorial to the greatly gifted curred a few months after he finished this concerto. It showed him, at 50, still to be growing toward a fulfillment of his re-

markable creative impulse Despite the time limit of sixty minutes (not all of them devoted to music) by which these broadcasts are framed, Mitropoulos has arranged an interesting balance for the four works listed above. Mozart for the first, the Bach Brandenburg No. 5 for the sec-ond, more Bach and an Elie Siegmeister "Ozark Set" for the third, "King Couperin and Berlioz's Lear" overture for the fourth.

These have every appearance of being hand-picked programs, with no concessions to necessity (an has been suggested about some things Mitropoulos has conducted here in the past). The conclusion must be that this series will comprise a memorable part of the year's music. Whether he will be drawn through the streets in a hansom after the final broadcast is questionable, but he certainly entitled to our gratitude in advance. The listening point is WEAF, at 5 P. M.

Doibanz DEC. 29"-1945-

= By VIRGIL. THOMSON = N. B. C. SYMPHONY OBCHESTRA, Di

Viennese Lament

DIMITRI MITROPOULOS, who conducted, and Joseph Szgeti, who played the violin solo, lent an unaccustomed distinction to yesterday afternoon's program of the N. B. C. Symphony Orchestra at Studio 8-H, Radio City, by giving us Alban Berg's Concerto for Violin and Orchestra. They lent to the work itself their inimitable comprehension and care of execution, as well. One may understand or not, "like" or not Berg's music; but one can scarcely fail to be grateful for the rare occasions when one is allowed to hear it.

This music is largely atonal in texture; and this particular piece of it is elegiac in character, introspective and deeply sentimental. It is concentrated Vienna, the Vienna of this century, between ordinary intensity and, if you rethe two wars. It could not have spond to it, charm. been conceived, expressively or technically, at any other place or in any other time. It is as Viennese between Darius Milhaud's arrange-as the music of Erik Satie is ment of selections from Couperin Parisian. For the initiates, there-fore, it is full of a heart-rending ture, both of them works that are nostalgia. For the profane it is rarely played here and both of inevitably something of a bore. Either one melts before its espe- tions. Milhaud has not forgotten Either one melts before its espe-cial expressivity or one stiffens at the seeming exaggeration of both its content and its texture. But

sincere and skillful music.

Myself, I do not care for it with passion, but I enjoy hearing it. It is full of lovely moments. I am not sure, however, that its beauty is entirely transparent. I suspect the Church of St. Garvais in is entirely transparent. I suspect the Church of St. Gervais in not wholly at the service of this rity. work's generative emotion, that and part of the time give it a fered somewhat from the dark and lacrymose and lugubrious tone weighty character of American that overstates it. I may be wrong; trombone and double-bass tone, Berg. His death in Vienna, ten I have only heard the piece once. which was no part of its com-Clearly it is a work of more than poser's calculation,

Dimitri Mitropoulos



Who conducted the N. B. C. Symphony Orchestra yesterday

Mr. Mitropoulos had framed it its content and its texture. But many octave doublings and with whatever way one takes it, it is many octave doublings whatever way one takes it, it is marked contrasts in volume and

that its technical procedures are Paris), has a quite dazzling alac-The orchestra's rendering of the part of the time they limit the Berlioz overture had been elegant free flow of the expressed feeling ly drilled; but the sound of it suf-

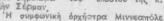
Ta' Nia 12-10-945

ΜΑΕΣΤΡΟΣ ΜΑΣ

Ο ΜΗΤΡΟΓΙΟΥΛΟΣ ΘΑ ΕΛΘΗ ΣΤΗΝ ΑΘΗΝΑ

ΜΕ ΤΗΝ ΟΡΧΉΣΤΡΑ ΤΗΣ ΜΙΝΝΕΑΠΟΛΕΩΣ

ΝΕΑ ΥΟΡΚΗ 11 Όκτωδρίου. ('1δι αιτέρα ύπηρεσία')—Είς τὴν ἐφημερίδα «'Αστὴρ» — ἐφημερίς τῆς Μουσικῆς τῆς Μιννεαπόλεως—δημοσιεύεται τὸ κά τωθι σημείωμα τοῦ ἐκδότου της κ. Τζὴν Σέρμαν, 'Η συμφωνική ὁρχήστρα Μιννεαπόλε



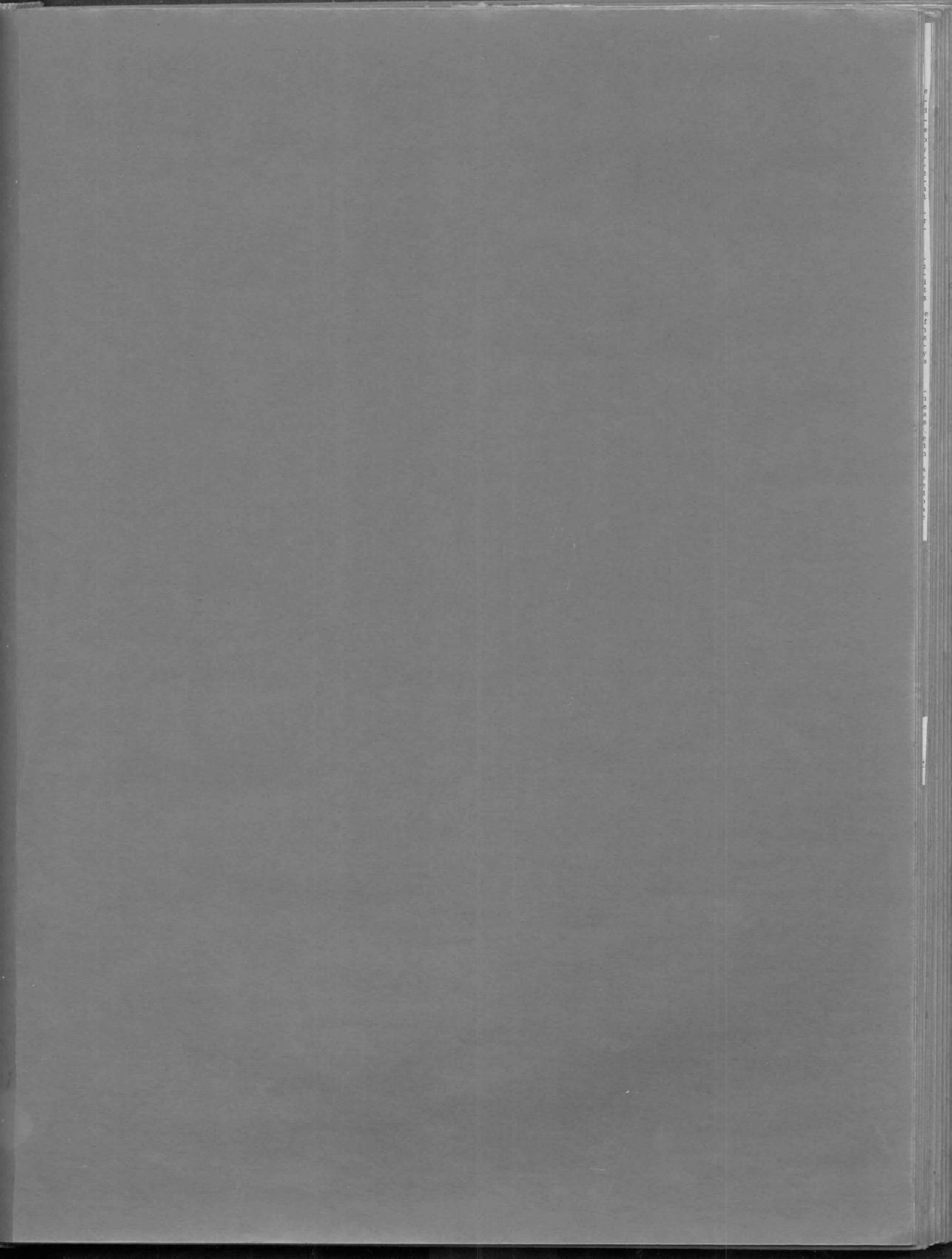


'Ο Μητρόπουλος

ος θα ἐπιχειρήση ἔνα ἀνοιξιάτικο τουρ νὲ εἰς τὴν Ἑλλάδα καὶ τὴν Αἰγυπτον, διά νὰ δώση μία σειρὰ συναυλιών εἰς τὰς ᾿Αθήνας καὶ τὴν ᾿Αλεξάκδρεια.
Τοῦτο ἀπεκαλύφθη σήμερα ἀπὸ τὸν Κ. Δημ. Μητρόπουλον, τὸν διευθυντήν της συμφωνικής ὀρχήστρας Μινέαπόλε ως ὁ ὁποῦτο ἐπέστρεψε εἰς τὴν πόλικ ἀροῦ διηθύνυς μίαν σειρὰν θερινῶν συ ναυλιῶν εἰς τὴν Φιλαδέλφειαν.

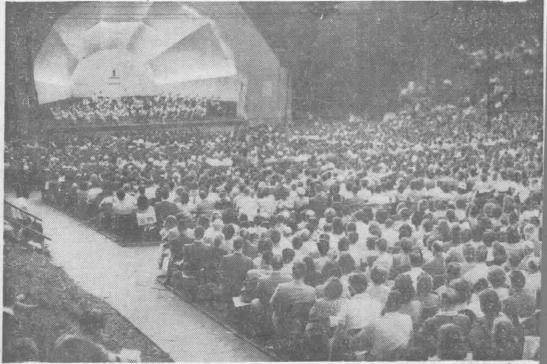
Ή περιοδεία τῆς συμφωνικής ὀρχή στρας Μιννεωπόλεως εἰς τὴν Ελλάδα, ἡ ὁποῖα θὰ προγματοποιηθή τὴν προσε χῆ ᾿Απρίλιον θὸ καταστῆ δυνατή τῆ οἰκονομική δοηθεία τοῦ κ. Οὐῖλιαμ Χέλ λις δαθυπλούτου ἐπιχευρηματίου ἐλαι ων, ἐλληνικῆς καταγωγής, καὶ ἐνὸς ἐκ τῶν κυριωτέρων χρηματοδωπών τῆς συμφωνικής δρχήστρας Ν. Ορλέανης. Ἦπον ἔκελιχθῆ καλὰ, ἡ ὀρχήστρα θὰ παίξη σειρὰν ὀλκόκληρων συναυλιῶν εἰς τὰς ᾿λθήνας καὶ τὴν ᾿Α λεξάνθρειαν ἐπὶ ἔνα μήνας Η ὀρχήστρα θὰ λείψη ἀπὸ τὴν Μιννεάπολιν δύο περίπου μήνας, τὸ ἀκεάνιο δὲ ταξίδι της πιθανόν νὰ γίνη διά ναυλομένου σκά φους, 'Ο Μητρόπουλος θὰ προσφέρη δωρεαν τὰς ὑπηρεσίας του.

'Ο ελλην συνθέτης εὐρίσκεται τώ ρα εἰς τὴν Μιννεάπολιν διά νὰ συζητήση τὸ πρόγραμμια διά τὴν ἐρχαμένην μου σικὴν περίοδον μὲ τὸν διευθυντὴν τῆς ὀρχήστρας κ. "Αρθουρ Γκαίηνς καὶ νὰ ἐξεχη μιὰ σύντομη ἀιώπαυσι. Εἰς τὸ 23 διαφορετικά πραγράμματα εἰς ἔπτὰ ἐδδομοδας, Δέκα ἔξ χιλιόδες λαοῦ πα ἐρηκολαύθησαν τὴν συναυλίαν του εΡέκ Βιεμω Βέρντι καὶ 18.000 μίαν ἄλλην του μέργα τοῦ Τσαϊκόφουν, πράγρα τὸ πρόκαλεσε κατάπηξιν διάτι οῦ τε ἡ Ζαννέτ Μακκόναλδ δὲν είχε συγ κεντρώσει τὸσον κόσιον εἰς τὴν πόλιν αντήλη όταν ἐνερφανίσθη πρὸ καιροῦ.
'Ο Μητρόπουλος θὰ είνε ἐξαιρετικὰ ἀπησχολημένος αὐτόν τὸν χειμῶνα. Τὸ ρα θὰ ἐπιστρέψη εἰς τὴν Φιλαδέλφειαν διά νὰ συνεργασθή μὲ τὴν ὁρχήστραν τοῦ Ντέλλ. Κατά τὴν διάρκειαν τοῦ Χειμῶνος θὰ κόμη πολλάς ἐπτάκτους ὑμφαντότεις μὲ διάφορα μουσικά συγκρο τήματας, ἀντασπεκρίθη δὲ καὶ εἰς μίαν εἰδικήν πρόκληστ τοῦ ἀρλοφου Το σκαγίνι να διευθύνη τὴν Ν.Β.C. συμφω νηκήν ὀρχήστραν τέσσαρες Κυριακὰς τοῦ δουμοσούν μὲ θαυμασμόν τὸ ἔργον τοῦ ἐκλεκτοῦ αὐ τοῦ ελληνος καλλιτέχνου.



Tchaikovsky Under the Stars

6-11-46



This is part of the crowd of 12,000 that turned out last night for the opening of the 17th season of Robin Hood Dell concerts in Fairmount Park.

An all-Tchaikovsky program

The crowd started arriving an

were jammed, and an overflow

of cars (many of them vintage

Every seat in the amphitheater

gates was on hand, too, gleaning

what music penetrated to the

Conductor Mitropoulos, inau-

urating his second season as the

Dell's principal maestro, was warmly greeted when he step-ped on-stage. The Minneapolis Orchestra's winter-time conduc-tor will handle 19 of the forth-coming 28 concerts.

Open With Hamlet Overture

free fringes.

coming 28 concerts.

with Carroll Glenn, violinist, and

Record 12,000 at Opening Of Dell's Summer Concerts

Favored by the first clear-tional "The Star-Spangled Banweather inaugural evening in ner." three years, Robin Hood Dell launched its season of summer concerts in Fairmount Park last Eugene List, pianist, followed.

hour before concert time, afoot, An attendance estimated at by bus, trolley and automobile. 12,000 and announced by Man- The Dell's ample parking spaces ager David Hocker as the largest opening-night audience in Dell sylvan auditorium to hear Conductor Dimitri Mitropoulous and in nearby temporary fields. the Dell orchestra of 90 (practically all Philadelphia Orchestra was filled and the adjacent banks players) open the seven-week al. were crowded. The usual quota fresco semester with the tradi- of non-paying guests outside the

4000 at Dell Hear 'Cellist, Debut of Suite

The program opened with Tchaikoysky's rarely-heard "Hamlet" Overture and went on The accent was on strings at Robin Hood Dell last night, where Samuel Mayes was the 'cellist and the super-popular B flat soloist and a Suite for String Or-Minor Piano Concerto. That part chestra had its initial local airing. of the evening was something of It was the second performance of a family affair—and a delightful one.

The soloists were an attractive all-clear signal. The attendance young couple, much in the musi-was estimated at 4000.

was estimated at 4000.

Mayes, who is first 'cellist with the Philadelphia Orchestra as well as with the Dell musicians, well as with the Dell musicians, has become a regular feature of Mrs. List. summer concerts since his debut appearance five years ago. His artistic interpretation of

Dvorak's Concerto for 'Cello in B minor made the reason appar-

ent.

This Concerto, with its delightful blending of Oold World melodies and American folk music, is one of the outstanding cello works in the Romantic tradition of the 19th century. Particularly lovely is the Adagio movement to which Mayes brought a beautiful singing tone. The soloist was enthusiastically received on both sides of the

footlights. With Dimitri Mitropoulos on the podium, Dell audiences can always be assured of increasing their listening repertoire. Last night's contribution was Gus-tav Holst's St. Paul Suite for String Orchestra which, as far as can be determined, was having its first Philadelphia performance. Written by the English composer in 1913 for a girls' school orchestra, it proved light and charming and well suited to and charming and well suited to the sylvan surroundings.

Weber's infrequently heard "Jubilee" Overture opened the program. Schumann's popular Symphony, No. 1 in B flat ("Spring" Symphony), poetically played under Mitropoulos' ba-ton, concluded it.

3000 Hear

Samuel Mayes, winter and sum mer first cellist of the Philadelphia Orchestra, was soloist at Robin Hood Dell last night before an audience of about 3000, with Dimitri Mitropoulos conducting. This second concert of the season featured music off the beaten path but nonetheless pleasant tonal fare.

certo in B minor, a favorite in the repertoire of cellists because of its abundance of melody; the themes are drawn from America, where Dvorak was teaching when he composed it, and his native Bohemia. The soloist's tone, as always, was of shimmery beauty, and his interpretation was soundly conceived and executed. He received able support from the orchestra, though not from the sound engineer, as the amplifi-cation was often off balance.

'ST. PAUL'S SUITE'

A novelty to local concertgoers was Gustav Holst's "St. Paul's Suite" for string orchestra. Written 33 years ago for the orchestra of St. Paul's School for Girls in London, where the composer taught, it employs ancient English dance tunes in the lively opening and closing movements, and whispered melodies, sometimes for solo violin or cello, in the second and third sections. It is a worthy work, and was beautifully played, bringing a breath of the English countryside to the banks of

The program opened with Weber's "Jubilee" ("Jubel") Overture, its "God Save the King" lending another British touch, and closed with a well-wrought performance of Schumann's joyful "Spring" Sym-

SAMUEL L. SINGER

the Schuylkill.

Mayes at Dell

Mayes played the Dvorak Con-

16/46 Gulletu 4,000 Hear Mayes and Orchestra at Second Dell Concert

very agreeable occasion, even though only 4,000 of the faithful in both woodwind and brass, while were present to hear Dimitri Mit- the soloist appeared to be playing ropoulis' fine program.

Philadelphia Orchestra, as well as the Dell Orchestra, was present to perform Antonin Dyorak's beautiful After the intermission, Mr. Mitrop-Concerto for 'Cello and Orchestra in oulos offered Gustav Holst's "St. B Minor, Mr. Mayes' exquisite ac-count of the concerto came as no and Schumann's Symphony No. 1 surprise to us who are familiar with ("Spring") in B Flat. his sterling qualities.

his fine tone so warm and flowing, sophisticated craftsman his musical instincts so fine, that an unusually sensitive performance mann's melodies finds its ideal inthese moments, that it was a pity clarion heralding of Spring and the the Dell's mechanical balance was jubilant surge of the symphony

The impression made on one lis- realized.

HE second night of the new tener emphasized the fact that the Robin Hood Dell season was a orchestra was amplified at a high poulis' fine program.

Samuel Mayes, first 'cellist of the lification.

practically without benefit of amplification.

The Holst work, the most unfam-The 'cellist's manipulation of his illar on the program, is the fastidi-instrument is so effortlessly natural, ous and fine-grained work of a

was heard. So outstanding were terpreter in the Greek maestro. The were most cleanly and convincingly

Crowd of 12,000 Sets New Record at Dell Opening



View of part of crowd that attended Robin Hood Dell opening

By MAX de SCHAUENSEE

mated to be a record opening-night attendance of 12,000 persons.

After weeks of rain and uncer-After weeks of the dynamic Dimitri tain weather. Philadelphians had the great good fortung to strike the great good fortung to strike fiery and tumultuous as ever in his delight of their listeners. the inception of their out-of-doors orchestral season.

At intermission time, David Hocker, general manager of Robin Hood
Dell Concerts, Inc. announced to
the audience: "This is the biggest
opening crowd in the Dell's history,

before. In all truth, it cannot be

TONIGHT AT

opened at 7 P. M. nearly 200 perons had joined a line outside the main crowd began arriving by auto, bus and trolley car. Parking space

Robin Hood Dell orchestra 87 are plano concerto with contagious drive and assurance, with a deep feeling for its romantic character. Dell for ten seasons or more.

It was a shirt-sleeve and summer dress audience as always. And during the light passages of the violin concerto you could hear the rumble of trains beyond the river's west bank. Overhead the occa-sional airliner droned past and photographer's flash bulbs flashed an unwarning blinding light.

Dell Audience

Of 3500 Hears

Brahms' First

The first all-orchestral program of the new Robin Hood Dell season

attracted an audience of nearly 3500

last night, with Dimitri Mitropoulos

conducting a standard symphony The symphony was the Brahms No. 1 in C minor. The first half of

the program consisted of Handel's "Water Music" Suite in the Sir

Hamilton Harty arrangement, and

The performance as a whole did not come up to expectations. The

symphony, always a pleasure to hear,

had all the notes in the proper places, but the interpretation was

often pedestrian, and there were times in the first and final move-

ments where one missed drive and

Similarly, the Debussy suite failed to come to life until the lively festi-

val movement which closes the work

Perhaps somewhere a veto was ex-

ercised in the process of a Greek

conductor interpreting Spanish mu-

sic by a French composer to an

Most successful was the "Water Iusic" which was luminously

American audience.

Music"

Debussy's suite, "Iberia."

A BIT RAGGED

An all-Tchaikovsky program Both soloists were more than mas HE 17th season of Robin Hood Dell opened auspiciously last evening before what was estievening before what was esticerto in B flat Minor and the Violin of the property of naturally enough, a surefire at- ing that, after the orchestra had de

baton work. So were those two The Robin Hood Dell Orchestra

opening crowd in the Dell's history, before. In all truth, it cannot be said that this is best-grade Tchairman." kovsky. It is interestingly drama-A half hour before the gates were tic and somber, but it is also long winded and fairly disjointed in structure. Nevertheless, Mr. Mitmain gate and from then on the ropoulos is to be applauded for let-

Miss Glenn played the D Major in the immediate vicinity of the Dell was gone by 8 P. M.
Of the 90 men who make up the

which embraced the seldom-heard terfully companioned by Mr. Mi-

parted, they added the second move-Present was the dynamic Dimitri ment of Beethoven's "Spring" So

he inception of their out-of-doors charming young American artists, sounded right on its toes. Tonal Carroll Glenn, violinist, and Eugene balance was all one could ask for, general manager of Robin Hood portions of the concerti.

TONIGHT AT THE DELL

(At 8.30)

Dimitri Mitropoulos, Conductor

'Cello and Orchestra

Samuel Mayes aul" Suite my No. 1, in B-flat ("The Spring"

ELPHIA INQUIRER. TUESDAY MORNING. JUN

List and Carroll Glenn Open 17th Season of Dell Concerts

Illustrated on Page 18

By Samuel L. Singer

Familiar sights and sounds provided an auspicious opening last night for Robin Hood Dell's 17th The familiar sights were the 90 symphony players, nearly all members of the Philadelphia Orchestra; Dimitri Mitropoulos, conductor of the Minneapolis Symphony, brilliance given it by List and the

of Tchaikovsky - the Violin of great beauty. Concerto and "the" Piano Concerto PIANIST SILHOUETTED in B-flat minor, played by the most glamorous husband - and - wife solo team on the concert star : todaytriumph they scored last January shell by a spotlight. when they played the same numbers for a Philadelphia Orchestra Penof Music.

WEATHER IS IDEAL

Another attraction was ideal

The Piano Concerto, doubly familiar in the concert hall and thrice familiar via the juke-boxes, still has the power to thrill the listener when played with the dynamic power and

Dell Concert Tonight

Dmitri Mitropoulos, Conductor 'Jubilee" Overture -Concerto for 'Cello --Dvorak Samuel Mayes, Soloist

"St. Paul" Suite "Spring" Symphony ——Schumann

eginning his second season as artis- orchestra last night. The flashing tic director of the Dell; and the audience which fille. all the benches and the side slopes. The crowd was officially estimated at 12,000, largest opening night in the Dell's history. the delicate figurations lightly, The familiar sounds were composi- surely, and managed a singing tone

The pianist was easily seen in action, even from far back in the Carroll Glenn, violinist, and Eugene List, pianist. The pair repeated the

Miss Glenn, who played before for a Philadelphia Orchestra Pen-sion Fund audience at the Academy half of the family's musical honors with her well-rounded interpretation of the Tchaikovsky Violin Concerto. Not unexpectdly, it did not scale the heights of emotion, but it was on a weather, which it is hoped will set a high level of artistry and admitted of no technical quibbles. Miss Glenn is a brilliant performer and last night was in top form; her co-ordination of fingers and bow-arm is first-rate, and she is never daunted by doublestops, harmonics or lengthy cadenza, Her tone was silken, her intonation excellent.

HAMLET OVERTURE PLAYED

Following the Piano Concerto, the two soloists gave two unexpected but nonetheless welcome encores - the slow movement from Beethoven's "Spring" Sonata and a Bach chorale. 'God's Time is the Best."

The program opened with the rarely-heard "Hamlet" Overture of Tchaikovsky, probably the first time

for this work at the Dell. The "Hamlet" overture-fantasy in construction and thematic material anticipates to a marked degree the "Romeo and Juliet." It has much fire and drama, but it also has some dull moments, and lacks the melo-dies that make "Romeo and Juliet" popular.

Good music is no longer a novelty in the Fairmount Park amphitheater, but in contrast to last year, three clear nights in a row are something of a record. Program Well Balanced

A well-balanced program brought Handel, Brahms and Debussy together under the same starry (hurrah!) sky. This rep-

resented about 200 years of

Robin Hood Dell

Tonight at 8.30 Morton Gould Conducting; Oscar Levant, Pianist, Gershwin-Gould

Program 'New China March". Gould 'Red Cavalry March"____Gould Two "Spirituals" _____Goule
"Go Down Moses" and "Some-times I Feel Like a Motherless

Child" Concerto in F for Piano and Orchestra _____ Gershwin Orchestra _____ Gershw Oscar Levant "Pavanne" from Symphonette ____Got

_Gould No. II Cowboy Rhapsody" Star Dust" ___Carmichael-Gould 'The Surrey With the Fringe on Top," from "Oklahoma!"

Rodgers-Gould 'Rhapsody in Blue" for Piano and Orchestra_____Oscar Levant __Gershwin

music with the outstanding composers of the classic, late romantic and French impressionistic

Opening the evening was Han-el's "Water Music," which the composer is supposed to have written to placate the anger of King George I of England. It is easy to imagine that it was performed for the first time in sur-roundings quite similar to those of our outdoor auditorium. And the delicate, lacy interpretation which Mitropoulos and the or-chestra brought to it last night did far more than merely placate the listeners,

Different in Mood

Much different in mood and tempo was Debussy's "Iberia" which followed. This is the second of three pieces which Debussy called "Images for Orchestra." Its colorful, exotic flavor is suggested by the three titles of his tonal pictures: "In tles of his tonal pictures: "In the Streets and by the Road-sides," "The Perfumes of the Night" and "The Morning of a Festival." The audience was most appreciative, and even Mitropou-los applauded the proficiency of his players.

The concluding number was Brahms' First Symphony in C Minor, a perennial favorite among Philadelphia's music lov-ers as evidenced by its regular appearance on the Orchestra's annual request programs.

-JUNE HARDER.

4-4-46

Milhaud Work Played at Dell

A symphonic program featuring Beethoven's "Pastoral" Symphony and the local premiere of Milhaud's "Suite Francaise" attracted more than 5000 to Robin Hood Dell last night, with Dimitri Mitropoulos conducting.

Milhaud's Suite, written with scholastic ensembles in mind, was first heard in New York a year ago. Its five movements, each named for a French province, are alternately lively and slow, and utilize folk tunes in an orchestral dress displaying Milhaud's surety of instrumental style. The work abounds in melody, and in only one part is there any suggestion of the "modernistic" Milhaud of some years back. The opening and closing sections were particularly lively, in breezy dance or march

Mitropoulos conducted the "Pas-toral" Symphony with insight and clarity, letting the music speak for itself, The program opened with Beethoven's "Leonore" Overture No. 1 and closed with Stravinsky's "Fire Bird" Suite. S. L. S.

Soloist at Dell

With Dorothy Maynor, soprano as soloist, and some rousing orchestral music, Independence Day was celebrated at Robin Hood Dell last night. Dimitri Mitropoulos conducted, and the audience numbered

Miss Maynor

Miss Maynor is ever a delight to hear. Attired in a flowing orange gown, she enraptured the audience with several arias and a Richard Strauss group of lieder among her Her purity of tone and fine musicianship make her one of the most welcome artists on the concert stage, and she was in top form last night.

STRAUSS LIEDER SUNG

First the soloist sang "Il est doux, il est bon," from Massenet's "Hero-diade," following this with "Depuis e jour" from Charpentier's 'Louise," an aria that she has made her own in recent seasons. In these and her later numbers Miss Maynor sang with feeling, evenness of tone in all parts of the register, and artistry of phrasing. Four contrasting lieder by Strauss were particularly

The encores, with orchestra, were Dvorak's "Songs My Mother Taught Me," the lovely Mozart "Allelujah, and Elsa's Dream from "Lohengrin," all beautifully done. The accompaniment in the Wagner number was so evanescent that one is inclined to give the amplification engineer a demerit.

ARTISTS TAKE BOWS

The orchestral selections were the Bach Suite No. 3 in D, Massanet's "Alsatian Scenes" Suite, Cha-"March Joyeuse" and the Polovetzian Dances from Borodin's "Prince Igor."
Ralph MacLean, first clarinetist

and Samuel Mayes, first cellist, took bows for their solo work in the Massenet Suite, which also had an obbligato of fireworks-heard but unfortunately not seen from the Dell from the July 4 celebration in Fairmount Park

SAMUEL L. SINGER.

Miss Maynor Pleases Dell Audience

There was cause for celebration at Robin Hood Dell last night where 4500 persons heard Dorothy Maynor, gifted Negro soprano, who was the featured soloist. Dimitri Mitropoulos conducted the orchestra.

Miss Maynor, short and round and brightly gowned, brought great sweetness of voice and her remarkable personal simplicity to two operatic arias and a group of German lieder. "Il est doux, il est bon" from Massenet's "Herodiade" and "Depuis le Jour" from Charpentier's "Louise" opened the program.

Four songs by Richard Strauss "Zueignung," "Staendchen," "Morgen," and "Caecilie"—com-pleted the soloist's scheduled music. While all were beautifully sung, "Morgen" was breath-

takingly lovely.

As encores, Miss Maynor offered "Songs My Mother Taught Me," "Alleluia," by Mozart, and 'Elsa's Dream" from Wagner's

The orchestral part of the program was varied and as always contained its share of novelty. "March Joyeuse," by the French proved appropriate holiday fare, ELPHIA INQUIRER. TH as did Massenet's colorful "Alsatian Scenes." Bach's wellknown Suite No. 3 in D major and Borodin's Polovetzki Dances from "Prince Igor" completed the bill.

There was one other noteworthy thing about last night in Fairmount Park. It marked the completion of two weeks of Dell concerts without benefit of rain.

-JUNE HERDER.

EDNESDAY MORNING, JULY 3, 1946

Rachmaninoff in Dell Debut

By Samuel L. Singer

Anna Xydis, Greek pianist now living in America, made her local debut at the Robin Hood Dell last night under the baton of her fellowcountryman, Dimitri Mitropoulos. Mme. Xydis played Rachmaninoff's Concerto No. 3 in D minor, and an audience of 6000 applauded this and a program that also featured Tchaikovsky's Second Symphony to make it one of the finest concerts of the young season.

Mme. Xydis used her fine technical resources in meeting the exacting demands of the Rachmaninoff work, and brought out its romantic qualities. Her tone was good, though never brilliant, and was always sufficient to be heard even in the fullest orchestral passages. It was a wellproportioned performance with solo ist, conductor and orchestra in perfect rapport.

CHOPIN OFFERED AS ENCORE

As encores Mme. Xydis played a Chopin Mazurka and the same composer's Third Ecossaise.

Proving that Tchaikovsky did not write only three symphonies—the Fourth, Fifth and Sixth," Mitropoulos presented the rarely heard Second symphony in C minor (the "Little Russian") by the Slav composer, as the second half of the program.

A TUNEFUL SYMPHONY

It is inexplicable to this listener why the symphony is not more popular, as it is filled with folk melodies and neo-folk tunes. The opus is lively and melodic, presaging the com poser's later and greater symphoni

Dell Hears Rarely Played Symphonies

Two rarely-performed symphonies comprised the entire program at Robin Hood Dell last night, with Dimitri Mitropoulos conducting the concert moved back from last Wednesday. There was an audience of 3500.

The two works were the lengthy Symphony No. 1 in D of Gustav Mahler and the considerably shorter Symphony No. 6 in C of Schubert. Neither work is overly familiar to local audiences, and served as further illustration of Mitropoulos's high artistic success in presenting musical novelties old and new, but always of musical merit.

OVATION FOR MITROPOULOS

The Mahler Symphony repeated its success of last season. Though some of Mahler's works are adjudged dull, this opus belied its length, in its forthright construction, firmness of melodic line and frequent freshness. Mitropoulos conducted with a keen insight into its musical qualities, and both he and the orchestra won an ovation.

Schubert's Sixth Symphony, writ-Schubert's Sixth Symphony, writ-ten when the composer was only 21, is another good example of his in-peal to those who love a parade. is another good example of his ineffable gift of melody. Though there are hints of Schubert's debts to his illustrious musical predecestors the Symptometric forms the Symptometric for tors, the Symphony is characteristic of the composer both in form and content Its instrumentation, too, marks a widening of Schubert's hor-

SAMUEL L. SINGER.

Dell Concert Tonight

Dimitri Mitropoulos, Conductor 'Leonore" Overture No. 1

Beethoven "Pastoral" Symphony--Beethoven -Milhaud Suite Francaise Stravinsky "Firebird" Suite

It includes a march movement, in rather slow tempo, and a sonorous

program opened with Mozart's "Eine kleine Nachtmusik."

4-4-46

PHILADELPHIA RECORD.

Orchestral Program Heard By 5500 at Dell

Beethoven shared honors with two contemporary composers in HILADELPHIA RECORD, V an interesting all-orchestral program presented at Robin Hood Dell last night under the direction of Dimitri Mitropoulos. About 5500 persons were in the audience.

The first half of the evening The first half of the evening was devoted to the music of the In Dell Debut great master. It opened with the 'Leonore" Overture, No. 1, probably the least played of the four overtures which Beethoven wrote for his only opera, "Fidelio."

Pastoral Symphony Played

The Sixth Symphony (Pas-toral) followed and the sylvan

Robin Hood Dell

Tonight At 8.30 Dimitri Mitropoulos, Conductor Dorothy Maynor, Soprano

Suite No. 3, in D Major _____B "Il est doux, il est bon" from "Herodiade" _____ Masse _Bach _Massenet 'Depuis le jour' from "Louise" _____Ch

Suite "Alsatian Scenes," Massenet 'Marche Joyeuse" Chabrier

Four Songs ____Richard Strauss "Zueignung", "Staendchen" "Morgen", "Caecilie" Polovetzian Dances from "Prince Igor" _____Borodin

setting of the Dell provided a suitable frame of this musical picture of the Viennese country-Although starting off rather palely, the merrymaking of the third movement was color-fully projected; and the shading of the turbulence and ensuing calm of the last two movements

proved highly satisfying.

An engaging novelty played here for the first time was the Francaise by Darius Milhaud, French composer now living in this country. Originally brass band, it had its orchestral bow in New York's Lewisohn Stadium last July Divided into five movements and based on folk tunes of the

"Fire Bird" Suite Offered

Stravinsky's "Fire Bird" Suite rounded out the bill. The inter-pretation was dramatic and summoned up vividly the mystic bal-

Tonight's Dell program will feature the popular Negro soprano, Dorothy Maynor.

—JUNE HERDER

6000 Hear Anna Xydis Play Anna Xydis, Greek Pianist, Makes Dell Debut before 6,000

Bulletin 7-3-46

BY MAX de SCHAUENSEE

tended the concert at Robin her intentions vividly.
Hood Dell last evening, as Mme. Xydis was fortunate in hav-Greek pianist, Mme. Anna Xydis. the acme of romantic fantasy and

Mme. Xydis was heard in the clarity Mme. Xydis was heard in the Rachmaninoff Concerto No. 3 in D Minor for piano and orchestra. The Concerto No. 3 less frequently Xydis obliged with some Chopin Concerto No. 3, less frequently heard than the too popular No. 2, is the outgrowth of a brooding Slavic melancholy which suggests another era.

Mme. Xydis made a capital impression. She played the concerto tle Russian" Symphony, is the most

wealth of soaring climaxes. ness and clarity stood her in good ebullient composition. Lacking the

7-3-46

6000 Hear

Greek Pianist

Anna Xydis, Greek pianist,

made her local debut last night

in Robin Hood Dell before an

audience estimated at 6000. Dimi-

tri Mitropoulos was on the po-

Interestingly enough, when

Madame Xydis made her profes-

ional bow in Athens, at the age

of 14, Mitropoulos was conduct-

ng the Philharmonic Symphony

here. They met again last year

when the pianist played with

Robin Hood Dell

Tonight at 8.30

(Service men and women in

lating interpretation of Rach-maninoff's Third Piano Concerto

This work, which is not so well

known as the composer's Second,

artist's, and we understand that

this was her 50th performance

of it. Her playing showed strength and warmth and a fine

In response to a hearty ova-

The orchestral novelty of the

evening was Tchaikovsky's Symphony No. 2 in C minor. Known as the "Little Russian," the sym-

phony is seldom played by the

major orchestras and this was probably its first Dell airing. Un-

der Mitropoulos' baton, it offered

many high melodic moments. Colorful Russian folk themes in

the early movements build up to

Mozart's sparkling "Eine Kleine Nachtmusik" was the

JUNE HERDER

program's pleasant aperitif.

an exciting finale.

is evidently a favorite of

Beethoven

Beethoven

_Stravinsky

_Milhaud

uniform admitted free.)
'Lenore' Overture No. 1

Symphony No. 6, "Pastoral"

'Suite Francaise' _

Firebird" Suite ___

Ecossais.

the Minneapolis Symphony.

ORE than 6,000 persons at-temperament and she communicate:

Dimitri Metropoulos, absent since ing so sympathetic and anticipating last Wednesday, conducted a pro- a co-artist as Mitropoulus. The congram which featured the young ductor's share of the concerto was

pieces as encores.

Mr. Mitropoulos programmed the seldom heard Tschaikovsky Symphony No. 2 after the intermission. This work, also known as the "Lit-

in the broad, rhapsodic style it de-nationalistic of all the composer's mands, for this is a massive work, symphonies. It has little of the desfilled with technical difficulties and pair and preoccupation with inner problems with which Tschaikovsk The pianist has a very sure tech- later works are so characteristically nique and a limpid tone whose firm- stamped. It is a bright, graceful and stead in the more tumultuous pass- depth and spaciousness of the later ages. She is an artist of taste and symphonies, it provides nevertheless an interesting experience in

hearing a much neglected work.
Mr. Mitropoulos began the evening with a sersitive performance of Mozart's "Eine Kleine Nachtmusik"

Mitropoulos Piano Soloist

By Samuel L. Singer

Dimitri Mitropoulos, artistic director of Robin Hood Dell, may converse with the gods when making music. But he also realizes that there are mundane physical details attached not only to making music but to listening to it.

This revelation of a quality not always present in a conductor (and, to be sure, the heaven-sent inspiration is present in even fewer) was made by David Hocker, Dell manager, who told the audience of 6500 at last night's concert that Mitropoulos, having recorded Pro-kofieff's Third Piano Concerto yesterday afternoon with the orchestra, is going to donate his royalties from it toward improving the seats at the Dell.

RECENTLY AN AUDITOR

Mme. Xydis provided a stimu-His inspiration for such a worthy cause came first - hand because Mitropoulos sat in the audience at a recent guest-conducted concert and complained that the benches Dimitri Mitropoulos, Conductor were too hard.

Hocker's announcement was a sequel to Mitropoulos's breath-taking performance in his annual dual appearance as piano soloist and con-ductor. For the third successive season he excited admiration in the difficult solo part of the same Prokofieff Concerto, which comes to a rather sudden ending in a blaze of pyrotechnics.

The concerto, with its satire, humor and occasional syncopation, is rather a rhapsody or fantasy, as it rambles on with no particular formal construction.

With the concerto representing the 20th century, two other works on the Russian program harked back to the 18th and 19th centuries— Prokofieff's "Classical" Symphony Symphony and Rimsky-Korsakoff's "Scheherazade." The "title role" in the latter work was expressively voiced by pieces—a Mazurka and the third David Madison, concertmaster.

Dell Concert Tonight

Dimitri Mitropoulos, Conductor Symphony No. 6 in C-Symphony No. 1 in D-

Abbey Simon, Pianist, Scores Hit

in Refreshing Dell Concert

By MAX de SCHAUENSEE

Abbey Simon, youthful American His new suite proved very fascinatpianist, was the soloist, playing ing, though some cutting would be evaluate and solder heard benefit it for frequent concert per-

the exquisite and seldom heard formance. Even the most melodious

Chopin Piano Concerto No. 2 in F passages seemed tinged with a Minor. Mr. Simon is an artist to sophisticated irony as keen and

his fingertips. His tone is not large sharp as a razor's edge.

but it is of lovely quality and his style and feeling for Chopin's music,

plus his youthful and unassuming

personality, earned him one of the

finest successes enjoyed so far this

and facile technique among his as

sets. His playing of the lovely sec

ond movement was a model of sensi-

The planist counts a fluid

Handel's 'Water Music' Provides Summer Theme at Dell

By MAX de SCHAUENSEE

B ASKING in this stretch of un-believably good weather, Robin Hood Dell continued its young season unchecked last night with a straight orchestral program before a small but enthusiastic gathering of the faithful.

ering of the faithful.

Dimitri Mitropoulos began his concert with Sir Hamilton Harty's Two "Spirituals" Gould Gould arrangement of Handel's "Water Music." This lovely suite is ideal Concert in F for Piano and Orchestra Gershwin Gress Levent Gershwin Gould Gress Levent Gershwin Gould Concert in F for Piano and Orchestra Gershwin Gersh Music." This lovely suite is ideal fare for an out-of-doors summer evening. It was written to be played at a water fete held on the Thames river. With the Schuylkill flowing just below us, it was not difficult to transplant ourselves to the calm English river under the panoply and pomps of other days.

evanescent spell of the second section—"Odors of the Night." This was right down Mrs. Mitropoulos' than those to which one is generally alley-music of color and delicacy accustomed. and atmosphere. It is difficult to imagine a more sensitive perform-

Brahms' great First Symphony in

TONIGHT AT THE DELL

(At 8.30) Morton Gould, Composer-Conductor Oscar Levant, Pianist "Pop" Concert Gershwin-Gould Program China March"

Mr. Mitropoulos' playing of the Debussy "Iberia" which followed, calls for superlatives. Particularly igned with great class to leave the program. It was nobly fash-

1-10-46

THE PHILADELPHIA INQUIRER. WE

Pianist Is Soloist at Dell

New music and Abbey Simon as soloist in Chopin's Piano Concerto in technically and interpretively. He minor attracted 5000 to Robin had a sure grasp of the Concerto's co Hood Dell last night, to hear one of n the season's finest concerts, Dimitri Mitropoulos conducted.

Simon, who graduated from Curtis particularly in the lovely slow move-Institute in 1939, made his first major appearance in Philadelphia, and proved a pianist of exceptional gifts.

4-9-46

4500 at Dell Hear Milstein Play Brahms

By Samuel L. Singer

Music hath charms to soothe the savage breast, and last night at Robin Hood Dell Jupiter Pluvius fell under the spell of Johannes Brahms as interpreted by Dimitri Mitropoulos and the orchestra, and called off a downpour after giving a sample during Nathan Milstein's playing of the Brahms Concerto.

The concerto, originally scheduled as the second half of the program, was switched to the first half because of the cloudy weather. During the second movement, and continuing through part of the intermission, the raindrops provided an obbligato to Milstein's playing and the arias of the refreshment vendors, but most audience of 4500 determined than Jupe, who finally gave up in disgust and allowed the Brahms Symphony No. 3 in F to be played con moto and sans l'eau.

VIOLINIST IN GOOD FORM

Milstein, dark-haired glamor boy among the world's leading violin virtuosos, was in good form in spite of the dampness, and played the Brahms Concerto with his usual

The first movement featured the soloist's own cadenza, as announced by Mitropoulos in the pause between movements, and the succeeding sections were even better, despite disturbance caused by the rain. The slow movement was distinguished by a well-rounded, golden tone and serenity in interpretation; the gypsy finale had gaiety and vigor.

'PAGANINIANA' IS ENCORE

For an encore Milstein did his own "Paganiniana" for violin alone, 10 variations on Paganini themes, a piece of great technical demands as well as musical worth, which Milstein played with insouciance. "I'd like to play more," he said, after a few more bows, "but the weather is hard on my violin."

The program opened with Cherubini's Overture to "Anacreon," rather long and uninspired, but interesting as a comparative novelty on Dell programs.

NE of the most delightful con-| The balance of the program encerts of the season was en-listed Beethoven's Overture to the last night at Robin ballet, "Prometheus," the Phila-Hood Dell by an audience of 5,000 delphia premiere of Gian Carlo persons, for both conductor and Menotti's ballet-suite "Sebastian" soloist seemed in highly communi- and the seldom performed Bizet cative mood and the program was symphony No. 1 in C Major. refreshing, well off the beaten track. All this despite an evening both sophisticated and fastidious. whose dampness transformed the He is not, like many modern comsummer auditorium into something posers, afraid to indulge in a pas-resembling a steam bath.

Oscar Levant (Gates Open At 7.00)

evocative was his weaving of the ioned, with great clarity and logic,

romantic style, and played with

poetry and great beauty of tone,

ment. As an encore he did the Al-

Heard for the first time at the Dell

was Bizet's Symphony in C, which the composer of "Carmen" wrote when he was 17. With a deep bow to

Mozart and curtsies to other com

posers, it is a charming work, full of lively and graceful melodies. The

oboe solo in the slow movement was

exquisitely played by Arno Mariotti. Another premiere was Gian-Carlo Menotti's "Sebastian" Suite in seven

sections, including a Street Fight Cortege and four dances. Menoti

utilizes the full resources of the or-chestra in vividly descriptive music

sometimes stark, sometimes witty

which reached a peak of excitement in the Courtesan's Dance. SAMUEL L. SINGER.

Horn Soloist

A young man with a horn was

soloist at Robin Hood Dell last night.

James Chambers, solo French horn

of the orchestra, played the Mozart

Concerto No. 3 in E flat, to the de-light of an audience of 3500 who ap-

plauded his playing and Dimitri

Mitropoulos' conducting.

The horn is perhaps the most

ments: neither player nor listener

can be sure what will come out un-

til the tone is heard. But Chambers

skillful playing surmounted those

difficulties, and he performed the

pleasant Mozart music with consu-

mate artistry, managing trills and other pitfalls with scarcely a slip.

Next season, incidentally, Chambers

goes from the Philadelphia Orches-

The program opened with

tra's first desk to that of the New York Philharmonic Symphony.

sini's Overture to "Semiramide" and included Mozart's "Haffner" Sym-

phony and the Sibelius Symphony

No. 1 in E minor. Its mood of north-

land coolness acted as a sort of mu-

SAMUEL L. SINGER.

sical antidote to the heat.

Dell Concert Tonight

Daniel Saidenberg, Conductor "Barber of Seville" Overture — F Piano Concerto in B flat — I "Alec Templeton, Soloist"

'Bolero'' Alec Templeton, Rave 'Clouds' and 'Festivals'' Debussy Imitations, Sketches, Improvisations Alec Templeton, Planist

beniz-Godowsky "Triana."

BIZET WORK PLAYED

solo of the Adagio played in a materly fashion by Arno Mariotti. 4-11-46

James Chambers Plays Mozart Concerto with Dell Orchestra

By MAX de SCHAUENSEE

its uninterrupted career last war-horses of Adelina Patti, Queen night with an admirable concert under the direction of cert under the direction of zart's "Haffner" Symphony, which was given a performance of great Dimitri Mitropoulos.

James Chambers, first horn of the logic and clarity. Philadelphia Orchestra, was the The final number was Sibelius" soloist, playing the rarely heard Mo- Symphony No. 1 in E Minor, which zart Concerto in E Flat for Horn Mr. Mitropoulos played magnifi-and Orchestra. Mr. Chambers, de-cently. This is a rough-hewn work, anything but easy to negotiate his tion, rather than of style and subinstrument smoothly, again demon- telty of line and color strated that he is one of a select few in this country who are masters of this rarely featured instrument. The Concerto is a lovely and interesting composition.

Chambers Dell Soloist

James Chambers, horn soloist, was the guest artist at Robin Hood Dell last night. About 3500 persons turned out for a concert of Mozart, Rossini and Sibelius. Chambers was heard in a

vorkmanlike performance of the Mozart Horn Concerto in E Flat.

Amusing Movement

This work is the one which contains the amusing second movement so reminiscent of "There Was I, Waiting at the Church." Chambers' playing Chambers' playing vas mellow and fluent, but the tempo of the piece throughout seemed rather slowed down, so that it lacked Mozart's characteristic vitality.

A more spirited treatment was Mozart's "Haffner" Symphony No. 35 in D Major. The proud andante was most in-spiring, and the Menuetto, which

souds like a series of small explosions, was also effectively executed.

Restrained Emotion

The Symphony No. 1 in E Minor by Jan Sibelius is filled with restrained yet impressive emotion, and it received a full and convincing treatment at the hands of the orchestra and Conductor Mitropoulos.

R OBIN HOOD DELL continued opera "Semiramide," one of the

The Bizet Symphony in C Major was given an unforgettable per-

formance by Maestro Mitropoulos.

It is an interesting work, written by the composer of "Carmen" when he

was but 17 years old. The second movement, Adaglo, as presented be

night, was a dream of languorous

orchestra played so well or with

such obvious enthusiasm as in these

exuberantly youthful pages. Of special mention must be the oboo

spite the fact that he had to con- massive and Nordic in its form and tend with dampness which made it content-a work of heart and emo-

Dell Concert The balance of the program contained the Overture to Rossini's Features 7-10-Abbey Simon
One of the most rewarding

and well selected programs of the Robin Hood Dell season up till now was presented last night to an audience of nearly 5000 persons. Dimitri Mitropoulos con-ducted a concert of which the outstanding feature was perhaps the excellent performance by planist Abbey Simon and the or-chestra of Chopin's Concerto in

F minor. The amplification system was apparently not functioning properly during the first movement of this work, for the icy clarity of Simon's playing was occasionally interrupted by long fudgy

Robin Hood Dell

Overture to "Semiramide" Rossini

Concerto in E-Flat, No. 3, for Horn and Orchestra___Mozart James Chambers Symphony No. 35 in D,

"Haffner" Symphony No. 1, in E minor

passages. The orchestra and the soloist combined beautifully during the gentle Larghetto, and also in the lilting last movement with its intriguing and rhythmic col legno passages.

The remainder of the program consisted, refreshingly, of rarely heard pieces. Eeethoven's Overture to the Ballet "Prometheus" is one of that master's lighter works, dancelike and filled with spirited progressions.

The concert closed with the sonorous yet lively Symphony in C major by Bizet. The other work of the evening was an original and interesting suite from the Ballet "Sebastian" by Gian-Carlo Menotti. The music commences in a weird noisy spirit and suddenly changes to a pleasant lyric waltz. The last episodes (the piece has seven in all) are filled with a wild stridenwy and filled with a wild stridency, and are richly orchestrated, with numerous passages for flutes and for bells. C. S.

Audience Sits Through Light Rain to Hear Milstein at Dell

ood deal of difficulty.

than Milstein, celebrated violin vir- day. tuoso, and Dimitri Mitropoulos in a program made up of the music of Brahms and Cherubini.

Mr. Mitropoulos led the Brahms Third Symphony. It was indeed a lovely and serene playing, just such

the Adagio of the Brahms Concerto in D Major, drops began to fall and a portion of the audience scurried

No major fall of rain occurred, however, and the program was con-tinued to the audible pleasure of those rugged souls and music-lovers who stuck it out.

It must be recorded that Mr. Milstein played the Violin Concerto most beautifully. Both he and Mr. Mitropoulos assiduously avoided the

Milstein Plays To 4500 at Dell Despite Rain #-9-46

In spite of threatening skies 4500 people turned up at Robin Hood Dell last night to hear a program conducted by Dimitri Mitropoulos presenting the vio-linist, Nathan Milstein. The evening opened with a thoroughly amiable performance of the "An-acreon" Overture by Luigi Cherubini. The contrast of this early romantic music restrained and still colored with classicalism, with the later romanticism of Brahms which formed the rest of concert was exceedingly striking.

Milstein played the Brahms Vi-olin Concerto in D major with great energy. The cadenza at the end of the first movement was his own work, as was also the arrangement of Paganini Rhapsodies which he played for an encore. In response to the applause which greeted the "Paganiniana," Milstein explained that only the extreme dampness, and its prob-

Robin Hood Dell Tonight at 8.30 Dimitri Mitropoulos Conducting

Abbey Simon, Pianist (Servicemen and Women in Uniform Admitted Free) Overture to "Prometheus" Beethoven

Concerto in F minor for Piano and Orchestra_Chopin Abbey Simon Suite from Ballet, "Sebastian" Menotti

First Performance in Philadelphia Symphony in C major_Bizet

able effect on his instrument,

kept him from playing some The rain was coming down in appreciable quantities by now,

and the faithful either hoisted umbrellas or huddled moistly under trees. Hundreds left, but love of Brahms kept some 4000 on hand to hear the Third Sym-phony, which received spirited treatment even if strings and bows were getting rapidly wet-

By MAX de SCHAUENSEE | pitfall of sentimentalizing music HE Dell kept its record of un- which can easily lure the performinterrupted performances ers into so doing. There was nobility clean last night, despite a of style and clarity of tone in Mr. good deal of difficulty.

Last evening's concert was the ninth of the season. Threatening weather, which manifested itself in dark skies and distant rumblings of thunder, formed a dark setting as a good-sized audience settled itself to hear a program which featured Nathan Milstein subspace and clarity of tone in Mr. Milstein's fiddling, and he added, to the acclaim of those gathered, his own arrangement of the Paganini "Variations," which he played unaccompanied. This was indeed a tour-de-force, the work of one of the outstanding violinists of our day.

The rain held off during the open- a playing as one would expect from ing Cherubini Overture to "Ana-creon," but as Mr. Milstein reached musical stature.

Requiem Mass Heard at Dell

It was a notable evening at the Dell last night when Giuseppe Verdi's great Manzoni Requiem Mass was presented to a near capacity crowd. Dimitri Mitropoulos had impressive forces at his command with Zinka Milanov, Kerstin Thorborg, Charles Kullman and Nicola Mos-cona all of the Metropolitan Opera, as soloists; an excellent chorus of some 250 voices, and an augmented orchestra.

Just as life was filled with the dramatic for Verdi, the after-life un-known and mysterious with its pending Judgment held out for him high dramatic possibilities. A deep-ly sincere and simple hearted soul religious in his own way, death was not a trivial matter to him and in the Mass he has written vividly vitally, tremendously and always beautifully, his thoughts.

SUPERB DIRECTION

Under Mr. Mitropoulos' superb direction, the terror and wrath written into the Dies Irae was given full expression; the Lacdymosa, Domine Jesu, Sanctus, Agnus Dei, Lux Aeterna, and the exquisite, tear com-pelling finale, Libera Me were spellbinding in their presentation.

Unfortunately, while some ex-tremely beautiful work was contributed by all four soloists, Mmes Milanov and Thorborg were not always true to pitch, and in the case of Mme. Thorborg, many of her higher notes were decidedly harsh. Charles Kullman was in fine form and the Ingemisco was beautifully

MOSCONA IMPRESSIVE

Mr. Moscona's sonorous voice was impressive in his solo Confutatis, and gave solidity in the ensembles. Zinka Milanov's best work was in the Libera Me, in which her naturally beautiful and rich voice was most expressive.

Walter Baker deserves the highest praise for his intensive and careful training of the chorus. tone was fresh, pitch absolutely accurate in the a capella opening chorus, and throughout, and finely flexible.

Prolonged and ringing applause broke out at the end, demanding many recalls for soloists and Mr. Mitropoulos, who searched high and low for Mr. Baker to share the honors, but that modest young man could not be found.

The performance was dedicated to the memory of Franklin Delano Roosevelt. MARGARET KAYE

Mitropoulos Proves Adeptness In Russian Concert at Dell

last night. Not only did the dynamic Greek maestro conduct Prokofieff's despite some rough spots negotiated "Classical Symphony" and Rimsky. Korsakov's "Scheherazade" before ceived a brilliant, virtuoso presentaan audience of 6,500 persons, but he tion. also conducted and played the solo During the intermission, Manager part of the Prokofieff Piano Con-David C. Hocker announced that

and any very definite ideas, but it When one considers the fact that

It was most pleasant to hear little short of astounding.

By MAX de SCHAUENSEE the Rimsky work, as Philadelphia Dimitri Mitropoulos was the is far less familiar with its silken whole show out at Robin Hood Dell languors than it used to be during "Classical Symphony" and Rimsky- by the orchestra's solo voices, re-

Mitropoulos and the Dell Orchestra This was the third successive sea- had recorded the Prokofieff Conson that a Dell audience has been certo and other selections during astounded by this remarkable feat, the afternoon in the Academy of for Mitropoulos, in his double role of Music. He said that Mitropoulos, pianist and conductor, is a human distressed by the hardness of the dynamo whose vitality has probably Dell seats, had promised his perno parallel in the music world today. sonal royalties from the concert Prokofieff's Concerto improves recording for the amelioration of with acquaintance. It lacks form said seats.

has pace and direction and has a both Mitropoulos and the Dell Orfascination all its own. Furthermore chestra had gone through a gruellthe stamp of distinction which ing five-hour recording session earlmarks all Prokofieff's work is also ier in the day, the ebullient quality present here.

of last night's performance was

5500 Hear David Madison In Violin Solo at Dell 7-30-46

of the Robin Hood Dell Orches- music, calm and almost dreamy, to "Fidello," Violin Concerto in him.

D major and Mendelssohn's Madison's playing during the "Scotch" Symphony, the No. 3 beginning of the first movement

Beethoven is supposed to have written his D major concerto for violin while some of Napoleon's which should be so lively, was troops were quartered in his house during the invasion of Austria. But it is nevertheless fourth overture Beethoven wrote

Russian Music Played at Dell

An all-Russian concert was presented at Robin Hood Dell last where 6500 persons assembled to hear a program led by Dimitri Mitropoulos in which he was also the piano soloist. The works played were Proko-fieff's Classical Symphony and Piano Concerto No. 3 and Rim-sky-Korsakov's "Scheherazade." Appropriate Interpretation

The flery and vigorous Concer to was given an appropriate interpretation by Mitropoulos, who managed, in addition to his expert piano work, to keep up his activities as conductor through the piece. The second movement, filled with dance rhythms almost like slow fox trots, was especially attractive. The music is so wild and nervous as to have all the aspects of a musical tour de force. And the soloist-leader's convincing recreation was the more remarkable in that this was his fourth playing of the work for the day.

He had already gone through it three times at the Academy of Music, where it was being re corded. The audience received with marked enthusiasm the announcement that Mitropoulos in tended to donate the royalties from the recording towards more comfortable seats at the Dell. Appealing Symphony

Prokofieff's appealing Classical Symphony reaffirmed its claim-as a masterpiece. Each hearing of this music, which literally broils with life without sacrificing formality or restraint, increases its charm. "Scheherazade"

was played with a due regard for its song-like lyricism. David Madison's solo violin passages were particu-larly masterful. But the work is farty masterful. But the work is such a long thing. Again and again it seems about to wind up, only to promptly take a new, and unwelcome, lease on life.

C. S.

David Madison, concertmaster a charmingly meditative piece of tra, was the solo violinist at the especially in the introduction; Dell last night. Nearly 5500 per- and very contrary to what one sons turned out to hear a pro- would expect from a man who gram of Beethoven's Overture had enemy soldiers billeted upon

and in the Larghetto left little to

to his only opera, was agreeably played, though the orchestra seemed a trifle bumpy in spots, as if too much emphasis were being placed upon the beat and upon the crescendi.

Mendelssohn's Scotch Symphony is a thoroughly attractive work. Mitropoulos conducted it in such a manner that one's interest in the music never flagged The development and treatment of each musical idea held the at tention of the listener closely focused upon the stormy changes, the melodic themes and the sudden stirringly majestic phrases up to the very last triumphant note of the Finale maestoso. The Symphony was undoubtedly most rewarding part of the con-

7-30-46

David Madison Is Soloist at Dell Concert

By Samuel L. Singer

David Madison, concertmaster of the Robin Hood Dell Symphony Orchestra, scored a personal triumph at the Dell last night before a friendly audience of 5500, as soloist in the Beethoven Violin Concerto. Dimitri Mitropoulos conducted.

the highlight of his performance. It had firmness and brilliance, and was matched by intonation of a high order. His interpretation of the lovely Beethoven work was carefully thought out, and leaned to the de-liberate side, for the opening and closing movements were taken at paces a little slower than is customary. Madison's customary technical competence found its best display in the cadenza.

ORCHESTRA APPLAUDS

Orchestra and conductor gave him excellent support. The solo instrument was always clearly heard, and the soloist and accompaniment maintained exceptional rapport. The orchestra joined in the applause at the close.

The program opened with a virile performance of Beethoven's Over-ture to "Fidelio" and closed with Mendelssohn's Symphony No. 3 in A minor, subtitled the "Scotch" though it is that in name only. Next to the "Italian" it is Mendelssohn's best-known symphony, and its charming melodic qualities were brought out in a first-rate reading by Mitropoulos and the orchestra. The Scherzo had an exceptional lilt. the slow movement a grave beauty and the finale was played with a zestful tang.

Dell Concert Tonight

Dimitri Mitropoulos, Conductor
"Don Juan" Richard Strauss
Symphony in B flat Chausson
Concerto for Orchestra Morton Gould
(First Performance in Philadelphia)
"inlandia"

Arrau and Mitropoulos Offer Two Brahms Piano Concertos

By MAX de SCHAUENSEE

ne of the most enthusiastic audiences of the season gathered last night at Robin Hood Dell to hear Claudio Arrau, celebrated Chilean pianist, Dimitri Mitropoulos and the Robin Hood Dell Orchestra.

unusual in the annals of the Dell history, or in the city's musical history, for that matter, for the program consisted entirely of the two Brahms Piano Concertos-the No. 1 the hands of both Mr. Arrau and in D Minor and the more popular Mr. Mitropoulos. In fact, rarely in No. 2 in B-flat Major.

of the D Minor are definitely inmusic.

The interesting D Minor Con-

This work, with its fragrant aura

(At 8.30)

DIMITRI MITROPOULOS, CONDUCTOR DAVID MADISON, VIOLINIST Beetho major, Violin and Orchestra Beetho

DAVID MADISON Symphony No. 3, in A major, "Scotch" Mendels

(Gates Open at 7.30) Servicemen and women in uniform admitted free to this concert.

late years have we heard two art-Performances of the B-flat Major ists so happily united, so serenely are fairly frequent, performances in accord for the making of great

works on the same program are certo with its long orchestral introduction and dramatic passages for It was in every way an evening the solo instrument, was a great of fine music. Mr. Arrau is a sensitive performer, a poet of the key-the work that followed was naturboard, a poet equipped with ample ally interesting and because of the tone and technical resources to tac- shape of the program, more immedkle the massive B-flat Major con- late and arresting than it would have been otherwise.

Mr. Mitropoulos was in unusually of Springtime in Italy and ot fine fettle. The Greek conductor Brahms' cherished pilgrimage to evidently enjoyed his task as he the lovely peninsula, received a pardid his partnership with the poetic ticularly eloquent performance at Mr. Arrau.

Tchaikowsky and Bruckner Symphonies Heard at Dell

greatly in appeal held the spot- and the desire to hear it again. light at Robin Hood Dell last Under the masterful baton of night. The frequently-played Dimitri Mitropoulos and the surchaikowsky, whose popularity has extended to juke boxes, shartar, it proved an exciting and ed billing with Bruckner, whose much discussed but rarely heard Tchaikowsky is like much discussed but rarely heard works have come to be considered principally for the so-called Mitropoulos knows how to remusical intellectuals.

brasses and woodwinds, it ran work. slightly more than an hour in length. The first movement is ponderous and full of conflict. And with the exception of the lovely andante there is little relief throughout the symphony as climax piles upon climax.

is not the kind of symphony to send you away whistling and it's easy to understand

Two Fourth Symphonies by its lack of popular appeal. But 19th century composers differing it does leave you with a challenge

move the stickiness and make it Bruckner's Fourth, known as taste fresh and new, the Russian the "Romantic," opened the program. Massive music heavy with happy choice for the concluding

Approximately 7000 were in the audience. At all times responsive, they recalled Mitropoulos again and again at the end of the concert.

The Dell season is scheduled to close tonight with an all-request program featuring the music of Wagner and Tchaikowsky. JUNE HERDER,

Whittemore-Lowe Piano Dup Offers Concerto at Dell

By MAX de SCHAUENSEE

A Jack Lowe, duo-pianists, were the attraction last evening as Robin Hood Dell opened its seventh and final week at the summer auditorium before 7,500 persons. Dimitri Mitropoulos was in charge of the their former commanding officer. itri Mitropoulos was in charge of the their former commanding officer,

the concerto in 11 years.

arrangements which proved tasteful of Berlioz' Overture to "Benevenuto Beethoven Violin Concerto. Dimitri in the scoring for solo instruments and orchestra. These were a group of light seni-classics—Richard Rod-philiphi of his porferone was the highlight of his porferone was gers' "Falling in Love with Love," Con Conrad's "The Continental," Jerome Kern's "The Song is You" and Rodgers' "Lover."

RTHUR WHITTEMORE and | The duo-pianists added some en-Captain R. W. Wuest, of this city, Whittemore and Lowe, who spent who was in the audience.

three and a half years in the Navy, are capital performers. They are serious musicians and make a splendid combination with their deftly did combination with their deftly tion which obviously deserves far more frequent performance. The fered Francis Poulenc's more and the statistics of the statistics of the statistics. Last, but surely not least, Maestro Mitropoulos gave Max Reger's magnificent "Variations and Fugue on a Theme of Mozart," a composition which obviously deserves far more frequent performance. The fered Francis Poulenc's mordant concluding fugue rises to a splendor and refined Concerto in D Minor for which is quite dazzling, and the va-Two Pianos and orchestra, a work riety of Reger's rhythms are interwhich is witty and fastidiously esting to listen to, making a deep achieved. Philadelphia has not heard impression on anyone who is unfamiliar with this music.

After intermission the two pian-ists were heard in some delightful tained altogther admirable readings

DELPHIA INQUIRER. TUESDAY MORNING. JU

5000 at Dell Hear Arrau Play 2 Brahms Concertos

By Samuel L. Singer

Johannes Brahms said his Second Piano Concerto was "not a piece for little girls." Claudio Arrau imdis-putably proved himself a man among men by playing not only the Brahms Second but his First Piano Concerto as well, before 50000 at Robin Hood Dell last night, Dimitri Mitropoulos conducted.

Either of these works, which compromised the entire program, would have been a highlight of a normal symphonic concert. Together they made a herculean assignmentt for the soloist and a substantial mussical

menu for the audience. WROTE FIRST WORK AT 255

Though the D-minor Conccerto was written when Brahms wass 25, and the B-flat Concerto did nott fol-low for two decades, they have in common the Brahms breadth of

style and solidity of construction, Arrau brought to the keyboard qualities which both concertos demand-a massive technique, a large one, and interpretive perspicuity His tone was always sufficient to hold its own with the heavy orchestral score, though it was never

very rich or brilliant.
The soloist played both slow movements with real poetic feeling, especially in the B-flat Concerto; in the latter movement the 'cello part of a musical dialogue with the solo instrument was beautifully played by Samuel, Mayes.

Whittemore and Lowe Play In Double Feature at Dell

By Samuel L. Singer

Robin Hood Dell began is final week of concerts last night with a double feature, consisting of the appearance of (Arthur) Whitemore and (Jack) Lowe, duo-planists, and the performance of two rarely heard works, the Poulenc Two-Piano Concerto and Max Reger's Variations and Fugue on a Theme of Mozart. Dimitri Mitropoulos conducted for an audience of nearly 6500.

Whittemore and Lowe are a versatile as well as an able piano team, as demonstrated in their playing of the Poulenc Concerto, a group of popuar numbers, and several favorite classics as encores. All were played with equal care, vivacity and excellent of balance.

PLEASANT CONCERTO

The Poulenc Concerto is not of firm construction but swings along a pleasant musical road, stopping now and again to indulge in melodic bits or to develop a theme a little, then bustling onward. There is some dissonance, especially in the first movement, but it is always palatable

Claudio Arrau

Plays Brahms

Works at Dell

Demanding music was expert-

ly played at Robin Hood Dell last

night, where 5000 persons heard

pianist Claudio Arrau perform

Brahms Concerti in D minor and

B flat major. These two difficult

works, described by the Dell's

conductor, Dimitri Mitropoulos,

as "Symphonies with pianos," de-

mand stamina above all else. The

vigor and inspiration of Arrau's

playing never failed. His energy

was remarkable since he has just

completed a South American

tour on which he achieved what

is probably a record, 32 concerts

Arrau's playing was particu-

larly brilliant in the first move-

ment of the D minor concerto,

music filled with noble ferocity.

It was, perhaps, a little less con-

vincing in the gentle and sweep-

Both Concerti received an en-

thralling orchestral performance.

Mitropoulos managed to reveal

the wealth of contrasts in

Brahms' musical character. At

one moment, as in the allegro

appassionato of the B-flat major

an almost unexpected Mozar-

tean charm would suddenly

emerge, again the music would

turn stormy, then gay, then

lyrical in an endless train of

It is regrettable that an event

so important musically should

have attracted such a compar-

atively small audience. Probably

the fact that the concert was

anist, William Kapfell, manifest

ed their enthusiasm by recalling

the artist to the stage again and

in 44 days.

ing adagio.

changes.

in contemplative vein.

The formal program closed with a group of songs by Richard Rodgers, Con Conrad and Jerome Kern, with orchestra accompanying soloists. This marked Mitropoulos's first conducting of popular music, and he proved adept at it.

PLAY RAVEL'S 'BOLERO'

Then the orchestra was dismissed and the soloists played three encores—Falla's "Ritual Fire Dance," Debussy's "Clair de Lune" and an abbreviated version of Ravel's "Bolero." The Debussy item was dedicated to Captain R. W. Wuest, U. S. N., a Philadelphian, former com-manding officer of the Brooklyn Receiving Station, where Whittemore and Lowe were first stationed when they entered the Navy

The purely orchestral feature was the Reger work, a masterpiece, whose rarity of performance is due rather to its difficulty than to any lack of musical merit.

MASSIVE FUGUE CLIMAX

There are eight variations on the well-known theme of Mozart's Piano Sonata in A, variations quite different in mood, tempo and treatment but with the theme almost always easy to follow. A massive fugue climaxes the composition. The program opened with Berlioz's

noisy Overture to "Benvenuto Cellini" and Samuel Barber's somberly beautiful Adagio for Strings

2 Symphonies Played at Dell

By Samuel L. Singer
Two Fourth Symphonies—the
rarely-performed "Romantic" in E

flat of Anton Bruckner and the popular F-minor of Tchaikovsky— comprised the next-to-last program of the season at Robin Hood Dell last night. Dimitri Mitropoulos conducted for an audience of more than

The Bruckner work, having its first Dell hearing, is just 61 minutes long. While it is true that the extra 10, 15 or more minutes of the usual length of a symphony would matter little if the composition held consistent interest, it is likewise true that Bruckner's Fourth Symphony would profit by some judicious cut-

'REWARDING' MOMENTS

Cutting a work that is over-long in interesting material rather than in mere length, in order to make it more palatable to the average listener and thereby securing wider performance, could be done by a musician of high artistic standards such as is Mitropoulos. It would seem to be no less "artistically wrong" than presenting organ or piano works in orchestral transcriptions, or opera in translation.

At any rate, the Symphony has many more rewarding moments than dull ones. Bruckner composed with a wide sweep, using all choirs of the orchestra freely, particularly the brass, a good instance being the dancing Scherzo. The first move-ment has simple themes vigorously treated. The Andante is songful with some turbulent passages, but is the movement most in need of cutting because of its repetitiousness.

broadcast militated against a The Tchaikovsky, like the Brucklarger attendance. Those who ner, was well played, with the or-chestra "going to town" in that fuwere present, among them Mme. Arrau and the Philadelphia pi- rious Finale.

THE EVENTIVE BULLETIN, Fulla., Sat., Aug. 10, 1946

Bruckner's Fourth Symphony Featured at Robin Hood Dell

symphony in Philadelphia is a mu-not. sical event of considerable import- In sharp contrast, the Tschaikov ance, for said events are as scarce sky Fourth Symphon, which fol as hen's teeth. As a matter of fact, lowed the intermission, thundere not within this writer's recollection, out as music which had been per or the recollection, for that matter, up a man's insides, which was par of several persons he talked to, has of his heart and coul, and which ha there been a local performance of to come forth and be set down of Bruckner's Symphony N. 4, known paper as the "Romantic" Symphony. Mr.

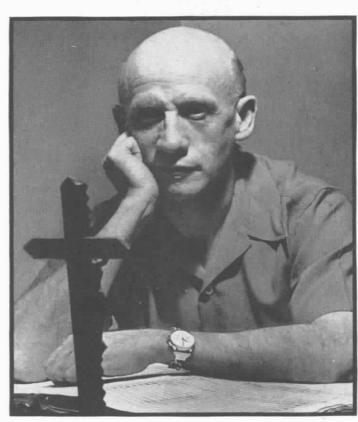
orchestration is facile and full-blodded. The man knows his busi-He also worked like a Trojan ove ness. But there is more to music the Bruckner, but all the wood wi than this. There is little "heart" in Bruckner's composition which, last grant overtones to a convential mu night, took one hour and three min- sical mind .- M. D. S utes to unrayel its repetitions and not particularly inspired four movements. The opening movement seemed like the best.

Bruckner never emerges as a musical personality in the way Mahler does, for instance. Much of his stuff sounds like watered-down Brahms The debt to Wagner is also apparent, with King Mark's hunting party in

OR the penultimate night out the second act of "Tristan" mucl at Robin Hood Dell, Dimitri apparent in the symphony's scherzd Mitropoulos programmed the fourth symphonies of Anton Bruckner and Peter Iflych Tschaiksky before an audience of 7,000 persons.

Nevertheless, we do applaud the policy of occassionally letting such pieces as the "Romantic" Symphonibeing heard. It gives an audience of the policy of occassionally letting such pieces as the "Romantic" symphonibeing heard. It gives an audience of the policy of occassionally letting such pieces as the "Romantic" symphonic pieces as the "R The programming of a Bruckner chance to see whether it likes it o

Mr. Mitropoulos gave the sym The work proves that Bruckner's phony a brilliant reading, filled wit



MITROPOULOS STUDIES SCORES BEFORE A CRUCIFIX

Dimitri Mitropoulos

A fabulous Greek with monklike habits is making music history in Minneapolis

by WINTHROP SARGEANT

Just ten years ago a lean, bald-headed Greek stepped ashore from a third-class cabin at a New York dock and made his way unobtrusively to Boston where he was scheduled to conduct a concert of the world-famous Boston Symphony Orchestra. His resoundingly Hellenic name was Dimitri Mitropoulos. Bostonians, who are inclined to think Greeks are people who run lunch wagons, had never heard of him. But on the advice of their regular conductor, Serge Koussevitzky, they had advanced \$500 minus traveling expenses to bring him over from Europe for a guest appearance.

As he stepped to the podium, the audience in Symphony Hall assumed the raised brows appropriate to America's proudest and most discriminating musical public. The bald-headed Greek launched into an incredible display of fist-shaking, crouching and shadowboxing. He even jumped into the air in his enthusiasm. The brows soon fell. The Boston Symphony was

playing as even Bostonians had seldom heard it play before. The concert ended in such a burst of applause and cheers that the great Serge Koussevitzky nervously fingered his welltended laurels.

The Greek moved on to New York and Philadelphia, guest-conducting other orchestras. Wherever he went he was followed by thundering ovations. Critics raved about the exquisite clarity and the dynamic energy he drew from the musicians under him. He became one of the most talked-about figures in the U.S. musical world. Orchestra musicians talked about his incredible memory which, they claimed, exceeded even the great Toscanini's. They also talked about his remarkable personality. He was not like other maestros. He never lost his temper. Through a temperament that bordered on the saintly he was able to inspire an almost doglike devotion in every member of an orchestra.

Outside the rehearsal halls the Mitropoulos

CLOSE-UP

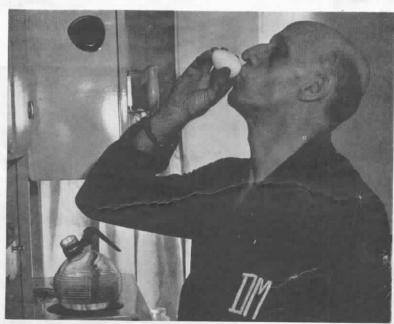








IN REHEARSAL Mitropoulos crouches, gesticulates, grimaces. In concerts he dresses more formally but conducts just as extravagantly.



FOR HIS BREAKFAST Dimitri Mitropoulos sucks a raw egg and brews coffee in his kitchen. Initials on dressing gown attest his sartorial elegance.

MITROPOULOS CONTINUED

legend grew even more fabulous. His severe, monastic appearance and his ascetic habits gave rise to the rumor that he was really a monk. Sentimental society women, whom he politely ignored, referred to him breathlessly as "El Greco" and invented stories about an unrequited love affair in Greece that had ended in a vow of eternal celibacy. It was known for a fact (many musicians had confirmed it) that Dimitri Mitropoulos often prayed in his dressing room before concerts and that he wore a large crucifix under his shirt. But few people ever got to know the solitary and gifted Greek. He ignored all invitations. His social life was nonexistent. Outside his music he remained an enigma.

The people who really found out about Dimitri Mitropoulos were the citizens of Minneapolis, who invited him to guest-conduct in their city and then snagged him with a permanent contract as conductor of the Minneapolis Symphony. A prime object of civic cultural pride since 1903, the Minneapolis Symphony had always ranked high among the 350-odd symphony orchestras of the U.S. But it was outranked by the orchestras of Chicago and Cleveland and, compared to such world-famous outfits as the Boston Symphony and the Philadelphia Orchestra, it was distinctly minor league. Its annual budget of around \$250,000 was considerably less than the near-million a year it costs to run the New York Philharmonic and the NBC Symphony, which with the Boston and Philadelphia Orchestras constitute the "big four" of U.S. symphonic music. Its acquisition of Mitropoulos was noted enviously by the ever-loving patrons of major, minor, bush-league and sandlot symphony orchestras from New York to San Diego. It was as though the Minneapolis Millers had signed up Hank Greenberg.

Popularity and gloom

The gloomy Greek has since become as familiar a feature of Minneapolis as the winter snow that annually encrusts its streets. He is known to every cab driver and waiter in town. His concerts in the huge Northrop Auditorium on the University of Minnesota campus draw what is said to be the largest single regular musical audience (5,000) in the U.S. Several times a year Minneapolis proudly lends him to the New York Philharmonic or the Philadelphia Orchestra or the NBC Symphony, where his short guest appearances invariably rank with the peak events of the musical season. Singlehandedly Dimitri Mitropoulos has made Minneapolis one of the important musical capitals of the world.

As Minneapolis long ago discovered, its pet Greek's actions often belie the sanctimoniousness that his legend and his rather gaunt stage appearance suggest. He is a wiry man with a deeply tanned complexion and pale, childlike blue eyes that contrast curiously with his craggy features and shiny scalp. He spends an inordinate amount of time in Hennepin Avenue movie houses, showing a distinct preference for 25¢ double-feature programs of westerns. Until he recently sold it, he was famous for driving a Cadillac coupe over Minnesota highways at breakneck speeds. A fast eater with an insatiable appetite for cherry pie, he frequents Minneapolis' swankiest restaurants and its hamburger stands with equal enthusiasm. His taste in dress is both fussy and flamboyant,

CONTINUED ON PAGE 60



SUN-LAMP BATH invariably follows Mitropoulos' breakfast in the morning. Minneapolis winters are not so sunny as those in his native Athens.

MITROPOULOS CONTINUED

running to sky-blue suits and carefully matched sports ensembles. "The Greek," as one Minneapolis bartender recently remarked admiringly, "is a very classy dresser."

Conducting his rehearsals in Northrop Auditorium, Mitropoulos resembles a cheerleader rather than a symphonic maestro. He almost never refers to the score of the music he is rehearsing. His knowledge of it is so detailed that he can diagnose the subtlest error more accurately than his musicians can with the music in front of them. He often amazes them by counting several hundred measures backward in his head, arriving at the precise location of a wrong note or an incorrect bit of phrasing. The formalities of baton technique that are the pride of more elegant conductors mean nothing to him. When he uses a baton, he holds it absent-mindedly—sometimes like a paintbrush, sometimes like a fork. More often he dispenses with it entirely, pounding the air with his fists, stamping his feet and even wandering down among the players and gesticulating in their faces. At times he gives the impression of vigorously shaking himself out like a rug.

Despite this remarkable display of physical vitality, Mitropoulos never swears or scolds. He talks to his men as though they were his closest friends, which in fact many of them are, patiently explaining and encouraging until they play exactly the way he wants them to. Mitropoulos never conducts an orchestra without first memorizing the name of every man in it. Privately he admits he dislikes using a baton because it is a symbol of authority. "I don't want to boss," he says. "I like to be an adviser and a helper." A virtuoso pianist who might have had a brilliant career at the keyboard alone, Mitropoulos likes nothing better than to sit in with his orchestra as soloist in a piano concerto, conducting the men at the same time by vigorously nodding his bald pate.

Diogenes and philanthropist

When Mitropoulos first came to Minneapolis, he immediately set tongues wagging by taking up his residence in a student dormitory on the college campus. The room he lived in was just big enough to hold a piano, a couple of trunks and an old cot on which he slept. Minneapolis society, which has always thought of its symphony conductors as prime social lions, was nonplused. With an airy calm that would have done credit to his compatriot Diogenes, Mitropoulos explained that \$3,000 was enough for any man to live on. The rest of his \$25,000 salary was rumored to be disappearing into various secret philanthropies. A few of them, from time to time, came to light. Mitropoulos was staking several young people to a college education. They included two theological students—one an Episcopalian, one a Presbyterian—and the son of one of the musicians in his orchestra.

Taxi drivers who drove the Greek to and from his concerts found him quietly interested in their family troubles and ready to help alleviate them with a \$10 tip or more. A young Cuban composer arrived in Minneapolis and went to show his scores to Mitropoulos. Mitropoulos told him his scores were terrible, reduced

MITROPOULOS CONTINUED

him to tears and then offered to pay his tuition for an advanced course in composition at the University of Minnesota. At home on the campus Mitropoulos became a philosophical sob sister and adviser to countless bewildered adolescents who flocked about him with problems that ranged from love to economic insecurity. Ignoring invitations to the homes of Minneapolis' best families, he would often spend an evening at a burlesque show with a trombonist from his orchestra. On tour with the orchestra Mitropoulos would scorn special railroad accommodations and travel by coach with his men, carrying his scores and other belongings in a knapsack which he also used for a pillow at night.

When the symphony failed to meet its annual budget, Mitropoulos wanted to take the orchestra to the corner of Seventh and Nicollet in downtown Minneapolis and pass the hat while it played. He was finally dissuaded by the symphony society's manager, Mrs. Carlyle Scott, who got the orchestra's somewhat horrified backers together for a benefit concert at the Hotel Nicollet and passed the hat there instead.

During the war Mitropoulos decided to spend a whole summer working for a Red Cross mobile blood-donation unit that traveled about rural Minnesota in a truck, collecting plasma. With goodnatured patience he cleaned test tubes and did other menial chores, occasionally varying his routine by playing boogie-woogie on farmhouse pianos while their owners' veins were being tapped.

At the university, Mitropoulos liked to explain his musical philosophy in graphic metaphor. To surprised listeners he averred that the task of an artist is very much like that of a prostitute. It consists in making other people happy no matter how you feel yourself—and then passing the hat. As expounded by Mitropoulos, this sounded like a dignified compliment to the art of music.

"Beat Me Dimitri"

When the student swing club at the university invited him to a jam session, Mitropoulos accepted with the utmost gravity, sitting on the floor among the students and applauding politely. He was sincerely flattered when the band swung into a boogie-woogie number especially entitled *Beat Me Dimitri*.

Students sometimes asked Mitropoulos why he had never married. With great earnestness he would explain that his work did not leave him time to be a good husband. "I guess," he would comment with a somewhat downcast expression and a brave attempt at American slang. "I'm just a longly wolf."

American slang, "I'm just a lonely wolf."

The key to Dimitri Mitropoulos' personality, as his intimate friends know, is a streak of religious mysticism that affects every thought and action of a curiously biblical existence. Despite its rather eccentric manifestations, there is not a trace of pose about it. Mitropoulos simply takes his religion more literally than most people do. He has done so ever since his childhood in Athens, where he was born 50 years ago. Son of a not very successful leather merchant, nephew of two Orthodox monks and grandnephew of an archbishop of the Greek Church, Mitropoulos grew up with the notion of becoming a monk in one of the celebrated monasteries of Mt. Athos. That he failed to pursue this ambition is mainly attributable to a native rebelliousness against dogma and a lifelong love of instrumental music, which is not permitted in the rituals of the Greek Orthodox Church.

His first public success came not as a conductor but as a composer when his opera Beatrice, based on Maeterlinck's mystical play, was performed in Athens by a company headed by the same Katina Paxinou who recently became famous as the Pilar of the movie, For Whom the Bell Tolls. The Debussyesque phrases of Beatrice have since been forgotten, but the performance happened to be attended by the French composer Camille Saint-Saens, who promptly shipped the young Dimitri off to Brussels on a musical scholarship. Mitropoulos spent several years studying in Belgium and Germany, perfecting himself as a virtuoso pianist, and finally landed a job, through the intermediation of a Greek scenic designer, as assistant conductor of the Berlin State Opera. His big opportunity arrived when, at 34, he was engaged to conduct the Berlin Philharmonic at a concert where the famous Dutch pianist Egon Petri was to play Prokofieff's Third Piano Concerto. When it turned out that Petri had neglected to prepare the concerto, Mitropoulos stepped into his place, giving a brilliant performance at the piano and conducting the orchestra at the same time. The feat was so successful that for a time Mitropoulos was asked to repeat it in tours all over Europe. Finally the Russian composer Prokofieff, who liked to play the concerto himself, was so irritated by the Greek's success in it that he wrote another concerto for his own use. The fact that Mitropoulos made the Prokofieff Third into a

MITROPOULOS CONTINUED

musical best-seller, coupled with the fact that it was published by a Paris publishing house owned by Serge Koussevitzky, undoubtedly contributed to Koussevitzky's decision to invite Mitropoulos to Boston as guest conductor.

In Minneapolis, Mitropoulos recently moved his residence from the campus dormitory to a quiet residential hotel nearer the center of the city where he occupies a small two-room apartment furnished in his accustomed Spartan style. He rises every morning at 5 sharp and gets his own breakfast, which consists of two raw eggs, punctured and sucked from the shell, and a cup of coffee. After a half hour of basking under a sun lamp, he dresses and studies his scores industriously until it is time for his 10 o'clock rehearsal in Northrop Auditorium. Lunch is followed by another session of study and then a short nap around 5 o'clock. On evenings when there are no concerts Mitropoulos either wanders out to a movie house or sits at home reading his favorite authors-Plato, the Greek dramatists and the Danish religious philosopher Soren Kierkegaard. On the table where he does his reading he keeps a crucifix and two small statuettes, one of a monk and the other of the Madonna and Child.

Orthodoxy vs. Presbyterianism

Though he was raised in the Greek Orthodox Church, Mitropoulos is strictly an individualist where his religion is concerned. Local dignitaries of the Greek Church have long been deeply offended because, on the few occasions when he attends services, he shows a preference for Minneapolis' biggest Presbyterian congregation. He goes there not because of any doctrinal beliefs but because he happens to like the minister, Dr. Arnold H. Lowe. His favorite religious ritual, however, is his music, which he approaches in a solemn spirit of dedication. "Music for me," he says, "is concerned with religious feeling and mystical expression. It arouses feelings toward God."

Mitropoulos confesses to doing everything in life the hard way, -if possible: "If there were two ways to get to a place, one an easy, level road and the other a path over a mountain, it would be my nature to choose the mountain path." At first glance this notion would not appear to be an eminently practical one, but with Mitropoulos it has paid big artistic dividends. It is the extra margin of gratuitous effort that makes Mitropoulos the extraordinary artist that he is.

His one absorbing hobby, which he pursues in normal times with relentless enthusiasm, is mountain climbing. A onetime professional guide and an ex-president of the Alpine Club of Athens, he has scaled most of the famous peaks of both Europe and North America. Before the war, accompanied by his close friend, the mountaineering author Larry Gould (now president of Northfield, Minnesota's Carleton College), he could be found nearly every summer clambering over the high passes of the Rockies and the Sierra Nevada. It is a characteristically lonely hobby, and the Greek approaches it with the same air of lugubrious mysticism that surrounds his other activities. "When I have reached a high place," he confides with a childlike mixture of glee and gloom, "I am filled both with zest of life and a realization of how near I am to death. You know, when I have to die, I hope it will be by falling down a mountain!"



MEMORIZING SCORES is a feat in which Mitropoulos is said to excel even Toscanini. He dislikes glasses, often studies with magnifying glass.

ΔΙΑΚΕΚΡΙΜΕΝΟΙ ΕΛΛΗΝΕΣ

Εἰς τὸ περιοδικὸν «Λάϊφ» τῆς Νέας Ύόρκης δημοσιεύεται τὸ κάτωθι λίαν ἐνδιαφέρον ἄρθρον τοῦ κ. Γουϊνθροπ Σάρτζεντ διὰ τὸν "Ελληνα ἀρχιμουσικὸν Δημήτριον Μητρόπουλον, ὁ ὁποῖος εἰς τὸν τίτλον τοῦ ἄρθρου χαρακτηρίζεται ὡς «ὁ θρυλλικὸς "Ελλην μὲ τὰς μοναχικὰς συνηθείας ποὺ δημιουρ γεῖ σταθμὸν τῆς μουσικῆς ἱστορίας εἰς τὴν Μινεάπολιν». Τὰ κυριώτερα σημεῖα τοῦ ἐν λόγῳ ἄρθρου δημοσιεύομεν κατατέρος.

μὲ είσιτήριον τρίτης θέσεως είς τὴν ἀποδάθραν τῆς Νέας Ύόρκης καὶ άθορύδως κατευθύνετο πρός τὴν Βοστώνην, δπου είχε κληθή νὰ διευθύνη μίαν συ-ναυλίαν τῆς παγκοσμίου φήμης συμφω-νικῆς ὀρχήστρας τῆς Βοστώνης. Τὸ ἡχηρῶς Ἑλληνικὸν ὄνομά του ἦτο Δηηχήρως Ελληνίκου ουσμά του ήτο Δη-μήτριος Μητρόπουλος. Οἱ κάτοικοι τῆς Βοστώνης, οἱ ὁποῖοι εἶναι μᾶλλον συ-νηθισμένοι νὰ θεωροῦν τοὺς Ἔλληνας ὡς μικροεστιάτορας δὲν εἶχαν ἀκούση ποτὲ τὸ ὄνομά του, κατὰ συμβουλὴν ὅμως τοῦ Σεργίου Κουσσεβίτσκι, τακτικοῦ ἀρχιμουσικοῦ τῆς ὀρχήστράς των, προκατέδαλαν πεντακόσια δολ-λάρια, πλὴν τῶν ἐξόδων ταξειδίου, διὰ νὰ τὸν φέρουν ἐξ Εὐρώπης νὰ διευθύνη, ἄπαξ ὡς φιλοξενούμενος ἀρχιμουσικός τὴν ὀρχήστραν των. Μόλις ἀνῆλθεν εἰς τὸ ἀνάδαθρον τοῦ

άρχιμουσικού, τὸ ἀκροατήριον τῆς συμ-φωνικῆς συναυλίας, ἔλαδε τὴν συνωφρυ-ωμένην ἔκφρασιν, ποὺ εἶναι συνήθης εἰς ωμενην εκρρασίν, που είναι σύνησης είς τό περισσότερον ὑπερήφανον καὶ μάλλον ἀπαιτητικόν μουσικόν κοινόν τῆς *Αμερικῆς. 'Ο φαλακρὸς "Ελλην ἀπεδύθη είς μίαν ἀπίστευτον ἐκδήλωσιν χειρονομιών, κινήσεων τοῦ σώματος, καὶ πυγμαχίας πρὸς τὸ κενόν. "Εφθα-

Πρὸ δέκα ἐτῶν ἀκριδῶς, ἔνας ἀδύ- | σης διὰ τὴν άξιοσημείωτον προσωπικόνατος φαλακρός "Ελλην άπεδιδάζετο τητά του. 'Ο Μητρόπουλος δὲν ἦτο ώσὰν τοὺς ἄλλους μαέστρους. Οὐδέποτε έχανε τὴν ψυχραιμίαν του. "Εχων ίδιοσυγκρασίαν συγγενεύουσαν μὲ έ-Ιδίρσυγκραστιαν συγγενευουσαν με ε-κείνην τῶν ἀσκητῶν, κατώρθωνε νὰ ἐμ-πνέη ἀπεριόριστον ἀφοσίωσιν εἰς τὰ μέλη τῆς ὀρχήστρας του. Ἔξω ἀπὸ τῆν αἴθουσαν τῶν δοκιμῶν τῆς ὀρχή-στρας, ὁ θρῦλος τοῦ Μητροπούλου ἐγί-νετο ὀλονὲν θρυλικώτερος. Ἡ αὐστηρὰ μοναστικὴ ἐμφάνισίς του καὶ αὶ ἀσκη-τικαὶ του συνήθεισι ἐδημιούρχησαν τὴν τικαί του συνήθειαι έδημιούργησαν την φήμην ότι ήτο, πράγματι, μοναχός. Αί αἰσθηματικαὶ κοσμικαὶ κυρίαι, τὰς δ-ποίας εὐγενῶς ἀπέφευγε, τὸν ἀνόμα-ζαν «Ἑλ Γκρέκο» καὶ ἔπλασαν ἰστορίας περὶ ἀποτυχόντος ἐρωτικοῦ του εἰ-δυλλίου εἰς τὴν Ἑλλάδα, συνεπεία τοῦ ὁποίου ὁ Μητρόπουλος ὡρκίσθη νὰ μείνη διὰ δίου ἄγαμος. Ἦτο γνωστὸν τὸ γεγονός—τὸ ἐπεδεδαίωσαν πολλοὶ μουσικοί του ότι συχνά ὁ Μητρό-πουλος πρὸ τῆς συναυλίας προσηύχετο είς το δωμάτιον του, καὶ ὅτι ἐφορούσεν ἐπίσης ἔνα σταυρόν κρεμασμένον στὸν λαιμόν του. 'Αλλὰ πολλοὶ ὀλίγοι ἐγνώρισαν ἐκ τοῦ σύνεγγυς τὸν μονήρη καὶ διακεκριμένον "Ελληνα. 'Απέκρουε

στρας. Οὐδέποτε κυττάζει τὶς νότες τῆς μουσικῆς, ποὺ διευθύνει. Εἶναι τόσον λεπτομερειακή ή γνώσις, που έχει τῆς μουσικῆς, ὥστε ἡμπορεῖ νὰ διαγνώση καὶ τὸ παραμικρότερον λάθος καλύτερον ἀπὸ τὸν μουσικὸν ποὺ τὴν ἐκτελεῖ μὲ τὶς νότες πρὸ τῶν ὁφθαλ-μῶν του. Ἡ τυπικότης τῆς τεχνικῆς τῆς μπακέτας, ποὺ ἀπιτελεῖ τὴν ὑπερηφά-νειαν κομψοτέρων ἀρχιμουσικῶν δὲν ση-μαίνει τίποτε διὰ τὸν Μητρόπουλον. Οσάκις χρησιμοποιεί μπακέταν την κρατεί έντελως άφηρημένα, πότε σἃν νὰ εἶναι πινέλο, καὶ πότε σἃν νὰ εἶναι πηροῦνι. Συνηθέστερον τὴν ἐγκαταλείπη τελείως, μεταδίδων τὴν μουσικήν μὲ μόνα τὰ χέρια του, κτυπῶν τὰ πόδια του, καὶ ἀκόμη κατερχόμενος ἀπὸ τὸ ἀνάδαθρόν του καὶ χειρονομών έμτο αναδαύρον του και χειρονομών εμπρός είς το πρόσωπον τών μουσικών του. Παρά τὴν ἀξιοσημείωτον αὐτὴν ἔκφρασιν φυσικῆς ζωτικότητος ὁ Μητρόπουλος οὐδέποτε ὅλασφημεῖ ἢ παραφέρεται. Ὁμιλεῖ μὲ τοὺς μουσικοὺς του ὡς νὰ ἦσαν οἱ στενότεροι φίλοι του, ὅπως πράγματι οἱ περισσότεροι ἐξ αὐτών είναι, έξηγών ύπομονητικώς καί ένθαρρύνων αὐτούς, ὁσότου νὰ παίξουν ἀκριδώς κατὰ τὸν τρόπον, ποὺ θέλει νὰ παίξουν. 'Ο Μητρόπουλος οὐδέποτε παίζουν. Ο Μητροπουλος δυσεπότε διευθύνει μίαν όρχήστραν, χωρίς προ-ηγουμένως νὰ ἀπομνημονεύση τὰ ὀνό-ματα ἐνὸς ἐκάστου τῶν μελῶν αὐτῆς. Κατ' ίδίαν, παραδέχεται ὅτι δὲν τοῦ αρέσει ή μπακέτα διότι εἶναι σύμδολον αὐταρχικότητος. «Δὲν θέλω νὰ κάνω τ' ἀφεντικὸ σὲ κανένα, συνηθίζει νὰ λέγη. Μοῦ ἀρέσει νὰ εἶμαι σύμδουλος καὶ δοηθός» Δεξιοτέχνης τοῦ πιάνου, συστηματικώς τὰς προσκλήσεις. Ἡ ποὺ θὰ ἡδύνατο νὰ ἔχη λαμπρὰν στα-κοινωνική ζωή του ήτο οὐσιαστικώς ἀ- διοδρομίαν ὡς κλειδοκυμβαλιστῆς ὁ





Τρείς χαρακτηριστικαὶ στάσεις τοῦ Μητροπούλου ἐνῷ διευθύνει τὰς δοκιμὰς τῆς ὀρχήστρας τῆς Μινεαπόλεως.

στιγμάς τοῦ ἐνθουσιασμοῦ του, 'Η συ-νοφρύωσις τοῦ ἀκροατηρίου ἐξηφανί-σθη, 'Η συμφωνική ὀρχήστρα τῆς Βοστώνης ἔπαιζεν, ὅπως σπανίως οἱ κάτοικοι τῆς Βοστώνης τὴν εἶχαν ἀκούση νὰ παίξη. Ἡ συναυλία ἐτελείωσε μὲ τοιαύτην ἔκρηξιν ἐπευφημιών καὶ χει-ροκροτημάτων, ὥστε ὁ μέγας Σέργιος Κουσσεδίτσκι, ἔψαυε μὲ νευρικότητα τὰς δάφνας ἐπὶ τών ὁποίων δικαίως ἀ-

Ο ΔΡΟΜΟΣ ΤΗΣ ΕΠΙΤΥΧΙΑΣ

Ο "Ελλην ἐπροχώρησε πρὸς τὴν Νέαν 'Υόρκην καὶ τὴν Φιλαδέλφειαν διὰ νὰ
διευθύνη, ὡς φιλοξενούμενος ἄλλας ὀρχήστρας. "Οπου μετέδη τὸν ἡκολούθουν θυελλώδεις ἐπευφημίαι. Οὶ κριτικοὶ κατελαμδάνοντο ἀπὸ παραλήρημα ἐνθουσιασμοῦ διὰ τὴν ἐξαίρετον διαύγειαν και την δυναμικήν ένεργητικότη τα, ποὺ κατώρθωνε ν' άποσποτούς μουσικούς, ποὺ διηύθυνε. άποσπα άπὸ ηύθυνε. "Εγινε μία ἀπὸ τὰς μᾶλλον συζητουμένας φυσιογνωμίας τοῦ μουσικοῦ κόσμου τῶν Ἡνωμένων Πολιτειῶν. Οὶ μουσικοὶ τῆς ὁρχήστρας ὡμίλουν μὲ θαυμασμὸν διὰ τὴν ἀπίστευτον μνήμην του, ἡ ὁποία ὅπως ἔλεγαν, ὑπερέδαινε καὶ αὐτήν, τοῦ μεγάλου Τοσκανίνι. ὑΩμίλουν ἐπί-

άνεκάλυψαν ποῖος ήτο ὁ Μητρόπουλος ήσαν οἱ πολῖται τῆς Μινεαπόλεως, οἰ ὁποῖοι τὸν προσεκάλεσαν νὰ διευθύνη

άπαξ τὴν ὀρχήστραν των, καὶ ἔπειτα τὸν ἡχμαλώτισαν μὲ συμδόλαιον, ὡς τόν ήχμαλωτισαν με συμδολαιον, ως μόνιμον άρχιμουσικόν τῆς όρχήστρας Μινεαπόλεως. Ἡ πρόσκλησις τοῦ Μητροπούλου ἐσημειώθη μὲ φθόνον ἀπό τοὺς προστατεύοντας τὰς μεγάλας καὶ μικρὰς συμφωνίας ὀρχήστρας, ἀπὸ τὴν Νέαν Ὑόρκην ἔως τὸ Σὰν Ντιέγκο. Ἔκτοτε, ὁ σκυθρωπὸς Ἕλλην ἔγινε τόσον χνώριμος φυσιογνωμία τῆς Μινεαπόλεως. ἄσον καὶ τὸ χιόνι τὸ ὁ-

Μινεαπόλεως, όσον και το χιόνι το ό-ποιον κατ' έτος σκεπάζει τους δρόμους της. Είναι πασίγνωστος είς όλους τούς της. Ειναι πασιγνωστος εις ολους τους σωφέρ καὶ τὰ γκαρσόνια τῆς πόλεως. Αἱ συναυλίαι του εἰς τὸ τεράστιον ἀμριθέατρον τοῦ Νόρθροπ εἰς τὸ πεδί-ον τοῦ Πανεπιστημίου τῆς Μινεζότας προσελκύουν τὸ μεγαλείτερον ἀκροα-τήριον τῶν 'Ηνωμένων Πολιτειῶν — 5.000. 'Επανειλημμένως κατ' ἔτος ἡ Μινεστρόλις ἐγγροςῦ ὑπεριμοσύνος τὸν Μινεάπολις έκχωρεί ὑπερηφάνως τὸι Μητρόπουλον είς τὴν φιλαρμονικὴν τῆς Νέας Ύόρκης, ἢ εἰς τὴν ὀρχήστραν τῆς Φιλαδελφείας, ἢ εἰς τὴν συμφωνικὴν ὀρχήστραν τῆς Νάσιοναλ Μπροντκάστιγκ Κόμπανυ, ἔνθα αἱ δραχεῖαι ἐμφανίσεις νὸς τῆς μουσικῆς περιόδου. Ο Μητρό πουλος μὲ μόνας τὰς δυνάμεις του κατέστησε την Μινεάπολιν μίαν τών ση μαντικών μουσικών πρωτευουσών τοῦ

ΧΩΡΙΣ ΜΠΑΚΕΤΑ ΚΑΙ ΑΠΟ

MNHMHZ

Τρώγων γρηγορότατα συχνάζει μι ἴσον ἐνθουσιασμὸν τὰ πολυτελέστερα ἐστιατόρια τῆς Μινεαπόλεως, ὄσον καὶ

τὰ πενιχρὰ μαγειρεῖα.

"Όταν-διευθύνει τὰς δοκιμὰς τῆς ὁρχήστρας εἰς τὸ ἀμφιθέατρον του Νόρθροπ, ὁ Μητρόπουλος ὁμοιάζει μᾶλλον μὲ ἀρχηγὸν διαδηλώσεως παρὰ μὲ ἀρχιμουσικὸν συμφωνικῆς ὀρχή-

κοντσέρτα πιάνου, καὶ νὰ διευθύνη συγχρόνως τὴν ὀρχήστρα του μὲ διαίας κι-

νήσεις τής φαλακράς κεφαλής του.
"Όταν πρωτοεγκατεστάθη είς τὴν Μινεάπολιν, προεκάλεσεν ἀμέσως συ-ζητήσεις μὲ τὸ γεγονός, ὅτι ἐγκατεστάθη εἰς ἔνα φοιτητικὸν δωμάτιον τῆς πανεπιστημιακής πόλεως. Τὸ δωμά-τιον, ὅπου ἐζοῦσε μόλις ἐχωροῦσεν ἕνα πιᾶνο, δύο μπαοῦλα καὶ ἕνα παλαιὸ κρεδδάτι είς τὸ ὁποῖον ἐκοιμᾶτο. Ἡ κοινωνία τῆς Μινεαπόλεως, ἡ ὁποία ἐθεώρει πάντοτε τοὺς ἀρχιμουσικούς της ώς πρώτης τάξεως κοινωνικούς λέοντας, εμείνε κατάπληκτος. Με γαλήνην ή δποία θά ήτο είς το ένεργητικον του συμ-πατριώτου του Διογένους, ο Μητρόπου-λος έξήγησεν ότι 3.000 δολλάρια ήσαν έπαρκη διὰ τὴν ζωὴν ἐνὸς ἀνθρώπου. Τὸ ὑπόλοιπον τοῦ ἐξ 15,000 δολλαρίων ἐτησίου μισθοῦ του, ἐλέγετο ὅτι ἐξαφανίζεται είς διαφόρους μυστικούς φιλανθρωπικούς σκοπούς. 'Από καιρού είς καιρον άπεκαλύπτοντο μερικοὶ έξ αὐτῶν. 'Ο Μητρόπουλος ἐπλήρωνε τὰ δίδακτρα καὶ τὴν συντήρησιν πολλῶν παι διών φοιτώντων είς κολλέγια. Μεταξύ τούτων ήσαν καὶ δύο φοιτηταὶ τής Θεολογίας—ἔνας ἐπισκοπαλιανὸς καὶ ἔνας πρεσδυτεριανὸς—καθὼς καὶ ὁ υἰὸς ἐνὸς μουσικοῦ τής ὀρχήστρας του. 'Αδιαφορών διά τὰς προσκλήσεις τών κα-Αυτέρων οἰκογενειών τῆς Μινεαπόλεως, εύχαρίστως πηγαίνει να περάση τὸ δράδυ του είς καμμίαν κωμικήν παράστασιν, όπου παίζει κάποιος άπὸ τοὺς τρομπονιστάς της όρχηστρας του. " 0 ταν περιοδεύει μὲ τὴν ὁρχήστραν του, γκαταλείπει τὰ είδικὰ κομφόρ τοῦ σιδηροδρόμου καὶ ταξειδεύει μὲ τὸ λεω-φορεῖον μαζὶ μὲ τοὺς μουσικούς του, μεταφέρων τὰ ἐνδύματά του καὶ τὰ μουσικά του τετράδια μέσα είς ενα σάκκον τὸν ὁποῖον χρησιμοποιεῖ τὴν νύκτα καὶ ώς μαξηλάρι. Διαρκούντος τού πολέμου ὁ Μητρόπουλος ἐπέρασεν ὁλόκληρο θέρος ἐργαζόμενος διὰ τὸν Ἐρυθρὸν Σταυρὸν εἰς ἔνα κινητὸν ἰατρεῖον αἰμοδοσίας, τὸ ὁποῖον περιήρχετο τὴν Μινεζόττα. Μὲ στωϊκὴν ὑπομονὴν έκαθάριζε τὰ σωληνάρια τῆς αἰμοδοσίας, και έξετέλει όλας τὰς άλλας νοσοκομειακάς έργασίας, ένῶ πολλάκις ε-παιζε εἰς τὸ πιάνω εἰς ἀγροτικὰ σπήτια μουσικήν τζάτζ, πρὸς διασκέδασιν τών χωρικών αίμοδιοτών.

Ο ΜΟΝΗΡΗΣ ΒΙΙΟΣ ΤΟΥ

"Όταν κάποτε οἱὶ φοιτηταὶ τοῦ πανεπιστημίου τῆς Μινεζόττας τὸν ἡρώτησαν διατὶ δὲν ἐνυμφρεύθη ποτέ του, ἐξήγησεν ἀπλούσταται, ὅτι ἡ ἐργασία του δὲν τοῦ ἄφινε ἐπαρική καιρὸν διὰ νὰ εἶνε καλός σύζυγος, καὶ προσέθεσε, «νομίζω ότι είμαι μονοκόκκααλος λύκος». Τὸ κλειδὶ εἰς τὴν ἀνακάλυψμιν τῆς προσωπικότητος τοῦ Μητροπούύλου, ὅπως μερικοὶ στενοί φίλοι του γγνωρίζουν, εΐναι κά-ποια διακλάδωσις θρησκευτικού μυστικισμού, πού έπηρεεάζει την σκέψιν καί τὰς πράξεις μιᾶς περιέργου διδλικῆς ὑπάρξεως. Παρὰ ττὰς ἐκκεντρικὰς ἐκδηλώσεις της, δὲν ὑπτάρχει ἴχνος ὑποκρίσεως εἰς αὐτήν, ΄Ο Μητρόπουλος ά-

πλούστατα έκλαμβάνει τὴν θρησκείαν ρλιτζάνι καφέ. Επειτα ἀπὸ μισὴν ὥτου περισσότερον κατὰ γράμμα ἀπὸ ό,τι κάμνουν οἱ περισσότεροι τῶν ἄλλων άνθρώπων. "Έτσι έκανεν άπὸ τὰ παιδικά του ἔτη εἰς τὰς ᾿Αθήνας ὅπου έγεννήθη πρὸ πεντηκονταετίας. Υίὸς ένὸς ὅχι καὶ τόσον ἐπιτυχόντος δερματεμπόρου, ἀνεψιὸς δύο μοναχῶν καὶ μικρὸς ἀνεψιὸς ἐνὸς ἀρχιεπισκόπου πῆς Ἑλληνικής ἐκκλησίας, ἀνετράφη μὲ το ἀντίληψιν νὰ γείνη μοναχὸς εἰς μίαν ἀπὸ τὰς περιφήμους μονὰς τοῦ 'Αγίου Όρους. Τὸ ὅτι δὲν ἐξεπλήρωσε τὴν φι-Ορούς. Το ότι όεν εξεπληρώσε την φιλοδοξίαν του αὐτὴν πρέπει νὰ ἀποδοθῆ εἰς τὴν ἐγγενῆ ἐπαναστατικότητά του κατὰ τοῦ δογματισμοῦ, καὶ τὴν διὰ δίου ἀγάπην του πρὸς τὴν ἐνόργανον μουσικήν, ἡ ὁποία δὲν ἐπιτρέπεται εἰς τὴν λειτουργίαν τῆς 'Ορθοδόξου 'Ενκλησίας Έκκλησίας.

ΤΑ ΠΡΩΤΑ ΒΗΜΑΤΑ

'Η πρώτη δημοσία ἐπιτυχία του ἐ-σημειώθη ὅταν ὡς συνθέτης ἔδωσεν εἰς τὰς ᾿Αθήνας τὸ μελόδραμά του «Βεατρίκη», στηριζόμενον είς τὸ ὁμώνυμον μυστικιστικὸν δράμα τοῦ Μαίτερλιγκ. Τὸ ἔργον παρεστάθη ἀπὸ ἕνα θίασον μ' ἐπὶ κεφαλῆς τὴν Κατίνα Παξινού, τὴν ίδίαν έκείνην Παξινού, πού έγινε τελευταίως περίφημος μὲ τὸ φὶλμ «Γιὰ ποιὸν χτυπάει ἡ καμπάνα». Αὶ ἐνθυμίζουσαι Ντεμπουσύ μουσικαί φράσεις του με-λοδράματος του Μητροπούλου, έλησμο-νήθησαν έκτοτε. Κατά τὴν παράστασιν δμως ἐκείνην ἔτυχε νὰ παρίσταται ὁ Γάλλος συνθέτης Σαὲν-Σάνς, ὅστις ἐπέτυχε ἀμέσως μίαν ὑποτροφίαν ὑπὲρ τοῦ Μητροπούλου, ὁ ὁποῖος ἐστάλη νὰ τελειοποιηθή εἰς τὸ πιάνο, εἰς τὸ Βέλγιον καὶ τὴν Γερμανίαν. Ἐκεῖ, μετὰ έτη σπουδών κατώρθωσε μέσω τοῦ προ-στατεύοντος αὐτὸν Ελληνος σκηνογρά-φου τοῦ Κρατικοῦ Μελοδράματος τοῦ Βερολίνου, νὰ προσληφθή ὡς δοηθὸς άρχιμουσικός του κρατικού θεάτρου Η μεγάλη εὐκαιρία τοῦ παρουσιάσθη ὅταν εἰς ἡλικίαν 34 ἐτῶν ἐκλήθη νὰ διευθύνη την φιλαρμονικήν του Βερολίνου είς συναυλίαν, όπου ὁ περίφημος Όλλανδὸς πιανίστας Ήγκον Πέτρι θὰ επαιζε τὸ «τρίτο κοντσέρτο πιάνου» τοῦ Προκόπιεφ. "Όταν ἐφάνη ὅτι ὁ Πέτρι είχε άμελήση νὰ συντονισθή μὲ τὴν όρ-χήστραν, ὁ Μητρόπουλος ἔλαδε τὴν θέσιν του, παίζων λαμπρά ὁ ίδιος τὸ πιάνο, καὶ διευθύνων συγχρόνως καὶ τὴν ὀρχήστραν. Τὸ κατόρθωμα ἦτο τάσον έξαιρετικόν, ώστε έζητήθη άπὸ τὸν Μητρόπουλον νὰ τὸ ἐπαναλάδη είς περιοδείαν άνὰ τὴν Εὐρώπην.

Είς τὸ τέλος ὁ Ρῶσσος συνθέτης Προκόπιεφ, ποὺ ἡρέσκετο νὰ παίζη ὁ ίδιος τὸ κοντσέρτο, τόσον δυσηρεστή-θη ἀπὸ τὴν ἐπιτυχίαν τοῦ Ελληνος εἰς αὐτό, ὥστε ἔγραψεν ἔνα ἄλλο κοντσέρτο διὰ νὰ τὸ παίξη ὁ ἴδιος. Τὸ γεγο-νὸς ὅτι ὁ Μητρόπουλος ἐπέτυχε τόσον είς την έκτέλεσιν του «τρίτου κοντσέρ του» του Προκόπιεφ, τὸ ὁποῖον εἶχε δημοσιευθή ἀπὸ ε̃να Παρισινὸν μουσικὸν οίκον, ανήκοντα είς τὸν Σέργην Κουσι-εδίτσκυ, συνέδαλε άναμφιδόλως είς τὴν ἀπόφασιν τοῦ τελευταίου νὰ προσκαλέση τὸν Μητρόπουλον νὰ διευ-

θύνη την όρχηστραν της Βοστώνης. Είς την Μινεάπολιν ο Μητρόπουλος έγκατέλειψε τελευταίως την φοιτητικήν συνοικίαν καὶ κατοικεί εἰς ἔνα οἰκογενειακὸν ξενοδοχείον, πλησιέστερον είς τὸ κέντρον τῆς πόλεως, ὅπου καταλαμδάνει ενα μικρό διαμέρισμα δύο δωμα τίων, ἐπιπλωμένον μὲ τὴν συνήθη Σπαρτιατικήν του ἀπλότητα. Τὸ πρωί σηκώνεται είς τὰς πέντε άκριδώς καὶ παίρνει τὸ μπρέκφαστ του, ποὺ συνίσταται ἀπὸ δύο ώμὰ αὐγὰ καὶ ἕνα

ραν τεχνητής ήλιοθεραπείας, ένδύεται καὶ ἀρχίζει τὴν μουσικήν του μελέτην μέχρι τῆς δεκάτης, ὁπότε ἀρχίζει ἡ δοκιμή είς τὴν αἴθουσαν τοῦ Νόρθροπ. Μετά τὸ πρόγευμα ἀκολουθεῖ νέα μελέτη καὶ κατόπιν μεταμεσημδρινός ὔπνος μέχρι τῆς πέμπτης. Τὰ δραδεινά, ὅταν δὲν ὑπάρχουν συναυλίαι, ὁ Μητρόπουος είτε πηγαίνει είς τον κινηματογράφον, είτε κάθεται είς το σπήτι του άναγινώσκων τοὺς εὐνοουμένους του συγγραφείς—τὸν Πλάτωνα, τοὺς "Ελληνας δραματικούς, ἢ τὸν Δανὸν θρησκευτικὸν φιλόσοφον Σόρεν Κίρκεγκάρδ. Ἐπάνω εἰς τὸ τραπέζι ὅπου μελετᾶ, ἔχει ἔνα έσταυρωμένον καὶ δύο ἀγαλματάκια, ἔνα ένὸς καλογήρου, καὶ ἕνα τῆς Πα-ναγίας μὲ τὸ Θεῖον Βρέφος.

ΜΑΝΙΩΔΗΣ ΟΡΕΙΒΑΤΗΣ

Ή διασκέδασις που τον ἀπορροφᾶ Η διασκεδασις που τον απορροφα καὶ εἰς τὴν ὁποίαν ἀποδύεται μὲ ἀληθινὸ ἐνθουσιασμὸν εἶναι ἡ ὁρειδασία, Χρηματίσας ἀλλοτε όδηγὸς καὶ πρόεδρος τοῦ 'Ορειδατικοῦ συλλόγου 'Αθηνῶν, ἔχει ἀναρριχηθῆ εἰς τὰς περιφημωτέρας κορυφὰς τῶν δουνῶν τῆς Εὐρώπης καὶ τῆς 'Αμερικῆς. Εἶναι καὶ αὐτὴ μία μονήρης διασκέδασις, εἰς τὴν ὁπρίαν ὁ "Ελλην ἀρχιμουσικὸς ἀποδύε ποίαν ὁ ελλην άρχιμουσικὸς ἀποδύε-ται μὲ τὸν θερμὸν μυστικισμὸν ποῦ ἐμπνέει δλην τὴν ἄλλην του δραστηριότη-τα. «"Όταν φθάνω εἰς μίαν κορυφήν— λέγει μὲ ἔνα μίγμα παιδικής χαράς καὶ οκυθρωπότητος—αίσθάνομαι νὰ γεμί-ζω ἀπὸ ζωή, ἀλλὰ καὶ τὴν ἀντίληψην τοῦ πόσον εὐρίσκομαι κοντὰ εἰς τὸν θάνατον. "Όταν πρόκειται ν' ἀποθά-νω, ἐλπίζω, ὁ θάνατος νὰ μὲ εὕρη πί-πτοντα ἀπὸ ἔνα δουνό».

'The Soldier's Tale

Stage Version Is Given by the International Socially

A musical event of first magnitude took place Saturday night when the International Society for Contemporary Music presented at Brander Matthews Theater, Columbia University, the stage version of "The Soldier's Tale," by S Igor Stravinsky. The production, presented in co-operation with Columbia Theater Associates, employed a reader, Adolph Anderson; the soldier, Herbert Voland; the devil, Jack Bittner; the king's daughter, Atty Van Den Berg, and a group of instrumentalists directed by Dmitri Mitropoulos.

Minneapolis conductor opened the concert with a disturbing and touching early work by Ernst Krenek, Symphonic Piece for Nine Instruments, whose unpretentious title is insufficient notice for a fully evolved chamber symphony in two movements. The texture of this work is dissonant and exploratory. Its design is broad and its instrumentation clear and adroit. It is full of beautifully com- s posed sections and stays throughout at a high intensity level. Its defects arise from a certain rhythmic boredom, an inability to drive forward in a continuous and force-

By comparison with this piece, Walter Piston's new Divertimento, which had been commissioned by the International Society and was receiving its first audition, seemed weak and ineffectual. It is resonantly scored, and strides along and never stops to say hello.

The presentation of Stravinsky's masterpiece for the chamber theater, the first here for a number of years, was a joy to experience. It is a story about the devil and a duped soldier who sells his soul to Satan and pays the ultimate price, not without first having found a princess on borrowed time and, temporarily, at least, bested the devil over a bottle.

The production began with the musicians in shirt sleeves, wandering onto the stage and smoking and chatting. The reader, con-ductor and orchestra were visible throughout and joined in the action, giving advice to the hero, playing solitaire, and so forth.

Stravinsky's hard and brilliant music underlines moments in the action and provides pieces to accompany the reader (who handles almost all the lines of the play, for there is no singing) and sets the tonal stage for each scene.

Any further development of the musical theater must certainly reckon with this masterpiece. Why the work receives so few performances is a mystery, since it is so enchanting to audiences. The audience on Saturday night demonstrated its pleasure at Mitropoulos's magnificent reading and at the effective stage design and able direction in a way that suggested it would like to know more of this kind of work.

CONCERT FEATURE

Mitropoulos Leads 'Soldier's Tale' in Stage Performance -Krenek and Piston Heard

By MARK A. SCHUBART

A concert featuring a stage performance of Igor Stravinsky's "The Soldier's Tale". was given at Columbia University's Brander Matthews Theatre last night by a chamber ensemble under the direction of Dimitri Mitropoulos. The concert was presented by the International Society for Contemporary Music, in cooperation with the Columbia Theatre Associates. Besides the Stravinsky work, the program included Ernst Krenek's Symphonic Piece for Nine Instruments, and the first performance of Walter Piston's Divertimento for Nine Instruments, which was commissioned by the society.

"The Soldier's Tale" is one of those works which has been influential in the course of contemporary music but which, because of its unusual form and texture, is rarely produced. Written in 1918, it employs dancers and actors on a stage-within-a-stage, as well as a narrator and small group of instruments. The atmosphere it creates is informal. Before the performance begins and during the inter-mission the musicians stroll around the stage chatting with the conductor and smoking and jackets and neckties are left off stage. This device is designed to create an intimate atmosphere and to help give the audience a sense of participation in the performance. recounting and enactment of the story of the soldier who becomes embroiled with the devil thus loses all pretentiousness, and becomes a of divertissement and a thoroughly pleasant occasion.

Conducts From Memory

Last night's performance was a virtuoso in his own right, gave a deft and sensitive reading of the very difficult score. Frederic Cohen staged the work which was performed in a slangy translation, with an obviously konwing hand and commendable simplicity. Elsa Kahl was the able choreographic assistant and Nina Tryggvadottir designed workmanlike sets.

Much of the success of the occa sion was due to the able work of Adolph Anderson, who served as narrator, and Herbert Voland as the soldier, Jack Bittner as the devil, and Atty Van Den Berg as the king's daughter filled their roles admirably.

Mr. Piston's new Divertimento SUNDAY, MAY 19, 1946, richly deserves its title. It is probably safe to say that he has never written an incompetent bar of C music, and the Divertimento shows the effects of such flawless craftsmanship. It has a sturdy and rhythmic opening allegro, an affecting slow movement and a chortling, vivacious finale. The composer was present to acknowledge the enthusiastic applause which greeted the premiers.

Krenek's Symphonic Piece

The Symphonic Piece of Mr. Krenek, which was written in 1923, is a much more serious work, a longer and a less immediately effective one. An extremely difficult selection, filled with serious problems of instrumental balance, it received what sounded like a bril-

liant performance. The instrumentalists who participated in the exening's music were Noah Bialsky and David Sackson, violins; Emanuel Vardi, viola; Bernard Greenhouse, 'cello; Rubin Jamitz, double bass; Julius Baker, flute; Mitchell Miller, oboe; Clark Brody, clarinet; Harold Goltzer, bassoon; Harry Freistadt, trumpet; Neal DiBiase, trombone, and Carrol Bratman, percussion The entire concert will be repeated this evening at 8:45.

ISCM

130 WEST 56TH STREET NEW YORK 19, N. Y. TEL. COLUMBUS 5-2472

AUFBAU

Friday, May 24, 1946

International Society for Contemporary Music

tasie dazu, um sich im Brander Matthews Theater nach Baden- Ein alter Bel Baden oder Donaueschingen zu- vinskys "L'Histoire du Soldat" den Musikfesthabitués, denen so leicht kein modernes Werk zu kompliziert und zu lang ist. . . .

Da die moralischen Pflichten gegenüber den "Eingeborenen" durch die Veranstaltungen der Columbia University weitgehend abgegolten waren, konnte die ISCM Europa stärker beteiligen. Es geschah zunächst durch die (meiner Erinnerung nach bereits bei der ersten Aufführung 1923 mit Zurückhalbrilliant one, Mr. Mitropoulos, conducting from memory, fell in with the spirit of the piece, and the Musik" in zwei Sätzen für neun group of instrumentalists, each a Instrumente von Ernst Krenek. Sie ist, aus der ungesunden Sturmund Drangperiode der Nachkriegszeit stammend, kein Wein, der beim Ablagern an Gehalt und Duft gewonnen hätte. Die holzschnittartig plastische Darstellung durch Dimitri Mitropoulos brachte dem Hörer das Beste der Substanz nahe, ohne ihm innerlich viel zu geben.

Der Amerikaner Walter Piston ist erheblich einfacher: er schreibt in seinem Divertimento für neun Instrumente zügige und unprätentiöse Musik, die kein Studienobjekt für analysierende Fachleute bildet,

Es gehörte nicht allzuviel Phan- sondern mühelos auch dem Laien

Ein alter Bekannter: Igor Strarückversetzt zu fühlen: Ein Kreis Die Geschichte des einfältigen Solvon Musikern, in dem jeder jeden daten, der immer wieder rettungskennt, mit vielen von drüben her los dem in verschiedenen Masken vertrauten Gesichtern, ausserdem erscheinenden Teufel zum Opfer die hoheitsvolle Hierarchie der von fällt, hat, von der harten, zyniden Komponisten umworbenen Ver- schen Jahrmarktsmusik Stravinstreter der Verlagshäuser, und kys illustriert, starke Theaterwirschliesslich die herumschwärmen- kung. Frederie Cohen arbeitete als Regisseur auf bunten Chagall-Hintergründen das Damonische, das Groteske und das Tragische meisterhaft heraus. Adolph Anderson als trefflicher Sprecher, Herbert Voland (Soldat), Jack Bittner (Teufel) und Atty Van Den Berg (Königstochter) schufen durch ungewöhnliche Leistungen höchst dramatische Spannungen, Dazu noch Mitropoulos und ein brillantes Instrumental - Ensemble, die auf der Bühne sitzend, witzig in die Vorgänge einbezogen waren. Der Goliath der Met wurde hier

wieder einmal durch den David

einer Experimentierbühne besiegt!

N. Y. Sun, May 20, 1946

UNITED STATES SECTION Concinnati Enquirer May 22, 1946

By IRVING KOLODIN.

There was an abundance of the program given by the United States section of the International Society for Contemporary Music in Brander Matthews Hall on West 117th contemporary before the contemporary of the contemporary before the contemporary bef on West 117th street, over the week end. The light was contributed by the luminous presence of Dimitri Mitropoulos, free of his season with the Minneapolis Symphony and having a grand time doing extraordinary things with music of Krenek, Piston and Stravinsky. An even dozen musicians lent a helping hand in performances that were pennybright, whistle-clean.

rarity in its full-dress version Brody, clarinet; Harold Goltzer, with narrator, settings, mimes bassoon; Harry Freistadt, trumbars and and dancer as originally con-ceived. With Frederic Cohen, Elsa ceived. With Frederic Conen, Kanland Atty Van Den Berg (all way should be found to make the of the original Jooss ballet) asof the original Jobs banet) as-sisting in various capacities, Adolph Anderson reading, Rosa Newmarch's translation with imaginative humor, Herbert Voland and Jack Bittner ably im-personating the soldier and the devil who leads him astray, the audience was given an uncommonly good idea of the purposes of Stravinsky's remarkable score. The economical designing of Nina Tryggvadottir was distinct-

One is inclined, initially to regret that Stravinsky lavished so much that is original and fundamentally his own on a work suitable neither for the concert hall nor the conventional ballet. However, second thought suggests no reason why one of the current ballet troupes shouldn't befriend it. It has no production problems, there is a fine solo for a principal ballerina, and the narration would provide a grateful interlude of scene in the average evening of ballet. If nothing else, the scoring for a mere dozen in-struments should be a lure for budget-minded producers.

recreation to Krenek's "Symphonic Piece for Nine Instruments" and Piston's "Divertimento for Nine Instruments." The mystic attraction there may be in the numeral nine was not light, if not much sweetness, in resolved by a mental comparison to the order of "eye music," which attained a meaning for the ear through the incisive intelli-gence of Mitropoulos and the skill of his players. Piston's gift for watch-movement arrangement of notes functions at its most subtle in this score, and, in the slow interlude, with more than mathematical efficiency.

The excellent roster of players included Noah Bielsky and David Of outstanding interest was a production of the Stravinsky-Ramuz "Histoire du Soldat," a Ramuz "Histoire du Soldat," a flute; Mitchell Miller, oboe; Clark pet; Neal di Biase, trombone, and Carrol Bratman, percussion. Some

As well as projecting the sense and nonsense of Stravinsky's score with exemplary accuracy, Mitropoulos gave the ultimate in recreation to Krenek's "Symphonic Piece for Nine Instruments" and Piston's "Diverti-New York, May 21—The stage performance was going on but Conductor Dimitri Mitropoulos lighted a cigarette and handed one of his bassoonist. He and his nine-man orchestra were seated on the stage during the piece, the "Soldier's Tale," for whom they were playing Stravinsky's piquant score. As the action continued on the stage the orchestra and conductor, who were seated in a group at the left corner, acted out their designated and a working spirit of democracy

drank too.

bears on the program the legend ing and laughing together. "Are "to be read, played and danced" you ready?" Mitroupoulos asks the furnished the 250 fortunates who narrator who says yes and the succeeded in wangling a ticket for play is on. the affair a thoroughly enjoyable As well thews Theater.

could scarcely be squeezed in. An event of such artistic importance, done with the highest degree of polish and charm, should be available to all. Indeed, it is to be hoped that this performance, which was prepared over quite some time and the same time and the sa larger hall sometime in the near future. Modern ears being what they are today, it would seem that even the average fayman of little specific musical background could derive an infinite amount of pleas—piece was written in 1923 and is full the statements for this institution in the institution of the latter by Piston.

In all justice it must be stated that both works revealed distinguished musical value. The Krenek piece was written in 1923 and is full the statements for this institution.

artistry with which they did it. The small orchestra consisted of the finest solo instrumentalists, corraled just for the occasion. Mitro-by the impression created by soldier it. He not only is the sympathetic sky's great clasic for the first time-C. F. Ramuz who conceived the thing else,

parts of nonchalance and infor-mairty. would give added meaning to the talk. Mitroupoulos is that klind of At one point Mitropoulos reached democratic person himself; he lives down under this conductor desk and brought out a deck of cards which he began shuffling. When the Soldier, chief persona dram-and brotherhood of man. Who then atis, raised his glass to drink some could better play the part of the wine, Mitropoulos took out his own conductor relaxed and chatting bottle from beneath the desk and nonchalantly with his men? When rank too.

All of which made considerable orchestra dressed in shirtsleeves good clean fun. For the piece which are ambling around the stage, talk-

As well as musically, the stagtime of it. This was the second half of the program presented by the International Society for Conteminational Society for Conteminational Society for Contemination of the International Society for Contemination of the Internation International Society for Contents
porary Music last Saturday and
Sunday evenings, in cooperation
with the Columbia Theater Associates, in Columbia's Brander Matciates, in Columbia's Brander Matwife, also formerly of the Jooss,
wife, also formerly of the Jooss Ballet, himself,
an artist of enormous achievement, staged it. Elsa Kahl, himself,
wife, also formerly of the Jooss Ballet, himself,
an artist of enormous achievement, staged it. Elsa Kahl, himself,
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and artist of enormous achievement, staged it. Elsa Kahl, himself,
and artist of enormous achievement, staged it. It is most regrettable that the prepared the dances which played It is most regrettable that the performance took place in so small a place, for the society has over 500 members, which meant that outsiders were distinctly personae non grata—and that even the press could scarcely be squeezed in. An event of such artistic importance

so was magnificent example of what new works which comprised the serious and inspired preparation can do with limited means, may be piece for nine instruments and doing repeat performances in a divertimento for nine instruments,

ure and lift from witnessing and hearing it.

The ISCM deserves enormous credit for putting on the now classic work which dates from 1918.

Most of all for the consummate witnessing below witness in 1825 and is full of haunting lyrical beauty and rythmic effectiveness. The Piston divertimento commissioned by the society for this occasion, if less polished writing, definitely made Most of all for the consummate you desire to hear it soon again

poulos, a sincere, brilliantly com- that you felt that you left the conpetent friend of contemporary cert pretty much off keel. Those music was just the man to conduct of us who were witnessing Stravinand qualified conductor for it, he is and that meant a great many—felt philosophically of exactly the right we had been struck by a kind of mentality. For the idea of Stravinartistic atomic bomb. Naturally sky who composed the music and it left little room to notice any-



DIMITRI MITROPOULOS

The Minneapolis Symphony Orchestra with its internationally noted conductor, Dimitri Mitropoulos, will ap-pear at Masonic Auditorium Friday evening, January 31. This famed or-ganization is widely known as one of the foremost of its kind in the world, Composed of 90 outstanding musicians, it has its roots deep in the culture of the great Northwest where it has followed a course of sound and gradual development through the years.

Fifty musicians, all from the Twin Cities, were placed on the payroll and arrangements were made for the initial concert in 1903. In 1905, a new auditorium, patterned after Symphony Hall in Boston, was constructed for the orchestra. In 1930, the orchestra was given a permanent home in beautiful Northrup Memorial Auditorium on the University of Minnesota campus.

It was Eugene Ormandy, present conductor of the Philadelphia Orchestra, who conducted the Minneapolis Symphony for a five-year period. Dimitri Mitropoulos was selected to succeed Ormandy. He proved himself worthy in every respect and promptly had critics and concert goers alike acclaiming his profound insight and almost miraculous ability. Attendance at concerts took a spurt and then continued to mount shattering all records.

MUSICAL (OURIER

REVIEW OF THE WORLD'S MUSIC

Founded 1880

NEW YORK

APRIL 15, 1947

PROKOFIEFF: Concerto No. 3 in G (Op. 26). Robin Hood Dell Orch., with Dimitri Mitropoulos (planist - conductor). Columbia M-MM-667, 3 discs, \$4.

every collection that boasts of fairly adequate representation of orchestral

Other Orchestral Discs

Beecham has, in the past, recorded several of his arrangements of Handel suites. The newest is The Great Elopement, and it has all the desirable char-acteristics of the others—pleasant mel-odies, a feeling of high good humor, and fine recording. Khatchaturian's Gayne Suite is for those who respond to the Hollywood treatment of music; the composer uses Russian melodies in an ef-fort to achieve Prokofieff-like effects, but it is in all truth pretty stale and derivative. Old Rimsky's Russian Easter, sterotyped as it is, is much more the real thing, and has been well recorded and played by Ormandy and the Phila-delphia Orchestra. One also must men-tion the Sicilienne by Fauré, a disc that can accompany Koussevitzky's older recording of the other three sections of the Pelleas and Melisande Suite.

Mitropoulos As Pianist-Conductor

When Mitropoulos last appeared with the New York Philharmonic, he conducted the Prokofieff Third Concerto from the keyboard at one of his con-certs. Now the same feat is preserved for all time, with a different orchestra. It is undeniably a tour de force, and the most ambitious attempt of its kind on records. It has been done before, both by Iturbi and Bruno Walter, but the music they played and conducted was relatively easy of digital execution, whereas this concerto has a very difficult piano part and a rhythmically complicated orchestration. While the results

in this set are interesting, there is a suggestion that the conductor has bitten off more than the pianist can chew. Some rough edges turn up in the piano part, there is inadequate orchestral definition, and it would appear that the set which Prokofieff himself made, many years ago, is a preferable version—if it can be located. No. 3150

ΕΜΠΡΟΣ

- TPITH 10 DEBPOYAPIOY Ο κ. ΜΗΤΡΟΠΟΥΛΟΣ

ΑΝΑΙΡΕΙ ΔΗΛΩΣΕΙΣ ΤΟΥ

δα άνευ σημασίας. Συνεπεία τῆς ἐπιστολῆς αὐτῆς ὁ κ Κύρου ἀπέσχε τῆς συναυλίας. "Όπως μᾶς τηλεγραφεί ὁ ἀνταποκριτής μας είς Ν. Υόρκην, ἡ δῆλωσις αὐτῆ τοῦ κ. Μητροπούλου, ἐξῆγειρεν ἐναντίον του δχι μόνον τοὺς "Ελληνας, ἀλ λά καὶ τοὺς ΄Αμερικανοὺς φίλους του. Αντιληφθεὶς ἀκολούθως τὸ ὁλίσθημά του ύπόσχεται άτι θά κάμη περισσότερα διά την Έλλάδα. Πολλοί όμως άμφιδάλλουν δι' αὐτό, άλλά έλπίζουν ότι τοὐλάχιστον δέν θα μεταστή είς τας τάξεις τών έχθρων Πέμπτη, 5 Τουνίου 1947

BPAAYNH

........... O EMAHN MAE TPOE

Ο ΔΗΜΗΤΡΗΣ ΜΗΤΡΟΠΟΥΛΟΣ

Ένεφανίσθη συγχρόνως

ΥΜΝΟΙ ΤΩΝ ΚΡΙΤΩΝ

N. YOPKH, 'Ιούνιος. — Oi Αμερικανικές έφημερίδες έκ θειάζουν καὶ πάλι πόν μεγάλο μας άρχιμουσικό Δημήτρη Μη Τρόπουλο μὲ τὴν εὐκαιρία τών τρόπουλο μὲ τὴν εὐκαιρία τῶν συναυλιῶν που ἔδωσε τελευταί ως ἐπὶ κεφαλῆς τῆς περίφημης φιλαρμονικῆς Ορχήστρας τῆς Νέας Ύδρκης. Ο κριτικὸς Ρόμπερτ Μπέγκαρ γράφει ἔνα ἀραιότατο ἄρθρο ποὐ τιπλοφο ρεῖ: «Τὸ Πιάνο καὶ ἡ Μπαγκέττα: 'Ο Δημήτρης καὶ ὁ Μη πρόπουλος» κι' αὐτὸ ἐπειδή ὁ μαέστρος μας διηύθυνε καὶ έπαιξε συνάμα ώς σολίστ τὸ 3ο Κοντσέρτο πιάνου του Προ

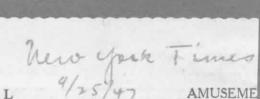
κοφίεφ. Καὶ ὁ Μπέγκαρ γράφει: «"Ο Δημήτρης Μητρόπουλος είνε ενας άπο τους πιο σεμνούς άρ χιμουστικούς και όλοι οι φίλο μουσοι που παρακολουθούν τό ξργο του "Ε λ λ η ν ο ς μα έπτρου ξέρουν ότι δέν κάνει τίποτα για έπίδειξι και ποτέ δέν γυρεύει να άναδείξη τόν έαυτό του. Σάν τόν Άρθοῦρο Τοσκανίνι, ὁ Μητρόπουλιος ένδιαφέρεται προπαντός άλ-λου για τη μουσική που ποό-κειται να έρμηνεύση. Δὲν ἔχει άλλο σκοπό πορά πῶς θὰ εἰσδύση όσο τὸ δυνατὸν περισσότερο στὶς προθέσεις τοῦ συνθέτου.

"Όταν ἐμφανίσθηκε συγχοό νως ὡς σολίστ καὶ ὡς ἀρχινως ως σολίστ και ως άρχι-μουσικός γιὰ νὰ έριμηνεύση τὸ 3ο Κοντσέρτο, γιὰ πιάνο τοῦ Προκοφίεφ, κανένας ἀπὸ τοῦ παρισταμένους δὲν ἐσκέ-φθηκε καθόλου πὼς αὐτὸ ῆταν γιὰ ἐπίδειξι. Τὸν ὑπεδέχθη-σαν, ἐν πρώτοις, σὰν αὐτὸ νὰ ῆταν ἀπολύτως φυσικὸ καὶ δεύ τερο τὸν ἀποθέωσαν γιὰ τὴν τεχνικὴ καὶ μουσικὴ τελειότητεχνική καὶ μουσική τελειότητα τοῦ κατορθώματός του. 'Υπῆρξαν καὶ ἄλλοι ποὺ ἐπεχεί οησαν τὸ ἴδιο, ἀλλὰ κανεὶς δεν ἐπέτυχε ἔτσι ὅπως ὁ Μητρόπουλος. Καὶ Ιδοὺ ἡ διαφορά: Χάρις στὴν «Κολούμπια» μποροῦμε ν' ἀκούσουμε πάλι τὸ Μητρόπουλο ἀπὸ δίσκους στὸ ἴδιο ἔργο τοῦ Προκοφίεφ. νὰ διευθύνη τὴν ὀργήστρα καὶ νὰ εἶνε συγχοόνως σολίστ. Δι ερωτῶμαὶ ὅμως ἀν ὑπάρχη μουσικὸς νοῦς ἀρκετὰ ὁξυδερ κής, ἄστε νοὰ καιαλάδη χωρὶς νὰ τὸ ἔξοη ἀπὸ πρίν, ὅτι σο λίστ καὶ ἀργιμουσικὸς εἶνε ἔνα καὶ τὸ αὐτὸ πρόσωπο. 'Υπάρχει τέτοιὰ ὁμοφωνία σ' αὐτὴν τὴν ἐκτέλεσι. ὧστε νο μίζετε ὅτι πρόκειται γιὰ τὴν μίζετε ότι πρόκειται για την στενή συνεργασία ένὸς μωιστα προικισμένου πιανίστα καὶ ένος τὸ ίδιο προικισμένου Ειευθυντοῦ ποὺ ἀφοσιώθινων στὸ νὰ δώσουν στὰ μουσική τοῦ Ποσκοφίεφ τὰν πληρέστα τη ποαγμοτοποίησί της.

Καὶ τὰ δυὸ σῦ ὰ πρόσωπο έχουν ένσωματωθή στὸν Δη-

ένουν ένσωματωθή στὸν Δη:
μήτοη Μητρόπουλο...»
Μιὰ γνωστή κριτικός τῆς Ν.
Ύόρκης, ἡ κ, Κλαυδία Κάσ
σιντυ, ἀφιεοώνει μιὰ ὁλόκληρη
σχεδὸν στήλη στὸν Μητρόπου
λο γιὰ μιὰ ἄλλη του συναυ
λία μὲ τἡ, Φιλαρμονική 'Ορχήστρα τῆς Ν. Ύόρκης ὅπου
διηθυνε Μότσαρτ, Σιμπέλι' ους καὶ Ρ. Στράους. Συγκρί νει τὸν μαέστρο μας μὲ τὸ διάσημο Τσέχο μαέστρο Γκέοιασημο ίσεχο μαεστρο ικε-οργκ Τσέλλ που είχε διευθύνει πρίν άπο λίγε, μέρες την '΄-δια όρχηστρα και λέει κατά λέξιν: «Ἡ διαφορά ήταν σχεαὐτή που υπάρχει μεταξύ τοῦ ζωντανοῦ καὶ τοῦ πεθαμμέ πα σχεδον αὐτοψία) ὁ Δημή τρης Μητρόπουλος διηύθυνε μιὰ συναυλία. Ο Μητρόπου λος Ευπνόει την δρχήστρα και μᾶς κάνει να την άκουμε απτό που είναι, δηλαδή ένα υ πέροχο δργανο γεμάτο δύναμε, λάμψι και όμορφιά....»

Παρικάτω γράφει :
«Σπόγια ἀπήλουσα τάσο
μιὰ συναυλία τοῦ Μητροπούλου. Αὐτή τὴ φορὰ αἰσθά θτικα
τὰ προσόντα, τῆς ἀρρανωπῆς δυνομικότητος, τη μουσική του αντίληψι και την μεταδοτική του Ικανότητα χωρίς του επί του Ικανοτητα χωρίς τον ἐπί' φοδο φραγμό που οΙ ίδιωτισμοί που ὑψώνουν μερικές Φο ρὲ, μεταξύ Τοῦ ἀκροατοῦ καὶ τῆς μουσικής. Οἱ ἱδεωτισμοί του αὐτοὶ, ἐφ' ὅσον είναι ἔνα μέρος ἀπ' τὸ μουσικό του τεμπεροπιέντο φυσικά δὲν ἐχά δρασον ἀλλὰ ἐναμκτοδός ἐπει θησαν άλλα εποτικτωδώς έπει Βόρχησον στην αιστηρότητα. βοίοχησαν στήν αθστηράτητα, στόν συγκρονισμό καὶ τήν οἰ-κονομία τοῦ ὕφους. "Αν μπο-οῶ νὰ κόμψω τὴν κάπατε ἄ-καμπτη ἀγγλική γλῶσα, βάλε-γα πὸς ἐκες ποὺ ὁ Μπτρόπου-λος συγκὰ ἀποιροσόὰ - ἡ μουσι-κή, γθὲ- τὴν διαβλοῦσε... »Μὲ τὴ συνουλία αὐτή, ὁ Μη πρόπουλος ἀνέδαισε τὴν φιλοτρ-μονική τῆ. Νέας Υόσκης στὴν κοπυροία γρουμή μαζὶ μὲ τὶς ὁρχήστρες τῆς Βοστώνης καὶ πὸς Φιλοδέλφοσος».



of the 6th With Philharmonic in Four-Week Guest Stint

Dmitri Mitropoulos, musical director of the Minneapolis Symphony, will be guest conductor of ber. the New York Philharmonic-Symphony Orchestra for four weeks, pine Symphony," with its large starting Nov. 20. He will conduct orchestra, wind and thunder mathe first American performance of chines and cowbells, holds a spe-Mahler's Sixth Symphony, the cial place in the guest conductor's "Alpine Symphony" of Richard Strauss, which the Philharmonic mountain climber himself. The

Symphony was deposited in the 21, these descriptions will be pro-

Library of Congress in 1906 for copyright purposes, the work has been totally neglected in this country. When a search for the score was begun it was discovered that mo other copy existed here, and that there was no hope of finding one in devastated Germany.

The costly and tedious process of photographing the 263-page Library of Congress copy was out of the question, and hope for the performance was practically gone when a friend of Mr. Mitropoulos turned up a score in England. It will be performed in mid-Decem-

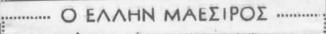
The Strauss one-movement "Alwith its large has not played in seventeen years, score, which is specific about what and the world première of Ernst it is depicting, bears captions at Krenek's Fourth Symphony. Although a score of the Mahler monic performance, on Nov. 20 and

> jected on a screen behind the orchestra so that the audience can follow the ascent.

The Ernst Krenek symphony will be introduced during the last week in November. The composer s in Hollywood, Calif., on leave from Hamline University in St.

Mischa Elman will play the Tchaikovsky violin concerto under Mitropoulos on Nov. 27 and 28, and the British pianist, Clifford Curzon, will be soloist in one of the same composer's piano con-certos on Nov. 30. Raya Garbousova will be heard in Samuel Barber's 'cello concerto during the first week in December, and Oscar Levant will play the Gershwin piano concerto during the last week of Mitropoulos' visit.

TETAPTH 4 IOYNIOY





Ένα στιγμιότυπον τοῦ ἀρχιμουσικοῦ Δημήτρη Μητροπούλου κατά τίς δοκιμές με την δρχήστρα της Μιν νεαπόλεως. Σχετικά με τούς τελευταίους θριάμβους τοῦ "Ελληνος μαέστρου έγράψαμεν εἰς τὸ χθεσινό φύλλο τῆς «Βραδυνῆς».

Marian Anderson

By Samuel L. Singer

Everything was first-rate last night for the opening concert of the 18th season of symphony programs at Robin Hood Dell in Fairmount Park. An appealing program was presented under first-class auspices -that is to say, with Dimitri Mitropoulos conducting the 90 musicians, nearly all of them members of the Philadelphia Orchestra; and with this city's own vocal star, Marian Anderson, as soloist. Last, though seldom least, the weather was ideal. It all added up to about 8000, in terins of attendance.

Miss Anderson sang three dra-matic arias from her Italian opera repertoire, with the orchestra, then offered half a dozen spirituals with Franz Rupp at the piano. She was attractively gowned in white, with

red roses at her side, but if this wasn't enough for the eye, there were shadow profiles of the soloist and the conductor on the left and right walls of the shell, caused by spotlights from the orchestra pit.

RICH, WARM VOICE

The sumptuous - voiced Miss Anderson has perhaps never been heard here to greater advantage than in the three operatic excerpts. These were "O Mio Fernando" from Donizetti's "La Favorita," and two Verdi items— "Pace, Pace, Mio Dio" from "La Forza del Destino" and 'O Don Fatale" from "Don Carlos." The richness and warmth of her voice, the emotion and regality of style with which she invested each number, the artistic perception which dominated each, combined to make these demanding arias a mov-ing musical experience.

In quite different vein, but just as artistically sung, were the spirituals. Programmed-were "Heav'n, Heav'n," "Didn't It Rain?" (tempting the Dell weather man?), "Sometimes I Feel Like a Motherless Child" and "Honor, Honor." Encores were "Dere's No Hidin' Plase Down Dere" and "Let Us Break Bread Together." They were nicely contrasting in mood and delivery.

ORCHESTRAL FAVORITE

The orchestral feature of the program was the Cesar Franck Symphony in D minor, a favorite with summer and winter audiences. This had a full-blooded, full-bodied reading by Mitropoulos, particularly the first and last movements. The interpretation was smartly paced with requisite attention to details of the inner voices. However, the sec-ond movement, with its eloquent

string passages and haunting English horn solo, was taken at a pace somewhat faster than one is accustomed to hear, and it did not prove entirely satisfying, as the impression was more akin to restlessness than to spiritual expensiveness.

The program opened with a lumi-nous performance of Schubert's molodious Rosamunde Overture, Another orchestral item was Weinberger's lively Polka and Fugue from his opera "Schwanda." This was done in rousing style. In the Polka on occasion, it seemed, the brasses had a little too much to say.

POSTPONED from earlier in the

week, the first all-orchestral program of the current Robin Hood Dell season was presented

last night before an audience of

Dimitri Mitropoulos conducted

with the customary mastery of

music and resources and the Dell

instrumentalists responded, sectionally and collectively, with high-

ly satisfying results in tone and

Especially impressive was an

eloquent interpretation of Sibelius'

Symphony, No. 2 in D-a reading in which conductor and players at-

tained lofty levels.

Mitropoulos disclosed the fullest

command of structure and content,

of details of texture and contrasts of dynamics and moods. Matter of

pace and tempi were admirably

conceived and realized and emotion-

Another brilliant feature of the

gain the capacities of the Dell Or-

The Prelude to Saint-Saens' "The

It can stand hearing once

interested

about 2,000.

Mitropoulos Conducts



ELPHIA INQUIRER, THURSDAY MORNING, JUNE 26, 1947

Sherman Frank Is Piano Soloist at Dell

Postponed one evening, Robin though not brilliant, and there was ak's seldom-heard Scherzo Capric Hood Dell's second concert of the though not brilliant, and there was ak's seldom-heard Scherzo Capric Hood Dell's second concert of the though not brilliant, and there was ak's seldom-heard Scherzo Capric season featured Sherman Frank as piano soloist last night, with Dimitri Mitropoulos conducting the first Dell

performance of Prokofieff's Fifth Symphony. About 3500 attended. Frank, 22-year-old Philadelphian and pupil of Rudolf Serkin at the Curtis Institute of Music, has made great strides in the last year, and glowing predictions that were made for him are beginning to come true. His performance of the Grieg Piano Concerto was music anly in every way, and had individuality, a

quality not always in evidence when young musicians tackle a well-known work. His tone was solid

reading by soloist and orchestra.

Though Frank took several bows, he gave no encore—one of the relatively few soloists in Dell history not

The Prokofieff Symphony improves upon acquaintance, certainly when given such a vigorous, clean-cut and dramatic presentation as last night. The musical elan and introspective beauty brought forth can only happen when a masterwork is played by a first-rate orchestra un der an authoritative conductor.

The program opened with Dvor-

Philadelphia, Thursday, June 26, 1947 THE EVENING BULLETIN.

Prokofieff Symphony Receives Premiere at Robin Hood Dell

By MAX de SCHAUENSEE

ented musician: The central fea- ment? ture of the concert was the Greek Lest we forget, there was also

It fell to this reviewer to criti- Truth compels us to go to the and the Boston Symphony two years of both pianist and conductor.

position of the symphony last night, technique and a style that held one he was forced to reverse much of his earlier opinion, arrived at through three previous hearings.

the ideal man for this work. His THE second night of Robin drive and energy kept the long curv-Hood Dell, postponed because ing line of the score moving where of Tuesday night's rain, previously it had seemed static and proved a most engaging concert.

Dimitri Mitropoulos was in rare ized the slow, long, tortured Adagio form, rare even for this very tal- which forms the work's third move-

maestro's brilliant and effulgent present a talented 22-year-old Philplaying of the Prokofieff Symphony adelphia planist, Sterman Frank, No. 5 in B Flat Major—a Dell pre-who played the Grieg Piano Concerto in masterly fashion.

cise the first local performance of this work, given in the Academy of Music by Serge Koussevitzky and the Boston Symphony two wars

At that time your reviewer didn't have too many kind words to say about Prokofieff's latest large-scale work. Hearing Mr. Mitropoulos' exscore was one that embodied fine Mr. Frank had belief in his work, score was one that embodied fine attention. As to the conductor, this

music is the kind that might have

The Greek conductor seems like been written for him.

The concert began with the charming "Scherzo Cappriccioso" of Antonin Dyorak—a melodious plece that Mr. Mitropoulos successfully evived last year

ample power and technique, while the slow movement enjoyed a poetic reading by soloist and orchestra.

ladelphia, Tuesday, June 24, 1947 THE EVENING BULLETIN,

8,000 Hear Marian Anderson at Opening of Dell Season

By MAX DE SCHAUENSEE

before a crowd of 8,000.

but the Dell management led with ister were there unsteady and trem

the Cesar Franck Symphony in D and it is hardly necessary to say that Minor. The Greek conductor has they were authoritatively sung, the spiritual exaltation, the fervor the spiritual exaltation, the fervor and the imagination to give a mem-ed and refused to abandon the mood

Particularly satisfactory was the second movement, Allegeretto, which was taken at a much faster tempo than one is accustomedi to.

This was all to the good, for one: has the opera excerpts and also played the operation of the ope

Miss Anderson, very handsomae in a white summer frock, a bunch of ably lacking in the opening overred flowers at her waist, was ex-ture, this was speedily remedied by cellently disposed. Three demaand-Mr. Mitropoulos' whirlwind pering arias were her initial offerring, formance of the Weinberger music These were "O Mio Fernando" firom Donizetti's "La Favorita," Veirdi's "Pace, Mio Dio" from "La Forzai del Destino" and the same composser's
"O don Fatale" from "Don Carllos."

THE Robin Hood Dell's 18th Miss Anderson seemed fully alive season of summer music to the drama inherent in these theopened auspiciously last night atrical pages. Her high register before a crowd of 8,000.

Not only was the weather crystalest notes had their wonted tawny clear, even a bit on the cool side, splendor. Only in the middle reg-

a couple of its aces—dynamic Dimitri Mitropoulos on the conductor's stand and imposing Marian Anderson present as the soloist.

Mr. Mitropoulos, initiating his fourth season as conductor and musical director of the Dell, was in capital mood. His main offering was the Cesar Franck Symphony in D

orable reading of this well-loved she had created, adding the spirit-score.

this movement when it the Overture to "Rosamunde seemed heavy and interminable with the Polka and Fugue from Wein-repetition. berger's "Schwanda."

All-Orchestral P Cellist Hubert Is Soloist at

By Samuel L. Singer

comprised the program given at Robin Hood Dell last night before an audience of 3500, with Dimitri Mitropoulos conducting and the eminent French-American cellist. Marcel Hubert, as soloist in the Saint-Saens Concerto in A minor.

The concert was something of a double feature, for Mitropolous's reading of the Rachmaninoff Symphony No. 2 in E minor, which com-prised the second half of the program, earned bravos at the end. The Symphony, regarded as Rachmanin-off's best, is Tchaikovskian in spirit and filled with meaty themes. It was a well-balanced, smartly-paced reading, and built up to a com-manding final movement.

The program opened with two favorite pieces of descriptive music, both lucidly played: Rimsky-Korsakoff's "Russian Easter" Overture and the Dukas scherzo, "The Sor-

Dell Concert

Russian and French compositions

Hubert, who has been heard to advantage in this city on previous occasions but was making his Dell debut, once more impressed by his technical and interpretive gifts. This Saint-Saens Concerto is more of a song for the cello than a medium for technical display, and Hubert played it with praiseworthy regard for its qualities of warmth and rapture. His tone, capable of much nuance within a rather small framework, was always of limpid beauty. The orchestra supplied able collaboration, and the Minuet in which the orchestra takes the melody was charmingly done.

cerer's Apprentice."

Four Works Given at Dell

Four compositions written in the last 75 years comprised the all-symphonic program given at Robin Hood Dell last night, with Dimitri Mitropoulos conducting for an audience of about 2000. The works were two comparatively unfamiliar ones by Franck and Saint-Saens, respective-ly "Le Chasseur Maudit" ("The Accursed Huntsman") and the Prelude to "The Deluge," and two betterknown works dating from early in this century, by two of the greatest living composers.

These were a suite made by Richard Strauss from his opera, "Der Rosenkavalier," and Sibelius's Symphony No. 2 in D.

SOLO IS HIGHLIGHT

"The Accursed Huntsman" is typical of 19th century descriptive music about a count who insisted on hunting on the Sabbath and was doomed to ride in torment forever. It is not at all typical of Cesar Franck's

While the merits of the music were discernible, the performance itself struck no responsive chord. More in the vein was the mellow Saint-Saens work for strings, in which a high-light was a solo passage played by Concertmaster David Madison's golden-toned violin.

NOTABLE FOR CLARITY

The difficulties of the "Rosenkavalier" Suite were surmounted with the orchestra's usual success, while the main feature of the program was the Sibelius Symphony, bleak as usual though written in sunny Italy. This was a neatly-conceived, incisive reading, notable for its clarity, and the climaxes were developed with drama and commanding power.

During the playing of the Strauss music the Dell gave its own prelude to the Woodside Park fireworks (free adv.) when an electric bulb exploded and fell from the shell's ceiling into the violin section. It caused but a moment's loss of aplomb to a couple of the fiddlers.

SAMUEL L. SINGER

THE EVENING BULLETIN, Philadelphia, Tuesday, July 1, 1947

Zadel Skolovsky, Pianist, Gives Excellent Performance at Dell

By MAX de SCHAUENSEE

HE second week of the Dell's new season opened with an excellent concert which was heard by an audience of 3,000.

ensitive hands, was on the conductor's stand, while Zadel Skolov-sky, young planist from Vancouver, was the soloist, playing the Tschaikovsky B-flat Minor Con-

Mr. Mitropoulos' main offering vas Schumann's "Symphony No. 4 n D Minor." While this is not one of the greatest of symphonic works, it nevertheless boasts a charm, a warmth, a crown of fresh melodies which prove quite irresistible. The "Symphony No. 4" is ideal summer fare and the Greek maestro was ever aware of its romantic and ardent implications. It was in every way a splendid performance.

Mr. Skolovsky, who was heard at the Dell in 1944, is a much matured artist. More a poet of the keyboard than an arresting or impeccable technician, the young man, after a fairly tense and uncertain first movement, progressively improved and gave a capital performance of the last two movements of the Concerto, following Mr. Mitropoulos whirlwind finale with breadth and spirit. Mr. Skolovsky's playing

fine-grained nuance The pianist offered a rather labored and hesitant account of Schubert's "Marche Militaire" as an encore, following this with an ex-quisitely beautiful conception of a Chopin "Nocturne."

was rhapsodic and charged with

Mr. Mitropoulos also programmed the "Ride of the Valkyries" and Berlioz's brilliant "Carnival Ro-main," with which he opened the concert. The audience was completely right in expressing such forthright approval,

7-1-47

Dimitri Mitropoulos, of the ever PHILADELPHIA INQUIRER,

By Samuel L. Singer

More than 3000 persons at Robin Hood Dell last night heard Zadel Skolovsky, young American pianist, as soloist in the Tchaikovsky B-flatminor Concerto, a work with which he made his Dell debut four years ago. The interval has seen his artistry deepen, befitting his gradua-tion from "discovery" to virtuoso rank

This was a new interpretation of the Concerto that Skolovsky gave. He underplayed, if that is possible in such a warhorse, the bravura passages and other technical display devices, emphasizing the lyric and romantic portions of the work. Massive power was occasionally sac rificed to greater tonal beauty. The slow movement, a melodic reverie between the solo instrument and the orchestra, was beautifully played Skolovsky's was a welcome conception of the work. Individuality was also shown in

the two encores the pianist gave. These were the Schubert-Taussig "Marche Militaire" and Liszt's arrangement of a song by Chopin, "My

Dimitri Mitropoulos conducted,

the orchestral portion of the program featuring Schumann's Symphony No. 4 in D minor. The Symphony had a workmanlike interpretation that moved along steadily but did not really come to life until the vigorous final movement.

The Orchestra opened with Berlioz's "Roman Carnival" Overture, and after the Symphony took Wagner's "Valkyries" for their seasonal

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DIMITRI MITROPOULOS, Artistic Director

YVES CHARDON, Assistant Conductor

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THE CONDUCTORS CORNER

DIMITRI MITROPOULOS this summer returns to Robin Hood Dell for his third season as artistic director and conductor-in-chief and in this capacity will lead 20 of the 28 performances on our seven weeks' calendar. The superb powers of this internationally renowned master of symphonic interpretation are now well known and enormously admired by Philadelphia music-lovers as a consequence of



his association with the Dell for the past several years. His great musicianship and dynamic qualities have been convincingly and brilliantly demonstrated in vital and thrilling readings of the music on his programs and in the splendid results secured in ensemble, tonal beauty and unity of spirit from the instrumentalists of the Robin Hood Dell Orchestra. The Directors and Management are sure that they are joined by the thousands who make up the Dell's audiences in once again extending a most hearty welcome to Mitropoulos and in wishing him the best of everything. From past experience we know that many wonderful and rewarding evenings of fine music and refreshing performances are in store. We are happy too, that the Dell has become Mitropoulos' other major 'musical home" in this country.

The Greek-American maestro is back in

the Quaker City following a busy and crowded season as conductor of the Minneapolis Symphony Orchestra, which he has headed since 1937, and as guest-leader of the New York Philharmonic, the Philadelphia Orchestra, the Boston Symphony, and other major symphonic groups. He is now securely and famously established in the musical life of this nation to which he came, after winning bright laurels in various European countries both as a podium personality and as a pianist. That initial visit to these shores was made in 1936 as guest-conductor of the Boston Symphony Orchestra and at the personal invitation of Serge Koussevitzky.

Mitropoulos triumphed immediately. Audiences, musicians, and critics acclaimed his style, spiritual force and expressiveness. He returned the next season and again impressed by his remarkable endowments. On an engagement in Minneapolis with the orchestra of that city he scored anew and was the unanimous choice as successor to Eugene Ormandy who had resigned to assume the conductorship of the Philadelphia Orchestra. As the American prestige of Mitropoulos mounted, the demands for his services as guest-conductor increasedcalls from the New York Philharmonic, the N.B.C. Symphony, and others. At his first concert in New York he responded to resounding ovations—"the most frantic and noisy I ever heard," was the opinion of one reviewer.

Mitropoulos who is approaching his 52nd birthday is now an American citizen. He comes from Greece and Athens is his native city. Most of his father's family were clergy of the Greek Orthodox Church. "I was surrounded by priests and monks," he says. "Two of my father's brothers were monks and my paternal grandfather was a priest. An uncle was an archbishop." It is not surprising that Mitropoulos as a boy thought for a while

in Philadelphia its
dewees
fashions for nearly a century

about entering the ecclesiastical profession or that he views art in a "religious way"—a means for revealing the creative spirit and bringing brotherhood among men. Music for him "is concerned with religious feeling and mystical expression. It arouses your feeling toward God."

However, the urge to be a musician conquered his inclinations toward a monastic life and finally, with parental approval, the conductor-to-be began, as so many others have, with piano lessons. In his case exceptional gifts were soon revealed, endowments of an order to insure an outstanding career as soloist at the keyboard. Mitropoulos still remains a pianist of sterling accomplishments, ready to step from the conductor's platform and perform with masterful technique and musical penetration the solo part in a concerto.

(To be continued next week)

MORTON GOULD, born in December, 1913, at Richmond Hill, New York, is reported to have started to play piano and improvise spontaneously at the age of four. A waltz, Just Six," was published when he was six. Serious studies in piano and composition followed in due course and his early life witnessed intensive academic work and concertizing until his 17th year. At this period Gould entered the more commercial domain of music and several years in theatrical and concert activities ensued. Engaged by "Roxy," he served on the Music Hall staff and later joined the personnel of the National Broadcasting Company. His early and varied experiences in all phases of music from dance bands to symphony orchestras provided the knowledge and the craftsmanship invaluable for his subsequent achievements in orchestration and composition. When he was 21 Gould was engaged by WOR to arrange and lead his own programs with a large orchestra over the Mutual network.

This association with radio supplied the rising composer-conductor with the scope and opportunity to develop his creative ideas in form, style and instrumentation.

He proved a prolific and provocative writer and his name became widely known and his skill increasingly admired. Mitropoulos, Toscanini, Stokowski, Monteux, Rodzinski and many other eminent conductors listed his music on their programs. Gould himself has frequently appeared as guest-



conductor for his works with various major orchestras. His compositions, too, are among those most performed in the

school and college fields.

These compositions range from small pieces to essays in the larger forms. Almost all of them are based on or inspired by aspects and idioms of American life and Gould is consequently ranked among the "most representative of American composers." He feels that this is the natural thing, since he is native born and all of his environment and study have been American. The title of some of these works plainly indicate his interests—pieces such as "Lincoln Legend," given its premiere under Toscanini's baton; "Foster Gallery"; "Cowboy Rhapsody"; the four "American Symphonettes"; the "Spirituals," and so on. The "Lincoln Legend" and the "Spirituals" were recently sent to Russia on the request of the Soviet Government in a cultural exchange of contemporary compositions between the United States and the Soviet Union.

Among his more recent compositions is "Symphony No. 2 on Marching Tunes, commissioned by the National Y.M.C.A.





THE CONDUCTORS CORNER

By WILLIAM E. SMITH

DIMITRI MITROPOULOS expresses his belief that the young musician anxious to conduct must have a natural talent for the art and perception of what it entails. According to him, "A conductor must know music from beginning to end. My primary advice to the young conductor is study and more study of music. Get music into your head, heart and spirit. Know enough music for all the members of your orchestra." Mitropoulos considers that "the in-

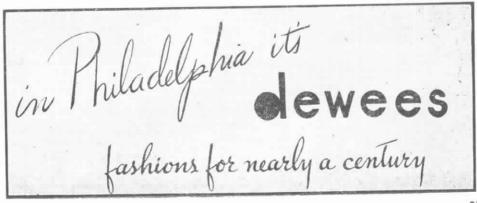


finite amount of culture back of the conductor contributes to his force, sustains his accomplishment. As with any other real artist, the orchestral leader who hopes to attain a high place in his work must have something to communicate to the people through his music." In some respects the conductor must have musical gifts not possessed by composers or other musicians. "For instance," states Mitropoulos, "he must be in command of acute sensibility, flexibility, versatility, assimilative talent, acting talent and conducting

talent, in addition to sound knowledge of everything connected with musical structure and interpretation. His personality must be impartial and objective so that he may fit himself into the mood and personality of the composer. Yet, despite this exactitude, the conductor cannot help but put some of his own flesh and blood into his interpretations. How good or bad these are depends upon his experience in life, the emotional make-up of the man himself."

Mitropoulos views an orchestra as something more than a mere aggregation of instrumentalists organized to perform music with machine-like precision and perfection of tone, according to the will of the leader. "Of course," says the Greek-American maestro, "precision and tonal beauty are always to be desired, but after all an orchestra is an assemblage of human beings as well as skilled performers and I feel that a conductor should never lose sight of human values or sacrifice these. Mitropoulos sees in the musicians before him "intensely individual and highly re-sponsive" men and women, persons of diverse personalities, traits and problems. "Just as you must give distinct and individual treatment to each key of the piano to create great keyboard music," he believes, "so must you give individual treatment according to their temperaments to members of an orchestra if you are to obtain more than ordinary results."

These warm human characteristics, together with the conductor's sterling musicianship and authority as an orchestral leader, have commanded the admiration of solo-artists, many of whom pay tribute to Mitropoulos as their favorite conductor. They appreciate greatly "the deep consideration he manifests and his anxiety to co-operate with the utmost sympathy to insure them the support and the



accompaniments that will enable them to give the best of which they are capable." And many, appearing as soloists with him for the first time, are amazed to observe that he supervises their accompaniments without score. Just as he carries in mind symphonies and other purely orchestral works, so does he make it his business to memorize the concertos, arias and other numbers for soloist and orchestra that he is called on to direct. He believes that 'prodigious labor" entailed in committing scores to memory is compensated for by the full attention that a conductor can pay to the orchestra and to the finest details and flow of interpretation. As far as he is concerned, "keeping an eye on the music and turning pages constantly would interfere with getting the best re-sults from his players. His knowledge of the keyboard literature is especially remarkable, yet natural, since Mitropoulos is a pianist of virtuoso powers and proportions.

Mitropoulos has formed strong opinions about his art in the course of an active and fruitful career as podium personality, pianist and composer here and abroad. A resident of the United States since 1937 and now a citizen, he views American musicians and composers enthusiastically. He finds that works being written here have not only noteworthy constructional and technical values, but, as well, significance in ideas and content. "American composers," he says, "are turning out some of the finest of contemporary music." However, he warns young composers against hurry. "Many bring me compositions of great length. I look over the pages hopefully. Here and there is a touch of penetrating life, but then comes page after page that is just no good, no originality, no vitality, no depth of conception. Mere bulk does not spell accomplishment. The great artist cannot hurry. He is not working against time. He is laboring for eternity, and eternity is for ever and ever. Better one page that you have sweated days over and means something than pages dashed

off in a frenzied race against time."

relishes differences Mitropoulos opinion about music. He enjoys the "fury" into which some conductors, composers, artists and critics fall when what they have to say is not taken as the last word. He declares that "differences in points of view have helped music grow as an art all through its history. For example, although the followers of Wagner and Debussy may disagree violently on the merits of the two composers, each master has made his unique contribution to music. No matter how bitter the partisans of this or that composer wax, if the music is true and good it will survive controversies and objections and find its place and level." In his Minneapolis Symphony Orchestra and Dell programs he constantly strives to give due repre-sentation to composers of the present day, confident that his efforts to keep his audiences "up to date" will reap an eventual reward with the best of the "new" music winning its way into the favor of concert-goers.

In connection with Mitropoulos' musical direction of Puccini's "Madame Butterfly" on Thursday evening of this week, it is well to recall that like many conductors of European training and experience he is at home both in the concert hall and the opera house. In the early part of his career, the Greek-American maestro was associated with the State Opera in Berlin as an assistant conductor and as such participated in the preparation of an extensive repertoire of stage works. In his student days at the Athens Conservatory, opera was one of his strong interests and among his compositions of that period is a lyric drama, "Sister Beatrice," after a Maeterlinck drama. Two seasons ago, Dell audiences formed appreciation of Mitropoulos' fine command of music drama and its style when he directed the complete first act of Wagner's "Die Walkuere" and on other occasions he has revealed his keen understanding of the operatic idiom in his accompaniments for arias sung by various soloists.



THE CONDUCTORS CORNER

By WILLIAM E. SMITH

DIMITRI MITROPOULOS' distinguishing characteristics as a conductor often form the topic for conversations among orchestral musicians as well as between music lovers who have become the Greek-American maestro's strong admirers. During the summers that Mitropoulos has directed the Robin Hood Dell concerts between



his seasons as head of the Minneapolis Symphony Orchestra (with which he has been associated since 1937) this writer has taken note of many observations made on the leader's style, methods, and the results secured. "I have found playing music under his leadership a refreshing experience," said one player, "He carries every detail in his mind and seems aware of every value and can point them out. A score may be full of subtleties and nuances both in instrumentation and on the psychological side. Many conductors might miss or neglect them. However, they do not elude Mitropoulos! He is sure about music, outside and inside, and guides us knowlingly and clearly through an involved, difficult and lengthy composition." Another instrumentalist voiced the opinion that "Mitropoulos is a conductor who combines real love and fervor for music and its interpretation with a keen intelligence and unusual powers of penetration and appraisal. The style of the music determines his method of conducting it-his conception, approach, elucidation and actual technique on the podium; relaxed, intense, dramatic, brilliant, as the case may be. Nothing in a score is unimportant to him but he has an acute sense of what to emphasize strongly and at the right time. He shows a remarkably comprehensive grasp of scope and purpose. He is one of the most inspiring conductors that I have ever worked under and he makes every rehearsal and concert a wholly interesting

experience." These tributes from the men who bow the fiddles and blow the horns are among the soundest guides to the abilities and stature of a conductor. When he successfully meets the sharp tests of the everyday contacts with the instrumentalists who respond to his leadership; when these ack-nowledge enthusiastically that "he has the stuff and a lot more"-then one has something that merits extraordinary notice and emphatic mention, something that is basic in measuring the capacities and the probity of a podium personality. It can underlie and explain the response of the publicalthough there may be exceptions-and be the essential reason for the place and the prestige attained by a conductor. For, after all, audiences in the long run judge by their eyes and ears and if a conductor and orchestra are sterling in their qualities, what audiences see and hear likewise will be first class in degree.

Much of the esteem in which Mitropoulos is held has its foundation in his sympathetic and sincere regard for human relationships. To him "the brotherhood of man" is not merely a fine-sounding phrase. The story of the man-learned from others, not from his own lips-proves that he



makes humaneness and kindness part of his everyday philsophy and practice.

There are numerous instances of his encouragement and generosity, of his nobility of spirit and breadth of understanding. It is related that his colleagues of the Min-neapolis Symphony Orchestra "regard him with a deep affection, an esteem and loyalty found in few organizations in the musical world." A similar attitude toward Mitropoulos as a person and gentleman, as well as a keen master of his art, is common with the musicians of the Robin Hood Dell Orchestra, and judging by all reports, the same holds good for the players of the Boston Symphony, the New York Philharmonic, and the many other orchestras with which he has appeared as guest-conductor.

One writer has said: "Many a conductor has captured the respect of his men by reason of sound musicianship. The number who have earned affection by reason of their human qualities is much less." An-"Doing other has put it in these words: good for music and for his fellowman, this epitomizes Mitropoulos' 'rule of life, the guiding principle which brightens and animates his thought and action." There are the manifold examples of his helping students with scholarships; of aid and encouragement to young composers; of moral and financial backing of musicians when they needed it most—examples gar-nered from several sources, including some who benefited personally and directly from the conductor's benevolence. Modest and reticent, Mitropoulos is loath to have these things referred to. But in estimating the full measure of the man they deserve to be cited and properly acknowledged-done as they are, not for reward or self-glorification, but in the simple and truly religious conviction that, when one can help, he should. A good test of a "celebrity's" stature is the reaction of the "hard-boiled" newspaper men and press photographers whose jobs bring them into daily contact with all sorts of people. Locally, our journalists and "pix shooters" have found Mitropoulos "a regular fellow," "pretty much O. K." and a "swell guy." In their

meetings with him, they, like others, discovered a man of genuine dignity and graciousness, good humored, easy of manner and eager to place others at their ease.

These warm human characteristics together with the conductor's sterling musicianship and authority as an orchestral leader, have commanded the admiration of solo-artists, many of whom pay tribute to Mitropoulos as their favorite conduc-They appreciate greatly "the deep consideration he manifests and his anxiety to co-operate with the utmost sympathy to insure them the support and the accompaniments that will enable them to give the best of which they are capable." And many, appearing as soloists with him for the first time, are amazed to observe that he supervises their accompaniments without score. Just as he carries in mind symphonies and other purely orchestral works, so does he make it his business to memorize the con-certos, arias and other numbers for soloist and orchestra that he is called on to His knowledge of the keyboard direct. literature is especially remarkable, yet natural since Mitropoulos is a pianist of virtuoso powers and proportions.

During the musical season, it is said, he lives a quiet life, buried in his work. He smokes a good deal, drinks rarely, and lives on an ascetic diet. He is shy of large social functions, but enjoys the company of musicians and kindred spirits. He has a keen analytical mind and a deeply religious nature. In addition to music his interests and knowledge range over many subjects, from world affairs to philosophy. Apropos of the range of Mtiropoulos' interests, the author of these paragraphs recently learned from Samuel Wein, roentgenologist at the Eagleville Sanitorium, about a visit of Mitropoulos to that institution. Wein relates that the conductor evidenced "for a layman, an amazing knowledge of X-ray theory and techniques and apparatus. It was really remarkable and made me apperciate more than ever his 'roundness' as a man as well as his genius as a musician." He spends much time in the study of scores and devotes long and earn-



est thought to all phases of symphonic technique and interpretation, ever seeking to probe more profoundly into a composer's meanings and purposes. He is unarried—he says "I have been too busy and music absorbs my life. I am thoroughly for marriage as an institution and have every respect for those who find happiness and companionship in marriage. But for me—well, I have a career that demands all of me and I feel that I would be doing a woman a grave injustice were I to marry."

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MORTON GOULD, born in December, 1913, at Richmond Hill, New York, is reported to have started to play piano and improvise spontaneously at the age of four. A waltz, "Just Six," was published when he was six. Serious studies in piano and composition followed in due course and his early life witnessed intensive academic work and concertizing until his 17th year. At this period Gould entered the more



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Among his more recent compositions is "Symphony No. 2 on Marching Tunes," commissioned by the National Y.M.C.A. to "interpret the spirit of youth" and to celebrate the centenary of founding of the organization. It had its first performance by the New York Philharmonic-

Continued on Page 37

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THE CONDUCTORS CORNER

By WILLIAM E. SMITH

DIMITRI MITROPOULOS, a resident of the United States since 1937 when he assumed the post of music director and conductor of the Minneapolis Symphony Orchestra, came to this country after brilliant successes in various European centers. Now an American citizen, he has had a career of distinguished accomplishment since he graduated from the Conservatory of his

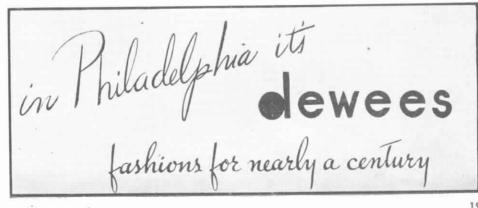


native Athens where he progressed brilliantly and won highest honors. At the Conservatory he was at first concerned with mastering the piano and later, the art of composition. "All I wanted" he says, "was to compose and perform music on any kind of instrument, to express myself simply and directly in music."

In 1919 he wrote an opera, "Sister Beatrice," to a text by Maeterlinck, which was produced by the Conservatory before an audience that had as one of its members the eminent French composer, Camille Saint-Saens. The venerable musician was deeply impressed by the talents evidenced in Mitropoulos stage work and invited the young composer to come to Paris for further study. Simultaneously, the city of Athens honored its rising son by the presentation of a scholarship-accepted by Mitropoulos-for study in Berlin with the famous pianist, theorist and composer. Ferrucio Busoni.

Following his "apprenticeship" with Busoni, Mitropoulos accepted a post as assistant-conductor at the Berlin State Opera and his mind and energies turned eagerly and enthusiastically to the art that was to become dominant in his musical life-that of conducting. Piano-playing and composition became secondary in his scheme of things. However, he continued the maintenance of his skill at the keyboard, and occasionally demonstrates in his appearances as solo-pianist, that this skill is one of sterling resources and remarkable fluency It leaves no doubt that Mitropoulos might be among the foremost concert pianists of our day had he not elected to devote his powers to conducting. He has yielded, in part at least, to his desire to compose by transcribing for orchestra, various organ works of Bach; string quartets of Beethoven and Grieg. and pieces by others.

In 1924 Mitropoulos returned to Athens from Germany to head the city's Symphony Orchestra, a post that furnished further opportunities for his growth as a conductor and one he occupied with such splendid aptitude that musicians and artists visiting the Greek capital soon were spreading his name throughout Europe. In 1930, on special invitation he traveled again to Berlin to conduct the famous Berlin Philharmonic-a memorable occasion. for he created a sensation by giving the German premiere of Prokofieff's third piano Concerto and performing the feat of both playing the extremely difficult solo part and guiding his accompaniment from his place at the keyboard. Other European concerts augmented his success and the Berlin feat was many times repeated, not only with the Prokofieff Concerto but as well with compositions for piano and



orchestra by Milhaud, Malipiero, Respighi, Ravel, Aubert and others, "I did this," he says, "because I wanted the public to hear works not usually included in the repertoire of the piano virtuoso.' Countries where he toured during this period were France, England, Belgium, Italy and Russia, and every concert increased his prestige and authenticated more fully his authority and mastery. Proclaimed as a "superb illuminator of symphonic music" and "a distinguished figure among the great interpreters of this era," Mitropoulos came to the United States for the first time in 1936, the guest of Serge Koussevitzky and the Boston Symphony Orchestra. The next year he traveled to this country once more, reengaged as guest-conductor of the Boston musicians and booked for several appearances with the Minneapolis Symphony These latter brought a bid Orchestra. from the Minneapolis directors-the tender of a contract as the orchestra's permanent chief to succeed Eugene Ormandy, who had resigned to become conductor of the Philadelphia Orchestra. Since then Mitropoulos has mounted to a shining status among the dominant personalities in the American musical scene, greater and more respected than ever.

It has been one of the privileges of Dell audiences to enjoy Mitropoulos' in the dual role of solo-pianist and conductor each season since 1944. This year he has chosen Schubert's magnificent "Wanderer" Fantasy, in Liszt's "symphonic" arrangement, and Ernst Krenek's Concerto No. 3 as the works for the revelation of his versatile artistry. The Krenek opus is of particular interest as a recent creation by one of the most prominent of contemporary composers. It is directly associated with Mitropoulos, for whom it was especially written, and who as conductor-soloist gave it its world-premiere at a Minneapolis Symphony Orchestra concert during the 1946-1947 season.

Apropos of Mitropoulos doing double duty, there is the fascinating story about Prokofieff's third Concerto which he played at the Dell last season, and which is now available on Columbia records by Mitropoulos and the Robin Hood Dell Orchestra.

Mitropoulos looks on the Prokofieff piece as a sort of musical "talisman," a kind of "good luck symbol." Here is his own story of the part the concerto had in his career. "My first appearance outside of my native city, Athens, took place in Berlin as a conductor and composer. Louise Wolfe, wellknown manager of the Artists Bureau in the German capital, had charge of the arrangements for my concert. She advised me that it was customary to attract the interest of the public and the critics by programming new works and urged me to insure special attention by having a prominent soloist and presenting the premiere of some modern concerto. It was decided that we would have as the 'big attraction,' the piano virtuoso, Egon Petri, then associated with Berlin's famous State School of Music. The piece chosen was Prokofieff's then recently-completed Concerto No. 3 This was about a year before the date of my concert.

'The time passed and about a fortnight or so before my Berlin appearance I went to Berlin to get things ready. Ten days preceding the concert Petri wrote me from Switzerland that with his time taken up by concerts, recitals, and other affairs, he had not been able to study the new con-He said he was very sorry and would be glad to substitute one of the established classical works. The news upset our manager, Mrs. Wolfe, considerably, since such a replacement would spoil the program and the effect the concert was intended to have. As planned, the list enumerated the first performance in Berlin of a Dukas Symphony; a Concerto Grosso of my own, and the premiere of the Prokofieff concerto with Petri as the soloist. Mrs. Wolfe attempted to secure another pianist from her artists' rolls without success-none of them was 'in shape' to play the music, and the time was too short to master it for performance. The manager then addressed Prokofieff in Paris. 'Could



he come to Berlin and be soloist in his composition?' His answer let us know that he could not come on the date requested, and no other one was possible-so, we had to abandon that idea.

"In that moment of desperation, I approached Mrs. Wolfe and asked her: What would you think if I should play the solo part in the Prokofieff concerto myself?' Her reply was a question to me. 'But who will conduct?' I answered: I will do it without a conductor. I will play and lead it myself.' She excitedly told me that I was crazy; that even if I could do it, it was extremely risky; that if it did not succeed my career would be ruined. I assured her that we had nothing to lose.

"Three days before the day of the concert we had the first rehearsal. Everyone was nervous and anxious about what was going to happen. But everything proceeded splendidly and we were all thrilled. Mrs. Wolfe rushed to the papers and announced that 'because of Petri's sudden illness at the last minute, Mitropoulos would perform the new Prokofieff concerto himself, serving as both soloist and con-The result was one of the best ductor.' audiences in Berlin-all the major critics The concert proved a tremenincluded. dous success-acclaim, cheers, bravos. I was deeply happy, as any artist might well be at such approval. During the intermission an older person, unknown to me then, came up to me, embraced and kissed me and told me that he was Frederick Lamond. I realized he was the great pianist and experienced joy in the recognition of such a distinguished artist. His words as I recall them were: 'My dear boy, remember. You will make yourself famous with that concerto.' And so it did happen. Lamond's prophecy came true. That same year and the year following, I had invitations to play the concerto all over Europe -25 times in all. In Paris Prokofieff himself attended the concert. He said: 'You have made the concerto your own.' To the concerto I attribute my engagements for concerts in the Soviet Union-a month each in Moscow and Leningrad. And the concerto brought me to America for my first concerts with the Boston Symphony Orchestra and shortly after for my permanent residence in this country as conductor of the Minneapolis Symphony. You see, part of my contact with Koussevitzky, conductor of the Boston Symphony, was due to his European publishing house being the agency that published the concerto. This and other associations with Koussevitzky led to the invitation to be guestconductor of the Boston Symphony. And the rest you know. Now you see why I consider the Prokofieff concerto my 'good luck symbol,' why I hold it in such regard as one of the things that contributed significantly to my rise, why it is so closely associated with my life as a musician and conductor.'



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THE CONDUCTORS CORNER

By WILLIAM E. SMITH

DIMITRI MITROPOULOS' sharp alertness to dynamics in musical interpretation is probably one of the most notable features of this distinguished musician's art as a conductor. Few conductors reveal as does Mitropoulos the perception of and the sensitiveness to all the degrees and contrasts of loudness and softness possible between



the ultimate extremes permitted by the artistic employment of the instrumental and tonal resources of the modern symphony orchestra, and the faculty to secure the balancing and blending of sounds with nothing essential obscured. To put it another way-he succeeds in "bringing out" everything in a score, no matter how complicated or involved in orchestration, rhythmic patterns or number of voices in the harmonic texture. There have been count-less instances of Mitropoulos' powers to secure eloquent and persuasive revelation of all that the term "musical interpretation" connotes. An example fresh in memory and one to be particularly treasured, was the superb performance of Puccini's "Madame Butterfly" at the Dell under the maestro's leadership on July 10. Here Mitropoulos established himself as a conductor as superlative in the realm of the lyric drama as he is in that of symphonic music. This writer has heard numerous productions of "Butterfly" in the past, but of the work, its thrilling qualities and gor-geous orchestral fabric, until their glorious and thrilling manifestation by Mitropoulos and his splendidly responsive and inspired forces at the Dell. As Max de Schauenee music critic of The Evening Bulletin, so aptly put it in his review: "The art of Giacomo Puccini emerged as it probably never has before . . . The Greek conducto obtained the last drop of poetry and poig nancy out of this music." Recent weeks have been distinguished too by Mitro-poulos' penetrating interpretations of the symphonies and other compositions on his programs. There come to mind one of the finest readings of Beethoven's D major Symphony, No. 2, ever offered a Philade!phia audience; stirring publications of Tchaikovsky's Fourth, Sibelius' Second, Schumann's Fourth, and others, and the exemplary accompaniments the conductor has supervised for the various Dell soloists. All of this re-authenticates Mitropoulos' combination of thoroughness in technical knowledge with an exceptional musicianship, a wonderfully-sensitive mind and spirit, and a sense of human and artistic relationships that win the complete allegiance and co-operation of his players.

As many doubtless know, symphonic works—particularly those of the late 19th century and onwards with composers writing for big orchestras—present a great variety of problems in matters of technical statement and interpretation. A conductor has to carefully weigh all of these—that is, if he is a conductor in the fullest sense of the term as understood by informed and intelligent musicians and music-lovers. It is not simply a question of beating time or



of playing the notes. Depending on the vision and imagination of a conductor will be the bigness or smallness of his musical conceptions, the plane on which the music moves under his leadership. At his best the mature and wise conductor not only knows what the music is about. He also apprehends what the composer was about and proceeds accordingly, translating with the collaboration of the musicians associated with him, and through his individuality the purposes and intentions underlying a piece and merely indicated by notes and markings on the paper.

Just as in drama or poetry the force of the words centers in how they are enunciated and colored, so in music the qualities of the results derive from the manner in which notes are fashioned into sounds. And in such fashioning, dynamics are to the notes and phrases what stresses and inflections are to syllables and words. How a conductor views them can determine the difference between an inspiring and eloquent performance and one that is ordinary, or, what is worse, distorted and full of false perspectives. Dynamics are directly related to rhythm and metre and affect the defining of these—and as well the moulding and flow of melodic lines.

In directing the performance of an orchestral composition a conductor not only has to consider his score as a whole but also give careful attention to its parts and elements and secure the rightful relations and balances among them. He must be aware of the tonal and dynamic potentialities of all the instruments in his ensemble, know what their special ranges and timbre peculiarities are. In passages for full orchestra his ear should discern all that is going on-perhaps the oboes are to be brought out prominently in a sustained melody while at the same time counter figurations in the violins are to be delineated clearly and other instruments recognized distinctly in their functions of harmonic support-all fitted together in a beautiful edifice of tone and creation of emotional expression with the conductor controlling the dynamics, diversifying the

fluctuations of loudness and softness as a painter uses colors and their manifold shadings to characterize and strengthen contours and point contrasts.

It is not an idle byplay on words to say that most conductors called "dynamic" by audiences, musicians and critics are men whose mastery of dynamics in interpretation is extraordinary. And Dimitri Mitropoulos is most certainly high among these. His concerts at the Dell are a constant re-velation of his "roundness" and depth, of his phenomenal power to get beneath the surface and seize the core of a work, to discover and explore and illumine that mysterious and tenuous realm of musical beauty for which notes and score-makings are but the signposts. He is versatile in the best sense; catholic in his tastes and clear in the knowledge and appraisal of style, idiom, historical environment and influence, esthetics, and the many other factors that relate to musical analysis and elucidation. He ranges at ease, and in each instance with the appropriate evaluation of a piece in hand, through one of the most extensive repertoires at the command of any conductor-a repertoire that embraces not only the so-called "standard" works, but also the rarely-heard symphonies of Bruckner and Mahler and many compositions of contemporaries, all committed to memory!

DANIEL SAIDENBERG'S re-appearance as guest-conductor at Robin Hood Dell is, in a sense, another "home-coming" event for him. Although, strictly speaking, he is not a native son, he was directly and busily associated with the city's musical life as a youthful musician about two decades ago. For four seasons—1925, 1926, 1927, 1928—he served as a member of the 'cello section of the Philadelphia Orchestra and took an active role in the field of chamber music here, notably in the concerts of the local Contemporary Music Society. His first engagement as Dell guest-conductor took place last summer when he also presided for a concert at which Alec Templeton was



THE CONDUCTORS CORNER

By WILLIAM E. SMITH

ROBERT ZELLER, guest-conductor at the choreographic-orchestral Dell for the program on Monday evening (August 4), hails from New York City and is now 27. An honor graduate of the noted Juilliard School of Music, Zeller's conductorial training embraces association with Serge Koussevitzky at the Berkshire Music Center



where he studied and led concerts under the supervision of the famed conductor of the Boston Symphony. At the Center, Zeller's experience included both orchestral and choral music and in August 1942 he appeared on the same program when Koussevitzky presented the premiere performance of Shostakovich's Seventh Symphony in the United States. In addition, the young maestro spent some time under the tutelage of another eminent conductor - Pierre Monteux, head of the San Francisco Symphony Orchestra.

During the recent war Zeller organized and directed the American Symphony Orchestra which under USO auspices toured Army and Navy centers in series of concerts for the armed forces. His musical background also embodies posts as musical director and conductor with several light opera companies and collaboration with Hugo Ross, director of the Schola Can-

torum of New York, in various choral and operatic activities. As a transcriber of works for orchestra he has been represented on programs of the National Broadcasting Company Symphony and other organizations.

In 1945 and 1946 Zeller made nation-wide tours as conductor with the Ballet Theatre's productions and was on the podium for the company's New York series at the Metropolitan Opera House - directing a repertoire that ranged from classical ballets to contemporary works, among them several premieres. His achievements earned warm praise from the critics of the metropolitan newspapers—"A young conductor of un-common gifts," wrote Robert Simon; "A factor of advantage was the conducting of Robert Zeller" stated Irving Kolodin.

More recently Zeller has presided as guest-conductor at the Metropolitan Opera House for S. Hurok's Original Ballet Russe festival at which Alicia Markova and Anton Dolin were leading luminaries.

DIMITRI MITROPOULOS with this week's programs brings to a close his third summer here as artistic director and conductor-in-chief of our Robin Hood Dell concerts. Through his association with the Dell and his superlative leadership, the Greek-American maestro has established himself significantly in the musical life of Philadelphia which may truly be called his second "home city" in this country. The first of course is Minneapolis where Mitropoulos has resided as music director and conductor of the Minneapolis Symphony Orchestra since 1937.

The Dell Directors and Management; the musicians of the Robin Hood Dell Orchestra, and we are certain, his host of admirers in our Dell audiences, say "farewell" until next summer with the heartiest and most sincere wishes for a pleasant



vacation and "good mountain climbing" and for new triumphs at the head of his Minneapolis Symphony and as guest-conductor of other major orchestras he is listed to



direct during the coming 1946-1947 season. Our audiences will be happy to learn that one of these is again to be the Philadelphia Orchestra on the podium of which he is to preside at a pair of Academy of Music concerts December 19 and 20. Preceding these Mitropoulos will function as guest-conductor of the New York Philharmonic for four weeks, starting in mid-November. Later in the season he will make an Eastern tour with his Minneapolis Symphony for concerts in Boston, New York and other cities to be announced.

This summer, which witnessed the Dell's 18th season, records that Mitropoulos conducted 20 of the 28 events on the calendar. As guest-conductors there were Vladimir Golschmann, 2; Morton Gould, 2; Yves Chardon (Mitropoulos' assistant-conductor), 1; Sigmund Romberg, 1; Daniel Saidenberg, 1, and Robert Zeller, 1. In the variety and worth of the music offered on the programs; in the qualities of interpretation and performance, and by the stature of soloists and the attractiveness of special features, the Directors and Management feel that once more Robin Hood Dell has placed itself in the forefront among the nation's summer music centers and maintained the high standards for which it has become famous. In setting and adhering to these standards the greatest credit belongs to Mitropoulos and that fine aggregation of instrumentalists-the Robin Hood Dell Orchestra-on the one hand, and to the enthusiasm and encouragement of the countless music-lovers that constitute the Dell audiences, on the other. Intelligent and discerning concert-goers realize that, while at the Dell one can enjoy music in an informal atmosphere and in relaxed fashion, there is no relaxation as to the levels of performance. The music is the thing and must have the best possible service in every respect! Such service requires a permanent conductor of distinguished attainments and expressive power and an ensemble made up of musicians of top calibre in capacities and alertness. In Mitropoulos and the Dell Orchestra, Philadelphians have this combination.

In the construction of his programs; in the superior attributes of their conception and interpretation; in the response of the Robin Hood Dell Orchestra from which he has obtained collaboration that not only exemplified the individual and collective skill of the players but as well, their esteem and admiration for his superb capacities and thorough musicianship as a leader and his qualities as a man—Mitropoulos has again fulfilled all expectations. He has splendidly measured up to, and further enhanced his reputation as one of the foremost and truly exceptional masters of his

art. It has been demonstrated anew that a great conductor and a great orchestra cooperating together in rehearsals and concerts for a prolonged period and fully aware of their respective potentialities can secure the best artistic results. This policy, now established as a major one for the Dell by the Directors and Management, is of course the accepted custom with symphony orchestras in their regular indoor seasons and there is no justifiable reason why standards and practices for summer music when possible should not be commensurate with those concert-goers are used to in the winter months.



tions on violinist friends and sought advice on technical points, desiring that passages should be fluently-executed, within the capabilities of an experienced artist and in accord with the potentialities of the violin.

As is usual, the Concerto is in three movements-the first and third, especially the latter, being emphatic and vigorous, while the second (the Canzonetta: Ancontrasts strikingly with both, dante) disclosing as it does pronounced beauty in melodic contours and graciousness of mood and content. By structure and substance it is rightly entitled to the position reached and most certainly stands among Tschaikowsky's capital achievements as a composer. The years that witnessed the Concerto's composition also produced the F minor Symphony, No. 4, and the opera "Eugene Onegin," Considering these works one may assume that Tschaikowsky's inspiration was at its supreme peak.

THURSDAY, AUGUST 7

Symphony No. 1, in C minor Johannes Brahms

Most persons would agree that Brahms'

First Symphony is not only one of the composer's most stirring and rewarding works but that by its power, inspiration and beauty it properly belongs among the supreme musical utterances of all time. Strength and vitality dominate throughout the first movement; Brahms, the medi-tative and sensitive tone poet, is revealed in the lovely Andante sostenuto which closes so exquisitely with its duet for solo violin and solo horn; the third movement enchants by its grace and flow of melody, and the finale has an impact equalled by few other symphonies. In contemplating this spacious and sweeping finale one realizes that Brahms touched sublimity, that here is music to which, without reservation, the terms "glorious" and "magnificent" and "superb" may be applied. If the famous German genius had written nothing else, the C minor Symphony would entitle him to a lofty niche in the Pantheon of

Holding Beethoven and his symphonies in profound esteem, Brahms approached the fabrication of a work in symphonic form with deep thought and seriousness of purpose. He viewed his task as one not to be taken lightly—to him a symphony represented the chief and most potent of all vehicles for musical and artistic expression. After a long period of creative

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labor he finally wrote "finis" to the score of his First Symphony in 1876. Brahms (born in 1833) was in his early 40's. The composition had its premiere at Karlsruhe in November, 1876, with Otto Dessoff as conductor. Its reception was not too fervent on this occasion but time eventually compensated for this initial apathy and as its performances spread, the Symphony received the recognition and acclaim due it. The eminent German pianist and conductor, Hans von Bulow, impressed by the C minor's virtues, did not hesitate to hail it as "Beethoven's Tenth Symphony," and the term—the "Three B's" (Bach, Beethoven and Brahms) came into use.

Symphony No. 2, in E minor Sergei Rachmaninoff

Rachmaninoff's E minor Symphony is indeed to be reckoned among the late Russian musician's masterpieces and in structure and content can uphold its claim to a firm position on the roster of outstanding orchestral works by Slavic composers as a whole and, as well, as one of the important symphonies of the 20th Century. Rachmaninoff penned the E minor in 1906 and 1907 and conducted its introductory presentation at Moscow during the 1908-1909 season. It had its American premiere under its author's leadership at a Philadelphia Orchestra concert at our own Academy of Music shortly thereafter—in November, 1909. This concert took place in the course of Rachmaninoff's first tour of the United States, on which he was represented in the triple capacity of pianist, composer, and conductor.

From the first, the E minor Symphony has enjoyed the favor of audiences and rightly so! From start to finish it is replete with broadly-outlined melodies that exert an irresistible appeal; the music has plenty of drama and emotional surge and discloses many arresting and exciting contrasts both of moods and sonorities. The orchestral texture is unusually opulent and illustrates compellingly Rachmaninoff's skill in instrumentation and his sense of telling combinations of color and other effects. These things are apparent in all of the four movements, but particularly in the extraordinary Scherzo and the brilliant band exhilarating finale which climaxes the Symphony so wonderfully and eloquently.

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soloist.

Born in Winnipeg, Canada, but raised in Newark, N. J., where his parents set up a music shop, Saidenberg started off, rather indifferently, with piano lessons. The story goes that he was not overly enthusiastic about the whole business despite his parents' urging. However, it is related that he "fell in love" with a big 'cello in his father's store, began to play the inustrument "by ear," and so impressed his folks that they encouraged his bent by getting him a good teacher. It is said



that by the time he reached the age of twelve his aptitude was of such an order that he performed numerous times in public. He next went to France, where he remained for two years as an artist-student of Andre Hekking at the Paris Conservatoire and then returned, fortified by a soloist's diploma and high hopes for a career in the concert world. For a few years he traveled about, giving recitals and fulfilling solo engagements with various orchestraslearning that the way for an inspiring 'cello virtuoso is rather hard; that 'cellists do not rank in popularity with managements and the public as do soloists in some other cate-Uncertainty as to bookings and income turned Saidenberg's thought, for the time being at least, in the direction of an orchestral job. He obtained an audition with Leopold Stokowski and after a successful showing, a post in the Philadelphia Orchestra.

As holder of a Juilliard Fellowship, received when he was sixteen, he simultaneously proceeded with his musical studies and later won the Naumburg Award. In his early twenties, Saidenberg left the Phil adelphia Orchestra, went to New York and tied up for a brief while with the Columbia Broadcasting Orchestra. In the process of "finding himself," he quit this outfit and devoted his energies to chamber music and further courses, composition included, at the Juilliard School. From New York, he iourneyed to Chicago, to be chosen by the late Frederick Stock as principal 'cellist of the Chicago Symphony Orchestra-a position that afforded ample opportunities for the exercise of his skill as a solo player and one which enabled him to gain important recognition for his artistry.

In Chicago, too, Saidenberg first stepped forth as a conductor. Always attracted to chamber music, he had developed a particular interest in works of both the old masters and contemporary composers for chamber orchestra. He formed an ensemble of 20 of the finest musicians available and launched the Saidenberg Symphonietta in 1935. These Saidenberg concerts found a hearty welcome on the part of discriminating music lovers and critics and continued for six seasons with tours through the middle West supplementing the group's regular series. Meanwhile, the conductor added to his experience and laurels as guest-leader of the Chicago Symphony, the Chicago Opera, the Cincinnati Opera, and various orchestras. More recently he organized the Saidenberg Little Symphony in New York and similar ensembles in Denver and other communities. He has frequently conducted ballet performances and in radio is especially well-known for his direction of the Alec Templeton programs. In addition, he acted as artistic director and conductor for the New York Town Hall Music Forum series during 1942-43 and in the capacities for the 1943-44 concerts of contemporary American and English music, sponsored by Boosey and Hawkes.

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THE WORLD'S GREATEST ARTISTS ARE ON

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to "interpret the spirit of youth" and to celebrate the centenary of founding of the organization. It had its first performance by the New York Philharmonic-Symphony with Vladimir Golschmann as conductor. Another comparatively new work, and one that has enjoyed consider-

able favor, is the "Concerto for Orchestra," commissioned by the Cleveland Orchestra. In addition he wrote the musical score for "Billion-Dollar Baby," and the music for the film "Delightfully Dangerous," in which he appeared with his orchestra.

DELL NOTES

Probably the most popular work of its type, Tchaikovsky's B-flat minor Piano Concerto will occupy an important place on the program arranged by Dimitri Mitropoulos for Monday evening, June 30. Zadel Skolovsky, young American artist whose brilliant virtuosity has been acclaimed by Dell audiences at concerts in previous summers, is booked as the soloist. His artistry shows to special advantage in the Tchaikovsky Concerto so that a highly enjoyable interpretation may be anticipated. Another feature is to be Schumann's Symphony No. 4, in D minor, one of this composer's thoroughly rewarding orchestral creations. The remainder offers Berlioz' exciting "Roman Carnival" Overture and Wagner's "Ride of the Valkyries.'

Marcel Hubert, distinguished Franco-American 'cellist, is listed as soloist for Tuesday evening, July 1. Among the foremost contemporary masters of his instrument, he will be heard in Saint-Saens' A minor Concerto, a work much favored by both performers and public. For the surrounding bill Mitropoulos has selected Rachmaninoff's melodious and opulently orchestrated Symphony No. 2, in E minor; the entertaining tone-poem, "The Sorcerer's Apprentice" by Dukas, and Rimsky-Korsakoff's colorful "Russian Easter" Overture.

Brahms' mighty Symphony No. 4, in E minor, will be the principal opus on the all-orchestral programs to be led by Mitropoulos on Wednesday evening, July 2. Another Symphony — Shostakovich's No. 9—also is in prospect, and should prove of extraordinary interest to concert-goers

as the presentation will mark the premiere here. In Weber's "Freischutz" Overture there will be a favorite piece and to complete the slate our Dell conductor heralds a work that is very likely a novelty to many music-lovers—Mottl's transcription of Liszt's "The Sermon of Saint Francis of Assisi to the Birds."

On Thursday evening, July 3, Mitropoulos will appear in the dual role of solopianist and conductor—one in which he has thrilled Dell audiences each season since his initial bow here in 1944. This time he will display his prowess in two works-Liszt's "symphonic" arrangement of Schubert's great "Wanderer" Fantasy. a truly magnificent composition on all counts, and a stimulating new Concerto No. 3 by the noted contemporary Viennese musician, Ernst Krenek, especially written for the pianist-conductor and given its world premiere by him at his Minneapolis Symphony Orchestra concerts last November with splendid success. The Krenek opus is to have its first performance in Philadelphia, Tchaikovsky's Symphony No. 4, in F minor, insures added appeal to an unusually attractive roster and also programmed is Weber's "Euryanthe" Overture.

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THE WORLD'S GREATEST ARTISTS ARE ON





1947 ROBIN HOOD DELL CALENDAR

Concert time-8:30 P.M.

Monday, June 23

*MARIAN ANDERSON, Soloist Franck Symphony in D Minor DIMITRI MITROPOULOS, Cond.

Tuesday, June 24

SHERMAN FRANK, Pianist Grieg Piano Concerto in A Minor DIMITRI MITROPOULOS, Cond. Wednesday, June 25

Sibelius Symphony No. 2 DIMITRI MITROPOULOS, Cond.

Thursday, June 26

*LAURITZ MELCHIOR, Soloist Operatic Arias and Popular Songs MORTON GOULD, Conductor

Monday, June 30

*ZADEL SKOLOVSKY, Pianist Tschaikowsky Piano Concerto No. 1 DIMITRI MITROPOULOS, Cond.

Tuesday, July 1

MARCEL HUBERT, Cellist Saint-Saens Concerto for Violin cello Rachmaninoff Symphony No. 2 DIMITRI MITROPOULOS, Cond.

Wednesday, July 2

Shosakovitch Symphony No. 9 Brahms Symphony No. 4 in E Minor DIMITRI MITROPOULOS, Cond.

Thursday, July 3

*DIMITRI MITROPOULOS, Pianist Schubert-Liszt Wanderer Fantasy Tschaikowsky Symphony No. 4. DIMITRI MITROPOULOS, Cond.

Monday, July 7

*JOSEPH SZIGETI, Violinist
Mendelssohn and Brahms Violin Concertos

DIMITRI MITROPOULOS, Cond.

Tuesday, July 8

CONSTANCE KEENE, Pianist Rachmaninoff Concerto No. 2 Beethoven Symphony No. 2 in D Major DIMITRI MITROPOULOS, Cond.

Wednesday, July 9

Mozart Symphony in G Minor Tschaikowsky Overture Fantasy "Romeo and Juliet" DIMITRI MITROPOULOS, Cond.

Thursday, July 10

*"MADAME BUTTERFLY"
In Concert with Eleanor Steber, Felix
Knight, John Brownlee, Thelma Altman
DIMITRI MITROPOULOS, Cond.

Monday, July 14

*JAN PEERCE, Soloist
Popular Operatic Arias
VLADIMIR GOLSCHMANN, Cond.
Tuesday, July 15

ALBERT BRUSILOW, Violinist Lalo Symphony Espagnole Beethoven Seventh Symphony VLADIMIR GOLSCHMANN, Cond. Wednesday, July 16
Tschaikowsky's "Pathetique"
VLADIMIR GOLSCHMANN, Cond.

Thursday, July 17 Operetta Program

*SIGMUND ROMBERG, Cond., and Piano Soloist with Three Soloists

Monday, July 21

*HELEN TRAUBEL, Soloist All Wagner Program DIMITRI MITROPOULOS, Cond.

Tuesday, July 22

MARILYN COTLOW, Soprano Soloist Arias and Songs

Brahms Symphony No. 1 in C Minor DIMITRI MITROPOULOS, Cond.

Wednesday, July 23

Schumann Symphony No. 3 Gershwin Porgy and Bess Suite DIMITRI MITROPOULOS, Cond.

Thursday, July 24

*ALEC TEMPLETON, Pianist Rhapsody in Blue and Imitations and Improvisations DANIEL SAIDENBERG, Cond.

Monday, July 28

*WHITTEMORE & LOWE, Duo-Pianists Bach & Liszt Concertos for 2 pianos DIMITRI MITROPOULOS, Cond.

Tuesday, July 29

THOMAS BROCKMAN, Pianist Mendelssohn and Prokofieff Concertos Tschaikowsky Symphony No. 5 DIMITRI MITROPOULOS, Cond.

Wednesday, July 30

Beethoven Symphony No. 6 in F Major DIMITRI MITROPOULOS, Cond.

Thursday, July 31

*NAN MERRIMAN, Soloist Popular American Program MORTON GOULD, Cond. and Piano Soloist

Monday, August 4
*MARKOVA-DOLIN DANCE
ENSEMBLE
Excerpts from Famous Ballets
ROBERT ZELLER, Cond.

Tuesday, August 5

All Beethoven Symphonies Nos. 4, 5 and 8 DIMITRI MITROPOULOS, Cond.

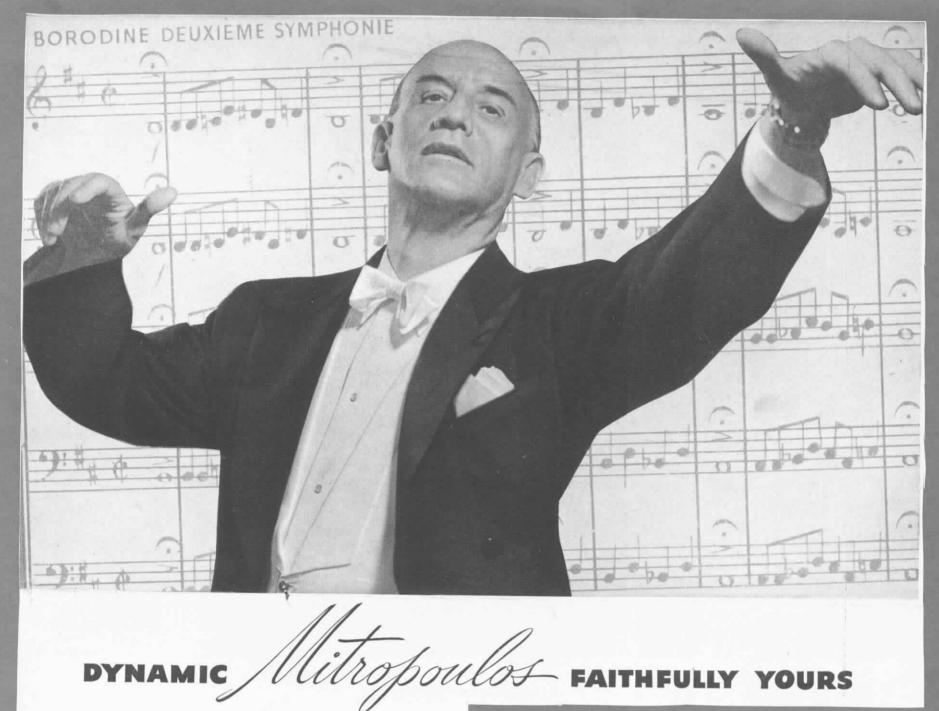
Wednesday, August 6

*ZINO FRANCESCATTI, Violinist Pagannini and Tschaikowsky Concertos DIMITRI MITROPOULOS, Cond.

Thursday, August 7 ALL REQUEST

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dium's attempts

to stage opera

in previous sea-

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giving the opera in concert form,

with the Phil-

harmonic on the

stage and the

singers in even-

Monday night's concert-style, but uncut, presentation of Puccini's Madama Butterfly at Lewisohn Sta-

Exciting Concert Wins Ovation for Mitropoulos at Dell

HE ovation of the still young 1947 Robin Hood Dell season burst from the throats of 3,500 electrified listeners as Dimitr Mitropoulos brought the Rachman inoff "Symphony No. 2 in E minor to a sonorous close. It was good to hear so spontaneous and so vigor ous an affirmation of approval.

The Greek conductor gave a wonderfully personal and exciting reading of this fine score, whose rich musical tapestry was unfolded during 50 rewarding minutes

Despite the great length of Rachmaninoff's work, it hangs together and never seems to lag. The last movement is a genuinely passionate and moving outburst, written with urgent sincerity.

Not only the audience, but the men in the orchestra joined in cries of bravo that rang out from the Great as the conductor's accomplishment was, the story would be complete unless it were added that the men of the Dell orchestra responded in uninhibited and brilliant fashion to achieve this memorable performance.

The program boasted other inter-Marcel Hubert, a French-American 'cellist, was the evening's soloist, playing the Saint-Saens "Concerto No. 1 in A Minor."

Mr. Hubert is musical to his finger tips. His light tone is of very beautiful, smooth quality and the relaxation and serenity of his play-ing were a constant pleasure. His

is musical sensitivity of high order. The program was well rounded out with excellent performances of Paul Dukas' "The Sorcerer's Apprentice" from Rimsky-Korsokoff's "The Russian Easter," which served as an exotic opener.

By Samuel L. Singer

Joseph Szigeti was a hard-work-

night, when Dimitri Mitropoulos

conducted the orchestra for an au-

dience of 5500. The famous Hun-

garian violinist, dressed in winter

season white tie and tails, played

the Brahms and Mendelssohn Con-certos—two of the greatest in the

violin repertoire—and added an en-

for Szigeti is as much the artist as

ever, but the triumph was not a complete one because there was

something else in the air in addition

core for extra good measure. It was a successful performance

7-9-47

Szigeti Is Violin Soloist

In 2 Concertos at Dell

ladelphia, Thursday, July 3, 1947

Shostakovich's Symphony No. 9 Gets City Premiere at Dell

chatter and speculation during intermission time at Robin Hood

degrees the 8th, the tricky mischievousness of Shostakovich's latest even for an experienced conductor.

sound as though they are poking material.

Mr. Mitropoulos concluded this fun at themselves.

but it is pleasant and sparkling and Brahms Fourth Symphony, which

long, tortuous solo for flute sup- to the Dell.

HE Philadelphia premiere of ported by an orchestration which is Dimitri Shostakovich's "Sym- written with great economy of phony No. 9" caused much means. The final movement is pure comedy and sports a short and brilliantly written coda

Dimitri Mitropoulos played the ness of the 7th, and to a lesser new symphony for all it was worth

section being a little over five min-huetz," followed by Liszt's "St utes. It is constantly pervaded by an airy grotesquerie that expresses itself in the shrill staccato laugh of Birds," orchestrated by the Austrian the piccolo and in odd effects for the percussion section. There are plece proved charmingly lyric in ironic marches and bits of song that character as well as unhackneyed

Shostakovich's Ninth is hardly a unusual program with a sombrely profound or even important work, beautiful performance of the scored with the touch of an assured struck this reviewer as the best orchestrater.

Brahms reading the Greek con-The second movement boasts a ductor has given since he first came THE PHILADELPHIA INQUIRER.

Mitropoulos Plays Piano And Leads Dell Orchestra

By Samuel L. Singer

Dimitri Mitropoulos repeated his annual performance as both conductor and piano soloist last night at Robin Hood Dell, scoring his wonted success before an audience of about 5500. As usual, he played a work—in fact, two works—unfamiliar to Dell audiences. One was the local premiere of Ernst Krenek's Third Piano Concerto, commissioned by Mitropoulos and introduced by him with the Minneapolis Symphony Orchestra last season. The other was the Schubert-Liszt "Wanderer" Fantasy.

Krenek's Concerto, in five short movements played without pause, is something of a "stunt" composition. The piano is heard respectively with the brass (and tympany), strings, woodwinds, harp and percussion and the full orchestra. During the fourth section the soloist reaches inside the piano and plays glissandos on the strings, an effect Krenek says was first used by Henry Cowell

of "tone clusters" fame.

Dissonance is freely employed, and on first hearing the composition

spired. There appeared to be little formal construction, except for a fugue for the strings and piano, and often the piece just rambled. But its qualities, other than the purely melodic, made it interesting.

For double good measure Mitro-poulos also played the "Wanderer" Fantasy, a forbidding work based on the Schubert song, and demanding tremendous technique. The soloist acquitted himself admirably

The program opened with Weber's "Euryanthe" Overture and the second half was devoted to a rousing performance of Tchaikovsky's Fourth Symphony.

Piano Soloist In Dell Debut

By Samuel L. Singer

The on-again-off-again weather allowed a concert last night at Robin Hood Dell under cloudy skies but with no rain, and the enjoyable program conducted by Dimitri Mitropoulos for an audience of 2500 served to introduce a young American pianist to this city, a pianist who will doubtless be a welcome and frequent visitor in the future.

The soloist was Constance Keene, 23-year-old native of Brooklyn, who made her debut here playing Rach-maninoff's Concerto No. 2 in C minor, after many concert and orchestral appearances elsewhere. She is that thrice-welcome artist, a poetess of the keyboard and an impeccable echnician. Her sound reading of the most popular of 20th-Century piano concertos was perhaps broader in conception than she was able to play it, regarding power, but on the whole it was a well-balanced per-formance, with beautiful tone from the solo instrument and an admirably detailed accompaniment.

Miss Keene added greatly to her laurels with an encore, "The Maiden's Wish" by Chopin-Liszt, clean-cut playing with nicety of style. One ooks forward to hearing her play a Mozart or Chopin concerto.

The orchestral contributions featured a good performance of Beethoven's Symphony No. 2 in D, with its serene slow movement. The program opened with Glazounoff's lively Overture No. 2 on Greek Themes and closed with a Morton Gould novelty, "Minstrels," a facile, sometimes raucous and perky piece, with bizarre orchestral effects.

7-10-47 Philadelphia Bulletin

Constance Keene, Piano Soloist, THE PHILADELPHIA INQUIRER, WEI Makes Local Debut at Dell

Dell concert, conducted by many respects.

Dimitri Mitropoulos, offered Conductor and musicians also col-Dimitri Mitropoulos, offered substantial musical rewards both as to the program and the qualities of its performance.

Substantial musical rewards both as laborated splendidly in their reading of Beethoven's captivating Symphony in D major, No. 2. The its performance.

soloist was Constance Keene, New the spirit of the music in most York pianist. Enthusiastically gratifying fashion and proved received by an audience of about 2,500, she made advantageous use of her opportunities in Rachmani- wonderful things in the themes and noff's formidable C minor Concerto, their treatment No. 2. and "The Maiden's Wish" by Chopin-Liszt, given as an encore.

Technically and interpretatively Miss Keene is to be credited with a very excellent job. She filled her role in the Concerto with fluency and expressiveness and her conception of the music attested to ap preciation of its style, idiom and values. In matters of tone production and coloration there was much to admire and the artist's phrasing in both sustained and fast passages pleased considerably,

The beautiful Adagio movement delighted particularly. Here, Miss Keene showed a fine feeling for line and mood. However, in the massive opening and closing movements, admirable as were her achievements in general virtuousity, one felt the need for greater percussive strength. There was the impression a concerto of lighter texture would have been a better choice

for this highly-gifted girl. Mr. Mitropoulos and the Robin Hood Dell instrumentalists measured up to the anticipated standards in their account of the Concerto's rich and sonorous orchestral score

AST evening's Robin Hood -a creation that is "symphonic" in

Heard for the first time here, the interpretation served the letter and beyond question that this Beetho-

In addition, the program listed Glazounoff's colorful Overture No.

2 on Greek Theme and Musical Gould's artful and entertaining "Minstrel Show," both stirringly performed and roundly applauded. W. E. S.

THE EVENING BULLETIN, Philadelphia, Wednesday, July 9, 1947

Szigeti Scores Dell Triumph Before Enthusiastic Throng

By MAX de SCHAUENSEE

HE appearance of Joseph
Szigeti, internationally known
violin virtuoso, with the
Robin Hood Dell Orchestra, postponed because of rain Monday
night, took place last evening.
It is unusual to hear one of our
major violinists playing two conwhen his technique seemed to hewhen his technique seemed to he-

major violinists playing two con-certos on one program, but that is what happened at the Dell before a Particularly lovely experiences

Brahms Concerto in D Major, and the Mendelssohn Concerto in E Minor. There are violinists with a more beautiful tone than Szigeti, gave model performances of the and there are also those whose technique surpasses the Hungarian riolinist, but for seriousness of purpose, musicianship and unassailable for the delicate coloring of the orauthority this great artist stands chestration were ever apparent. The Greek conductor also offer-

There is a rightness about his interpretations, a submerging of self within his performance, and an artistry in the general manipulation of his instrument that have brought this violinist to the pinnacle

he occupies with such apparent

very enthusiastic audience of 5,500. were the slow movements of both Mr. Szigeti was heard in both the concertos, their architecture being

ed, in an exceptionally well balanced program, the Brahms "Academic Festival" Overture, and the Mendelssohn "Miãsummer Dream" Overture, Both received

practically ideal performances.

At the end of the concert, Mr. Szigeti obliged an unappeased audlence by coming out and without accompaniment playing a Bach

"Gavotte" with consummate artistry, while Mr. Mitropoulos sat alone on the bare stage and added his applause to the general approval.

Hague

musicians, did away with many of the drawbacks which usually plague outdoor presentations of opera on an ill-equipped stage. There were no flimsy, wind-blown pieces of scenery, no craning of necks to see what was going on in the dark corners of the flat stage, no uneven amplification of singers and orchestra.

ing dress lined up in front of the

Furthermore, to turn to the evening's more positive virtues there was the extraordinarily vital and enkindling direction of Dimitri Mitropoulos, who conducted the Puccini score as if every note of it were dear to him-giving it a reading which overlooked neither its lyric persuasiveness nor its dramatic power, which was sensitive and perceptive on the one hand, and vigorous and straightforward on

And finally, in the title role, there was Eleanor Steber, fresh and true of voice, singing for the most part like an inspired angel. With out aid of stage makeup or movement, she succeeded in communicating Butterfly's initial happiness and subsequent suffering most poignantly to the listener-such was the sincerity and warmth of feeling that attended her vocal characteri-

The young American soprano's achievement seemed all the more impressive, considering that she had never, to my knowledge, sung the role—or any Puccini—here before, and that it was a role unlike those in which she has had success at the Met and one which, offhand, would not seem especially suited to her voice or personality. Nevertheless, she made the role, on this occasion, peculiarly her own. Certainly, it is the finest thing I have heard her do to date.

Given such glowing treatment by Mr. Mitropoulos and Miss Steber, backed up by a willing orchestra and a first-rate cast, Puccini's score came alive and filled the Stadium with magic and drama. For such is the genius of the music alone, it can create for the listener the illusion of time, place, action and emotion even without any accompanying visual phenomena.

It was not, of course, opera in the true sense. But it was a very good substitute for it, and far superior, from a purely musical standpoint, to much that passes for opera on the fully caparisoned stages of our opera houses. 0

To be sure, it was a little hard at first to accept a blonde and stately Cio-Cio-San in a handsome green evening dress, and a Goro, a Pinkerton and a Sharpless in Summer dinner jackets. And it was a little harder to become adjusted to the powerful amplification, which had Pinkerton asking Sharpless whether he would have "milk punch or whisky" in stentorian tones, and made everything else ten times louder than usual. But one soon became used to it, and it had its advantages. For once every word of the libretto could be heard and also, what was more important and enthralling, instrumental subtlety of Puccini's score, many of which are

usually lost in an opera-house pit. The audience, which numbered 9100, was exceptionally attentive and appreciative, and there were cheers for Mr. Mitropoulos, Miss Steber and the others at the close of the performance.

-ROBERT A, HAGUE

DAMPNESS CUTS TONE

to music: dampness

The dampness cut the tonal sonority and nibbled occasionally at intornation. In addition the soloist was not always heard clearly above the orchestra With Mitropoulos supplying able

accompaniments, conducted without score, Szigeti gave his wonted musicianly interpretations of the two concertos. In the Brahms, which is is one of Szigeti's specialties, the soloist's tone was chaste and cleancut, often brilliant, and the interpretation may be described along the same lines—which is to say, it was on a lofty plane with not a great deal of warmth.

ENCORE IS PLAYED

The warmth came later, in the Mendelssohn, both in tone and performance, Technically, Szigeti was impeccable. It was, on the whole, more ingratiating and satisfying than the Brahms. After half a dozen bows in response to vociferous applause, Szigeti played the well-known Gavotte from Bach's Partita in E for violin alone.

Preceding the respective concer tos, the orchestra gave a clearly de-lineated reading of the Brahms "Academic Festival" Overture and

an occasionally heavy-handed performance of Mendelssohn's Overture to "A Midsummer Night's Dream." ing fiddler at Robin Hood Dell last

> Phila. Inquirer 7-12-47

Violinist, 22,

For the second time this week, Hood Dell introduced an American artist, in his early twenties, of more than average ability Wednesday it was Constance Keene pianist; last night, applauded by an audience of 2500, the soloist was Violinist Nathan Goldstein, 22, born in Palestine, now a resident of Philadelphia, a graduate of the Curtis Institute of Music and a Navy veteran. Dimitri Mitropoulos con-

Goldstein played the Sibelius Concerto in D minor, surely one of the most difficult in the active repertoire, although it is not heard as often as the great 19th century concertos. The reasons are not hard to find. The Sibelius Concerto has not the easy appeal, the broad melodic lines of those by Mendelssohn, Beethoven and the other masters, though it has some lyric moments; but it does have the typical Sibelius bleakness peeking through the final movement.

Goldstein's platform aplomb was matched by a technique fully equal to the concerto's manifold demands, and a keen interpretive understanding. His tone was of good quality though never large, and sometimes the solo instrument could not be

heard above the orchestra. The surrounding program featured a dramatic performance of Tchaikovsky's "Romeo and Juliet," Mozart's Symphony No. 40 in G minor, and Jacques Ibert's "Escales ("Ports of Call"), a somewhat derivative Mediterranean travelogue featuring fine solo work by John De Lancie, oboist. The symphony, for many the favorite among Mozart's 41, was played at a generally pulsing

SAMUEL L. SINGER

DELPHIA INQUIRER, S.

4-26-44

Dell Audience of 14,000 Enjoys Magnificent 'Madama Butterfly'

By MAX de SCHAUENSEE

greatest nights was enjoyed last evening by 14,000 people congregated in the summer auditorium to hear a concert version of Puccini's "Madama Butterfly" given in its entirety. The audience might have been even arger had the weather not been so singer a kind of artistic release. hreatening.

umph, a musical event that mana-fect on the audience, which listened

The former conducted the opera in the platform. a way which calls only for the most network the soprano's tone was limpid and of lovely quality; her musicianthat was unreservedly glorious. Which closes to The art of Giacomo Puccini ticularly well.

before. For once his luscious and ex-quisitely poetic orchestration was given opulent symphonic treat-ment. Indeed it is certain that ment. Indeed it is certain that Philadelphia has never heard such a magnificent account of this score, for when is "Madama Butterfly" served by such an orchestra as the Dell Orchestra or by a conductor such as Dimitri Mitropoulos?

The Greek conductor obtained the last drop of poetry and poignancy out of this music, just as he attained the maximum effect in the dramatic authority. Lester Eng-

music seemed to give her voice colors that this reviewer has never heard there before; to afford the well in the humming passage of the vigil scene.

The Intermezzo between the last

NE of Robin Hood Dell's TONIGHT AT THE DELL

Dimitri Mitropoulos, Conductor - Tchalkovsky "Romeo and Juliet ———oncerto in D minor — Nathan Goldstein, Violinist
Symphony No. 40 in G Minor Mozart
'Escales'' ("Ports of Cali") Ibert

Miss Steber was ever expressive, aroused considerable curiosity and singing climax after climax with had appeared in the light of an interesting experiment, turned out text and her generous losing of hero be a glorious and memorable tri- self in the role had a profound efger David Hocker may well be from beginning to end with an in-Honors were shared by Dimitri tensity and concentration that matched what was taking place on PHILADELPHIA INQUIRER

latter, singing her first Cio-Cio-San ship ever apparent. "Un bel di on any stage, gave a performance that was unreservedly glorious. which closes the first act went par-

tained the maximum effect in the dramatic authority. Lester Eng-score's dramatic vibrance to the lander made an admirable and fortissimo, unresolved chord musicianly Goro and added to the with which the work so puissantly illumination of John Luther Long's poignant story.

Puccini has given his heroine a Minor roles were adroitly sung role which is of the utmost length and vocal demands. We were there-dori and the Imperial Commissionfore fortunate to find Miss Steber er; Duane Crossley as the Bonze, in inspirational mood. Never has and Jean Herman as Kate Pinker-she sung so well here. The Puccini ton. The chorus did particularly

two scenes (which were given without pause) was a triumph for Maestro Mitropoulos and the Dell

Released from the emotion which had held it for over two hours, the audience stood at the end and recalled conductor and singers again and again with cries of "Bravo!"

'Butterfly' Sung in Concert Form at Dell

Inquirer 7-11-47

By Samuel L. Singer

made an inglorious exit from Robin Hood Dell in 1940, so far as full stage Altman as Suzuki, Felix Knight as presentations go-would "pass the Lt. Benjamin Pinkerton, and John test" in concert form, was triumphantly dispelled last night at the Dell, PERFORMANCE A REVELATION when "Madame Butterfly" drew the In many ways this performance Conductor and orchestra under-largest audience of the season— was a revelation. Opera is some-scored familiar beauties in the senslargest audience of the season-13,500—and enjoyed a remarkable musical presentation.

Dimitri Mitropoulos conducted (without score), and on stage were the full Robin Hood Dell Orchestra. four Metropolitan Opera artists for

Any doubt that opera — which phia singers for the minor roles and chestra as good as the Dell Orcheschorus. The vocal stars were Elea-nor Steber in the title role, Thelma Brownlee as Consul Sharpless.

thing of a three-ring circus: chestral music, singing and acting. Attention to the visual aspects often causes the ear to miss certain musical details.

So it was a double pleasure to concentrate on the playing and singing, without the distraction—if that word Knight, Lester Englander as Goro, may be used—of the staging. Double and all the others fitted in admirpleasure, because when does this ably.

the principal roles, and Philadel- city, or any city, hear an opera or-

MAGICAL MOMENTS

And how often is Philadelphia vouchsafed an opera performance conducted with the authority and perception of Dimitri Mitropoulos? uous Puccini score and revealed many new magical moments.

To praise the instrumentalists is not to take credit from the singers Miss Steber, particularly, sang with drama and vitality. That fine baritone, John Brownlee, Miss Altman,

Mitropoulos Cheered at Dell Concert

The playing of the all-orchestral program at Robin Hood Dell last night earned "bravos" from the audience of 2000 at its conclusion, though such cheering is not an un-usual occurrence this season for Dimitri Mitropoulos and the orchestra

The four numbers featured Aaron "Appalachian Spring," Suite in its first symphony performance in this city, although it has been heard with Martha Graham's dancers, for whom it was written in 1944, thereafter winning the Pulitzer Prize and the New York Music

Critics' Circle Award.
The music is Copland at his best; ruggedness and simplicity are dominant characteristics, and there is a folk spirit to the music though only one actual folk melody, an old

Shaker tune, is used.

It was on the whole beautifully played, except for occasional raggedness in some of the trickier passages The score does not lose in appeal through greater familiarity.

The program opened with Rossini's "Thieving Magpie" Overture and continued with a fine reading of Schumann's "Rhenish" Symphony, notable for its strength and clarity of detail. The concert ended with Robert Russell Bennett's symphony. with Robert Russell Bennett's symphonic version of Gershwin's "Porgy and Bess"; its playing was full of vitality.

SAMUEL L. SINGER.

-24-44

The air-conditioning was on full force at Robin Hood Dell last night. Many women in the audience wore furs, and for the second half of the concert the Orchestra members donned their dark jackets for the first time this season

More important than the weather, however, is the news of the successful Dell debut of Marilyn Cotlow coloratura soprano, who took time off from appearing on Broadway in Menotti's "The Telephone" to sing two difficult numbers here. Dimi-tri Mitropoulos conducted for an audience estimated at 3500, and the principal orchestral number was

principal orchestral number was Brahms' First Symphony.
Miss Cotlow, who is in her early 20's, made a charming stage appearance that was more than matched by her singing. She is a first-rate musician, with a voice of purity clarity and volume. purity, clarity and volume. Her programmed number was the

demanding Aria of Zerbinetta from Richard Strauss' "Ariadne auf Nax-os." This long number, something of a burlesque on conventional operatic arias, demands a sustained vocal line as well as ability to negotiate all sorts of trills and roulades, which Miss Cotlow managed admirably The work is scored for chamber orchestra with piano, played by Claire Stafford.

For an extra number, with orchestra, Miss Cotlow turned to another Strauss, Johann — "Voices of Spring.

The program opened with Gluck's lovely "Iphigenie in Aulis" Overture and Debussy's charming "Children's Corner" Suite orchestrated by Andre Caplet. The Brahms Symphony enjoyed a well-proportioned inter-

SAMUEL L. SINGER

THE EVENING BULLETIN, Philadelphia, Thursday, July 24, 1947

Marilyn Cotlon, Young Soprano, Makes Dell Debut Before 3,500

By MAX de SCHAUENSEE

M ARILYN COTLOW, young Corner" Suite, which he presented American coloratura sop- with the utmost delication American coloratura sop-rano, who created a role in We did not hear Mr. Mitropoulos' Gian Carlo Menotti's "The Tele-phone," currently running on Broad-phone," currently running on Broadway, last night made her debut at phony, which occupied the latter Robin Hood Dell before an audience half of the program, but judging from his wonderful playing of the

The young soprano elected to sing composer's fourth symphony two one of the most difficult and complex of coloratura numbers. Zerbinplex of coloratura numbers, Zerbinetta's scena and aria, "Grossmaechtigste Prinzessin" from Richard Strauss' "Ariadne auf Naxos." It was a relief not to have to sit through "Caro Nome" or "Ah fors'e lui" for the hundredth time, and Miss Cotlow is to be commended for her unusually interesting choice.

The young singer showed a voice of unusual power and brilliance as such voices go. She sang the fear-fully difficult measures Strauss has penned with secure and assured musicianship. Her scales were fluid and even, and her trill unusually

Miss Cotlow encountered difficulty with the two fiendish high E naturals that appear at the end of the aria, which the composer has oitilessly asked the singer to sustain over his silvery orchestration, but she should not be censured too much for this small blemish on an otherwise splendid job. She re-sponded with Johann Strauss' "Voci di Primavera" Waltz as an encore.

Mr. Mitropoulos played the majestic Overture to Gluck's "Iphi-genie en Aulide" and followed this too rarely heard music with De-bussy's delightful "Children's

Phila. Evening Bulletin 7-12-47

Nathan Goldstein, Violinist, Plays Sibelius Concerto at Dell

By MAX de SCHAUENSEE

Dell, which featured Dimitri Mi- welcome a most talented and promtropoulos in a varied program, and ising violinist to our midst. Nathan Goldstein, 22-year old Phil- Mr. Mitropoulos offered a varied adelphia violinist, as soloist.

youthful talent is to be warmly commended, and young Mr. Goldstein proved a wholly engaging ven-

The young artist might have been color. heard to better advantage in another work, for the Sibelius Con- was in excellent form, the ardors of certo is a clumsily written composition, which often allows the solo Nevertheless, there were passages fraction. this promising young man to be ef-

fectively heard. Mr. Goldstein has a light but pleasing tone. His technique, particularly in rapid scale passages, is remarkably smooth and fluid. He plays with style and with a certain aristocratic reserve, which gives quality to his performance. The varmth and beauty of his notes was noticeable in the nostalgic second movement.

A certain constraint became apparent every now and then but

N ATTRACTIVE concert was this will undoubtedly disappear heard last night by an audi-with repeated major appearances, ence of 2,500 at Robin Hood In the meanwhile it is a pleasure to

and always interesting program. His The Dell's policy of encouraging Mozart "Symphony No. 40 in G ing fire and elegance, particularly the final movement; his Tschaikovstein proved a wholly engaging venture, for he gave an admirable actized to an unusual extent, and his count of himself in the difficult account of Jacques Ibert's fascinating and exotic "Escales" was filled with excitement and orchestral

The Robin Hood Dell orchestra and ponderous orchestration. iasm and flexibility by so much as a

THE EVENING BULLETIN, Philadelphia, Wednesday, July 23, 1947

Helen Traubel is Impressive in Dell Concert

By MAX de SCHAUENSEE

TELEN TRAUBEL, Dimitri Mitropoulos and an all-Wagnerian program, postponed by Monday night's rain, brought 6,500 of the faithful to Robin Hood Dell last night. Mme. Traubel was magnificent.

It is a pleasure to hear a truly great voice so admirably and musi cally conducted. The singer is an artist in the great tradition. She is serious and employs her talent with never failing discrimination.

The American soprano sang the

istan and Isold and the Immolation Scene from "Gotterdammerung" with a heroic dignity and fervor that were deeply

Mme. Traubel and Mr. Mitropoulos, whose artistic collaboration during the "Liebestod" didn't seem of the smoothest or happiest, were ideal partners in the far more tax-ing finale of "Gotterdaemmerung." Mr. Mitropoulos' tempo for the "Liebestod" seemed unusually hurried and it was taken at a far quick-er pace than that to which the singer is used at the Metropolitan.

The strength of Mme. Traubel's voice in the Immolation Scene was remarkable as it rose above the orchestra surge. Her "Ruhe, ruhe du Gott!" was a memorable mo-

Mr. Mitropoulos began the program with a fiery and exciting playing of the Overture to "The Flying Dutchman." He next gave us the lovely "Flower Maiden Scene" from "Parsifal" in flawless fashion. Equally right was the fine-spun texture of the Forest Murmurs from "Siegfried."

The conductor got every ounce of drama from those tremendous pages that constitute Siegfried's "Funeral March;" "Siegfried's Rhine Journey" was another high

The audience was very enthusias-tic and the Dell orchestra, whose members know an artist when they hear one, applauded Mme. Traubel with cries of bravo.



Helen Traubel and Dimitri Mitropoulos

Wagner, Traubel Heard by 6500

Phila. Inquirer

ULY 23, 1947

By SAMUEL L. SINGER

Dimitri Mitropoulos and the Robin Hood Dell Orchestra took the Dell audience on its annual trip through Richard Wagner's magic musicland last night, with the able assistance of Helen Traubel as soprano soloist. The audience of 6500 included 75 Girl Scouts from all over the world. who had attended the international encampment at Camp Barree, Pa.

The program included several excerpts, some or all of which are on nearly every all-Wagner bill, and two not so often heard. The latter were the "Flying Dutchman" Overture, given a vivid reading to open the program, and music from the Magic Garden scene of "Parsifal," which followed. Next came a particularly sensitive performance of the 'Triston and Isolde" Prelude and Miss Traubel's singing of the Liebestod, in which she was occasionally overwhelmed by the orchestra.

The second half consisted of music from the Nibelungen Ring — the Forest Murmurs from "Siegfried" and excerpts from "Gotterdammerung." After beautiful playing of Siegfried's Rhine Journey and Funeral Music. Miss Traubel sang the Immolation with thrilling opulence of voice and grandeur of style, to bring a seasonal highlight to a climactic close.

Beethoven Program at Dell

Three Beethoven symphonies com-Prised the program heard by 7500 at Robin Hood Dell last night, with Dimitri Mitropoulos conducting. Bymphonies No. 4 in B flat and 8 in F were played before the intermission, that in C minor, No. 5—sometimes dubbed the "Victory" Symphony-came after.

Beethoven, Mitropoulos and the Dell Orchestra make a good com-bination. The three Symphonies were played on the whole in straightforward style, a treatment which be-comes Beethoven and nearly any other composer. However, there were

for certain details of dynamics and particularly tempos which would have emphasized to a greater degree climatic passages. This is not to imply that the reading was dull or anything like it, but it could have been more stirring

The predominantly light Fourth and Eighth Symphonies moved along cheerily. The slow movement of the Fourth was carefully interpreted, following a vigorous opening stanza. There was a markedly effective lightness in the strings during the second movement of the Eighth, marred somewhat by overbearing winds. The Minuet was sharpened by emphasis on dynamic contrasts.

SAMUEL L. SINGER

Mitropoulos Scores Hit at Dell with Porgy and Bess' Music

Schumann's Symphony No. 3 in E flat Major ("Rhenish") was the concert's focal point. This infrequently performed symphony has a freshness of melodic invention that always carries it through pages that are uneven in merit. On the whole it is a sincere and delightful work, even if one cannot number it among the great symphonies. Desamong the great symphonies. Des pite occasional roughness in the actual playing, the symphony was given by Mr. Mitropoulos with a wealth of carefully shaded detail.

(plachian Spring" and the Gershwin-A DELIGHTFUL all-orchestral concert under the direction of Dimitri Mitropoulos was heard last night at Robin Hood Dell by an audience of 2,000. Smallness in actual numbers was made up for by plenty of enthusiasm.

Diagram Spring" and the Gershwin-Bennett Symphonic Picture, "Porgy and Bess." Copland's suite creates a rare mood and charm, suggesting our cold, withdrawn Spring and the simplicity of pioneer days in Pennett Symphonic Picture, "Porgy and Bess." Copland's suite creates a rare mood and charm, suggesting our cold, withdrawn Spring and the Gershwin-Bennett Symphonic Picture, "Porgy and Bess." Copland's suite creates a rare mood and charm, suggesting our cold, withdrawn Spring and the Gershwin-Bennett Symphonic Picture, "Porgy and Bess." Copland's suite creates a rare mood and charm, suggesting our cold, withdrawn Spring and the Gershwin-Bennett Symphonic Picture, "Porgy and Bess." Copland's suite creates a rare mood and charm, suggesting our cold, withdrawn Spring and the Gershwin-Bennett Symphonic Picture, "Porgy and Bess." Copland's suite creates a rare mood and charm, suggesting our cold, withdrawn Spring and the Gershwin-Bennett Symphonic Picture, "Porgy and Bess." Copland's suite creates a rare mood and charm, suggesting our cold, withdrawn Spring and the simplicity of pioneer days in Pennett Symphonic Picture, "Porgy and Bess." Copland's suite creates a rare mood and charm, suggesting our cold, withdrawn Spring and the Gershwin-Bennett Symphonic Picture, "Porgy and Bess." Copland's suite creates a rare mood and charm, suggesting our cold, withdrawn Spring and the Gershwin-Bennett Symphonic Picture, "Porgy and Bess." Copland's suite creates a rare mood and charm, suggesting our cold, withdrawn Spring and the Gershwin-Bennett Symphonic Picture, "Porgy and Bess." Copland's suite creates a rare mood and charm, suggesting our cold, withdrawn Spring and the simple supplies and picture a

actual numbers was made up for by plenty of enthusiasm.

The program was an unusually intriguing one, beginning with Rossini's overture to "La Gazza Ladra" ("The Magpie"), one of the Pesaro composer's most effective introductions.

The hit of the evening was the "Porgy and Bess" music so skill-fully arranged by Robert Russell Bennett. Mr. Mitropoulos displayed a self-dedication in his playing of the work that entirely caught the American idiom. It crossed one's mind more than once as the Greek.



Thos. Brockman, Young Pianist, Makes Brilliant Dell Debut

By MAX DE SCHAUENSEE

NE of the best concerts of Robin Hood Dell's 1947 season took place last night before an audience of 7,500.

Sharing the spotlight were Thomas Brockman, 27-year-old North Carolina pianist, and Dimitri Mi-tropoulos in a memorable performance of the Tschaikovsky Fifth Symphony.

Young Mr. Brockman had a well-deserved success. He was heard in the Mendelssohn Piano Concerto No. 1 and the Prokofieff Concerto No. 1, the latter composition played in one movement.

It was a pleasure to hear two relatively little known works per-formed with such life and sparkle. The pianist had excellent technique The pianist had excellent technique and a temperament which never degenerated to exhibitionism. His tone was limpid and lyrical and his playing, particularly of the Prokofieff concerto, had moments of genuine brilliance. Mr. Brockman was very well received; his Dell debut was one of solid promise. The Prokofieff work is an inter-

esting and often fascinating com-position with passages fresh and original in conception. It is a con-certo that gets somewhere, and with

style at that.

The last half of the program resulted in a great ovation for Mr. Mitropoulos. It was one of the peaks of the present Dell season. The Greek conductor's Tschaikovsky Fifth is noble and dignified to a degree. It has a justness of tempo and expression that avoids any mawkishness or distortion.

With the conclusion of the last movement, one had the impression that the symphony emerged clearly "Egmont" Overture.



Thomas Brockman

Bulletin 7-31-47

Mitropoulos and Dell Orchestra Introduce Reger Work Here

A nunder Dimitri Mitropoulos enticed more than 5,000 to Robin Hood Dell last night. Despite threatening clouds, the only storm experienced by the Dell patrons was the one that appears with sonorous realism in the fourth movement of Beethoven's "Pastoral Symphony."

The poems are orchestrated in a masterly and distinguished fashion, the "Bacchanals" emphasizing the fact that Reger has been spoken of as a connecting link between the so-called post classic school and the Twentieth Century. It is curious that we do not hear these beautiful panels oftener. all-orchestral Symphony."

work new to Philadelphia, Max "Coriolan" Overture, and a well-Reger's "Four Tone Poems, based on four paintings by A. Bocklin."

It is a surprisingly beautiful comwhich has been given many others.

David Madison played the violin maninoff to creative heights, represents in Reger's version, death in some of its lonely and grandiose sophistication, grace and humor, and aspects, with a suggestion of ulti- also given its due of exciting sonormate peace.

program; The poems are orchestrated in a

Mr. Mitropoulos played Beethoven Mr. Mitropoulos introduced a before intermission, giving a sturdy which has been given many heavyposition—descriptive music of a
high order. The four poems are
entitled "The Fiddling Hermit,"
"Sport of the Waves," "Island of
Death" and "Bacchanals."

which has been given many heavyhanded performances by others,
emerged last night as clear, transparent and filled with movement.
The storm was a particularly wellplayed section.

In conclusion, one of the best per-David Madison played the violing solo of the first section most beautifully. This first panel was a slow-moving poem charged with deep religious feeling, "The Island of Death," which also inspired Rach-light also inspired

The Dell Orchestra should come in, for high praise. It sounded remarkably well-precise and rich-toned. — M. de S.

Francescatti Triumphs Before 11,000 at Dell

ZINO FRANCESCATTI, celebrated French violin virtuoso, triumphed last night before 11,000 persons at Robin Hood Dell. Mr. Francescatti is one of the

most distinguished of present-day violinists; one feels that he plays his instrument as easily as most people breathe. There is none of that smug, self-conscious quality about this artist's playing that mars the work of some of our best per-

Mr. Francescatti brings freshness, enthusiasm and an amazing facility to his performance, and the big

audience was in no ways inhibited in recognizing these qualities.

The soloist played the Paganini Concerto No. 1 in D Major, and the Tschaikovsky Concerto in D Major. Both works served to display vari-ous facets of his art.

Particularly interesting was his brilliant work in the Paganini opus, especially when one realizes that Francescatti's father was a pupil of Sivori, who in turn had been a pupil of the legendary Pa-ganini himself. Thus the great tradition of violin playing has des-cended directly to last night's solo-

The Tschaikovsky concerto was eautifully articulated, particularly the sensitive second movement to which Mr. Francescatti gave just

the right dreamy touch.

Dimitri Mitropoulos was on the conductor's stand, and beside playing his portions of the concertos with a high degree of awareness, he also provided delectable moments with his stirring playing of the Overture to Verdi's "I Vespri Siciliani" ("The Sicilian Vespers"), and to Grieg's ever charming "Peer Gynt" Suite No. 1.—M. de S.



ZINO FRANCESCATTI

THE EVENING BULLETIN, Philadelphia, Tuesday, July 29, 1947

Whittemore-Lowe, Pignic Delight 5,000 at Dell

Mr. Mitropoulos opened the pro-

Francescatti

By Samuel L. Singer

world's top violin virtuosos, made his Robin Hood Dell debut last night,

and more than 10,000 heard one of

the finest programs of the season

which is scheduled to end tonight.

PLAYS OWN CADENZAS

kovsky Comcerto.

terpretatively.

Going the fabulous virtuoso-com-

poser Pagamini one better, last night's

soloist played his own cadenzas, and also "touched up" those in the Tchai-

Both concertos offer many diffi-culties, especially the Paganini, but Francescatti surmounted them all

with playing that was remarkably clean cut, both technically and in-

The music flowed easily; the solo-

ist's tone was clear and true, and

his conception of each work was ap-

The two short orchestral works which preceded the respective con-certos were much more than "also

on the program." Verdi's "Sicilian Vespers" Overture, which many con-

given a dramatic, vital reading, while Grieg's "Peer Gynt" Suite No.

1 has perhaps never been better

played here. The liquid tone of the strings in "Ase's Death" will long be

sider his best opera prelude,

TONE CLEAR AND TRUE

posite and on a lofty plane

Zino Francescatti, one of the

HAT popular team of young to. It was nice to hear two com-American duo-pianists, positions that one so rarely comes Arthur Whittemore and Jac!: across.

Lowe, drew 5,000 to Robin Hood Dell last evening.

Resoundingly received by the enthusiastic crowd, the two young

Mr. Lowe and Mr. Whittemore men played an arrangement of played two programmed pieces, which were decidely off the beaten track, and later obliged their enular "Bolero" to the delight of those thusiastic hearers with a number of assembled.

The duo-pianists played the Carl philipp Emanuel Bach Concerto for Two Pianos and Orchestra, and after the intermission the Liszt-Pattison "Concerto Pathetique" in E Minor."

Mr. Mitropoulos opened the program with a crisp, excellently fashioned reading of the Beethoven Symphony No. 1. He also played Samuel Barber's "Second Essay for Orchestra." This proved quite a piece—d r a m a tic, epigrammatic,

The Bach is a fine example of its period, a composition boasting many beautiful moments as well as stretches which meandered and proved redundant. The work was most sensitively performed by Whittemore and Lowe with Dimited Whittemore and Lowe with Dimitra Mitropoulos a tower of strength and authority at the orchestral helm.

The Liszt piece is an original com position for two pianos with an orchestral background written by Lee Pattison. The music is effective, flamboyant and agreeable to listen

Dell Hears Reger's Poems

Perhaps the finest composition introduced here this summer was Max Reger's Four Tone Poems, played last night at Robin Hood Dell by Dimitri Mitropoulos and the orchestra for an audience of 5000.

The tone poems, four contrasting works, were inspired by paintings of A. Bocklin. Their inspiration and craftsmanship are first-rate. In melodic structure they are of the

SAMUEL L. SINGER.

Piano Team Is Featured

Inquirer 7-29-47

At the Dell

By SAMUEL L. SINGER Last night's concert at Robin Hood Dell, attended by nearly 5000, was largely devoted to two-piano concertos and encore numbers by (Arthur) Whittmore and (Jack) Lowe, while the formal program consisted of largely unfamiliar music. But it was this fellow Beethoven, whose First Symphony was given a zestful performance by Dimitri Mitropoulos and the orchestra, who provided the music one was most able to sink his teeth into.

The duo-piano team's concerto selections were quite off the beaten selections were quite off the beaten path—one of Carl Philipp Emanuel Bach's 52 concertos, and a "Concerto Pathetique" by Liszt arranged by Lee Pattison. Each is highly typical of its period, Bach's the graceful 18th century, Liszt's the romantic 19th. But neither is of great interest. The Bach work had classic grace in its first and final movements, with a stately, sometimes sober slow movement in which the orchestra

movement in which the orchestra played the dominant part except for a long and dull solo passage for the pianos. The Liszt work in four movements played without pause, was grandiose, flamboyant, hardly pathetique.

Whittemore and Lowe, who gave each concerto its due, if no more, played several of their own arrangements for encores — Kreisler's
"Liebesfreud," the Shostakovich
"Age of Gold" Polka, "That Old
Black Magic," and finally in response to a bellowed request, Ravel's

Completing the program was Samuel Barber's Second "Essay" for Orchestra. It opens introspectively, followed by a tricky section for the winds and some contrapuntal passages. Barber exploits all the instruments of the orchestra (except harp), sometimes with startling ef-

THE EVENING BULLETIN PHILADELPHIA (August 6.1947) By Max de Schauensee

Mr.MITROPOULOS seems particularly well TO THE of Beethoven. It may be the fact that the gifted conductor is a Greek, for there is a sense of form and symmetry in the inter pretation of these symphonies that is strikingly analogous to the great works of Greek sculpture. There rises always a sense of architecture in Mr.Mitrop.'s work, especially so when he plays the works of Beethoven. Logic and clarity and a just proportion of

volume and intensity were the rule last evening in a performance that was for many listeners a memorable one.

Francescatti played two Concertos in D—the well-known one by Paga-nini and the even more familiar one of Tchaikovsky. More accurately though, the Paganini is not too well known, as Francescatti played the entire work, and most violinists set-tle for the first movement.

th Dimitri Mit

late 19th century

The first, "Fiddling Hermit," with violin solo ably played by Concertmaster David Madison, was of warm and sustained melody of great beauy-almost hymnlike. "Sport of the Waves" was lusty, then quieter, with none of the airy impressionism of Debussy. "Island of Death" had somber, sometimes mournful beauty, but never macabre. "Bacchanals" seemed ingenuously joyful; at one point its lightness reminded one of "The Bee" or a "Spinning Song." The orchestra gave of its best.

The first half of the program was devoted to well-rounded readings of Beethoven's "Coriolanus" Overture and "Pastoral" Symphony, while the program closed with a rousing per-formance of Strauss's "Till Eulen-

EAAHNIKOE OPIAMBOE

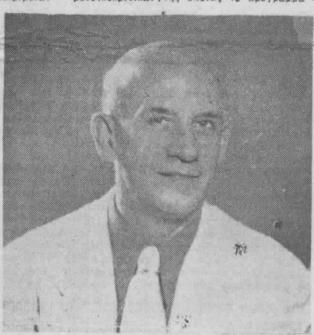
ΔΗΜΗΤΡΗΣ ΜΗΤΡΟΠΟΥΛΟΣ ΕΙΣ ΤΑ ΥΨΗ ΤΗΣ ΤΕΛΕΙΟΤΗΤΟΣ

(OII AMEPIKANOI TON AMOGERNOYN)

MIA IYNOMIAIA ME TON BIONONITTA E. O. BONONINH

της 'Αμερικής άφιερώνουν σε-λίδες όλόκληρες που φέρουν την ύπογραφή των πιο δια-κεκριμένων μουσικοκριτικών της όποιας το πρόγραμμα ά-

μεγαλύτερα περιοδικά ευθύνει ὁ "Ελλην μαέστρος!



Δ. Μητρ όπουλος

τλούνται καί οἱ ἔξυπνοι κάνουν χρυσές δουλειές μεταπω

γιὰ τοὺς θριάμδους τοῦ Δη- ποτελούσαν τὸ περίφημο «Κον πότρτο γιὰ πιᾶνο καὶ ὁρχή- Ο Μητρόπουλος ἀνεδαίνει στρα» τοῦ Κρένεκ, ἀφιερωμένα-ἔνα-ἔνα τὰ σκαλιὰ τῆς τελει- νο στο Μητρόπουλο καὶ ἡ «Φαν ένα-ενα τά σκαλιά τής τελει-ότητας καί, κατά τή γνώμη ταιζί για πιάνο καὶ Ορχή-πλησιάζει ήδη νὰ φθάση στό ὑψηλότερο σκαλοπάτι. Οπουδήποτε κι ἀν έμφα-νίζεται ὁ Μητρόπουλος ὁ συνα γερμός τών φιλομούσων παίρ νει τὶς διαστάσεις ἐαϊκής διαδηλώσεως. ᾿Απὸ ἡμέρες πολλὲς τὰ εἰστήρια ἐξαν-τλούνται καὶ οἱ ἔξωτγοι κά-του. Είνε περιττό νὰ σημειωθή τὰν 'Ορχήστρα ἐριμινεύοντας ταυτόχρονα τὸ μέρος τοῦ πιά-νου.

Καταπληκτική ὑπῆρξεν ἐπίλώντας τὰ εἰσιτήρια ποὺ κα-τώρθωσαν νὰ έξασφαλίσουν με διαφόρους τρόπους, σὲ ά-πίστευτη τιμή. πίστευτη τιμή.
Είνε τόσον τὸ κύρος τοῦ κρίου τῆς πόλεως τῆς Ν. 'Υ- Μητροπούλου καί τόσος ὁ βαυμασμός ὅλων ἐκείνων ποὺ ἔχουν τὴν τιμὴν νὰ παίζουν ὑπὸ τὴν διεύθυνσίν του, ὥστε τὰ μουσκοὶ τῆς όρχηστρας τῆς Μινεαπόλεως ἀπορρίπτουν ἀπείρως εὐνοϊκώτερες προσφορὲς μόνον καὶ μόνον γιὰ νὰ μείνουν στὴν ὀρχήστρα ποὺ δι (Συνέχεια εἰς τὴν 4ην σελίδα)

Symphony's Back With Polish and Brilliance

until symphony first night, all earlier music events, good as they are, being guilty in a way of jumping the gun. But the symphony opening is the night you draw a deep breath, put on your musical thinking cap, and say to yourself (as you nod to Mrs. Gadsworthy, whom you haven't seen since the last symphony night) "this is it!"

WORDS & MUSIC

It is the night, too, of inspection and appraisal, with summer-freshened reactions lending a keener receptivity. Dimitri Mitropoulos bursts from the wings, the fiddlers poise their bows, and then you hear the orchestra. Is it good? Does it hang together? Will there be excusably rough spots?

There used to be rough spots, in the old days, when getting 80 to 90 men to play together after the summer shutdown (and letdown) was a major project. Today the ensemble habit of the 45-year old orchestra carries through the silent period, and first nights have the polish

and point that used to be a mid-season objective. Last night's performance passed muster on that score, and achieved impressive and authentic brilliance.

Conductor Mitropoulos led the orchestra with that mixture of intensity and devotion which has always been his trademark. This man lives at highest pitch when he is on the podium, and the audience always feels it, drawing sustenance through the medium of his intellect, feeling and nervous system. The music from the orchestra focuses in through him, and then spreads out from that volatile figure into the audience.

The opening Leonore overture No. 3 of Beethoven was marvelously dramatized-the portentous hush of the introluction made a deliberate, explicit and spacious foreword to the fury and pathos to come, with the offstage trumpet sounding the call which is one of the overture's high points.

Schumann's Second symphony again bespoke Mitropoulos' felicity of handling in early romantic music: the high dignity and grandeur of the first movement had a Beethoven-like sternness and mettle, and its storm and stress came alive in unusually plastic treatment. The scherzo was all dash and sparkle; the pleading adagio sang passionately; the finale had magnificent gesture

By John K. Sherman

After a glowing performance of the "Lohengrin" prelude in memory of three recently deceased symphony board members-Elizabeth C. Quinlan, Franklin M. Crosby and Frederick R. Bigelow-the orchestra offered a first performance of the late Bela Bartok's Dance suite.

The six dances of the suite, with their irregular rhythms, dark mottled harmonies and frequent flashes of dissonance, reflect one of the most original of modern minds. Folk music refracted through the Bartok tonal prism becomes something introspective and powerful, that follows its own unique idiom. Their ingratiating freshness equals their subtlety of craft and fierce, genuine feeling, and they were masterfully performed.

> Jugueres 8-20 THE PHILADELPHIA

Mitropoulis Conducts At Academy

By Linton Martin

Dimitri Mitropoulis, who was cordially acclaimed when he made his debut as guest conductor of the Philadelphia Orchestra in the regular symphony season just a year ago, was welcomed back in the same capacity at the concert in the Academy yesterday, presenting a pro-gram of diversified appeal.

The appearance here of the gentleman originally from Athens, but for some seasons now known as maestro of the Minneapolis Symphony Orchestra, and for the last three years music director of the summer series at Robin Hood Dell, marks the piquant though not un-precedented swapping of places, for the time, of two podium potentates. For while Mitropoulis officiates here, Eugene Ormandy has temporarily taken over for him out in Minneap-olis, where, in fact, he functioned symphonically, before the Greek-born conductor succeeded him,

METHODS WORK WELL

Whatever else may be said about the methods and manners of Mitropoulis as musical maestro, they are utterly individual, as symphonic enthusiasts of this city are by this time well aware, in both the al fresco and regular seasons.

Lacking, and evidently even dis-daining, the kind of command in cues and beat to which orchestras and audiences are accustomed, Mitropoulis, with his fluttering hands, gestures and gesticulations, communicates his ideas to his in-strumentalists in a way that could be confusing and akin to clairvoyance, at times, but which works well, and also elicits enthusiasm.

Presenting a program which took in a lot of tonal territory and contrasting topography, but mostly romantic music, Maestro Mitropoulis was considerably less inhibited yesterday than in his dealings with the Beethoven and Mahler symphonies that comprised his program a year

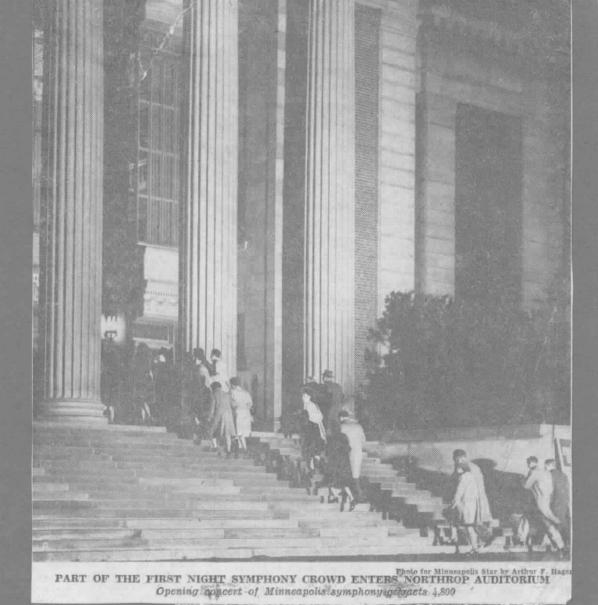
For his symphonic feature he of-fered the richly romantic "Rhenish" novelty in the symphony series here, though by no means new, he included a set of four tone poems by Max Reger, who found his source of inspiration in paintings by the Swiss artist, Arnold Bocklin. The symphony and the tone poems were placed between the familiar "Freischutz" Overture of Weber and Ibert's "Escales," as the opening and closing numbers.

PRESENTED AT DELL

The Reger tone poems, which were written in 1913, and were presented by Mitropoulis at Robin Hood Dell last summer, are agreeable enough but not especially original or arresting. Titled respectively "Hermit with the Violin" (or "The Fiddling Hermit"), "Among the Play of the Waves," "The Island of the Dead," and "Bacchanal," they have imagery and are evocative of atmosphere, at least when the ear is aided and informed by the prop of the program notes.

Concertmaster Hilsberg gave a convincing impersonation or performance as "the fiddling hermit," but doubtless far more musically expert and civilized than the original nermit.

Mitropoulis gave a rewardingly robust reading of Schumann's "Rhenish" Symphony. But while this work has much beauty, it is by no means all of a piece in interest and inspiration, and some of its instrumentation is as muddy as some of the river from which it takes its



το μέρος τοῦ Τσιο—Τσίο— Σὸν ἐτραγούδησε ἡ διάσημος ἐλέανορ Στέμπερ, τὰ μέρος τοῦ Πίγκερτον ὁ Φέλιξ Ναϊτ, τὰ μέρος τοῦ πρίγκηπα Για-μαντόρι ὁ Ροῦ Γουαίλντ καὶ τὸ μέρος τῆς Σουτζούκι ἡ Θέλ μα "Αλτμαν. Ἐπὶ τῆ εὐκαιρία τ' "Αμερικανικὰ εἰδικὰ περιο δικὰ ὑπενθυμίζουν ὅτι ἡ «Μπαττερολάῦ» παίχθηκε γιὰ πρώτη φορὰ στ' Αγγλικὰ εἰς τὴν Οὐασιγκτῶνα στίς 15 'Ο- κτωβρίου τοῦ 1905 καὶ γιὰ πρώτη φορὰ στή Μετροπόλι-ταν τὴν 11 Φεδρουαρίου τοῦ 100 Εδρουαρίου 1 ι Συνέχεια έκ τής 2ας σελίδος) την 11 Φεδρουαρίου τοῦ 17 στὰ Ίταλικά, πρὶν δη-

Τέλεγκραφ» γράφει μετάξυ της δ΄ ενα πρόγραμμα αποτελουλών για την έκτέλεσιν της μενο από την «Παστοράλε» «Μπαττερφλάϋ» : «... Σπάνια τοῦ Μπετόδεν καὶ την «Κλαξύνας μουσικοκριτικός ἀκούει τοῦ Μπετόδεν καὶ την «Κλαξύνα έργο ποὺ έχει ἀκούσει ξοική Συμφωνία» τοῦ Ποοκόφια τοῦ Εργο ποὶ έχει ἀκούσει ξοική τοῦ "Είνη ἀλησμόνητη. Είνε ενα έργο που έχει ακουσει ε-κατό φορές καὶ ξαφνικά ένα-καλύπτει σ' αὐτό μεγαλείο που ποτέ δέν είχε φαντασθή κάν ότι ὑπήρχε. 'Ωστόσο χύτό συ-νέδη σε μένα χθές τό δράδυ. 'Η «Μπαττερφλάϋ» που διηύ-θυνε ὁ Μητρόπουλος μου φα-

Ανάλογες είνε οἱ κριτικές στυλ του, εχουν παρει μια που έγρόπησαν γιὰ τὶς ἐυφο νίσεις τοῦ Μητοοπούλου στὴ φιλαδέλφεια. Ἐκτὸς ἀπὸ τὴν ποῶτη συναυλία ποῦ δόθηκε, ὅπως γράφουμε πάρα πάνω, στὶς 3 Ἰουλίου μὲ τὸ περί φημο Κοντσέρτο γιὰ πιάνο καὶ Ἰουχήστρα τοῦ Κρένεκ, τὴ ἀνανταιζὶ τῶν Σοῦμπερτ—Λίστ ἢ καλλίτεοα ποὺ ἔρμηνεύει» καὶ τὴν 4η Συμφωνία τοῦ Συνεχίζοντας ὁ κ. Βολωνίκαὶ τὴν 4η Συμφωνία Γσηϊκόφσκυ, ὁ Μητρότ Μητρόπουλος ζης» του Φράντς Λίστ.

Κι' ἐπειδὴ ὁ λόγος περὶ Μη το ποιδιού το παραθέτουσε μιὰ ἐπιστράθαν τῆς ὅπος ἀρχήστοας στὴ Φιλα-τὸν μόλις ἐπιστρέψαντα ἐξ δέλφεια, τὴ Βοστώνη καὶ τὴ

νίνη. "Όπως εΐνε γνωστό ὁ κ. Βο "Όπως είνε γνωστὸ ὁ κ. Βο λωνίνης είνε φύχει πρὶν ἀπὸ δύο περίπου χρόνια γιὰ τὴν 'Αμερική. "Εδωσε ενα εξαιρετικὰ ἐνδιαφέρον ρεσιτὰλ στὴν 'Αμερικὰ ενας Θεὸς — στην 'Αμερικὰ ενας Θεὸς — καὶ οἱ 'Αμερικὰ τὸν λατρεύουν.

'Ο κ. Βολωνίνης ἀναχωρεῖ προσεχῶς διὰ τὴν 'Αμερικὰ, ὅπου, σύμφωνα μὲ συμδόλαιο που ὑπέγραψε, θὰ παίξη στὴν γότερα. δύο ἀκόμη ρεσιτὰλ 'Ορχήστρα τῆς Μινεαπόλεως στὴ Βολτιμόρη καὶ στὸ Σικὰ γο, Καὶ οἱ τρεῖς συναυλίες τοῦ κ. Βολωνίνη ἐσημείωσαν ἐξαιρετικὴ ἐπιτυχία.

— "Επαιξα γιὰ πρώτη φορὰ ὑπὸ τὸν Μητρόπουλο — μὰς ἐχει ὁ κ. Βολωνίνης — μὲ πλημμυρίζει ἀπὸ χαρά.»

1907 στὰ Ἰταλικά, πρὶν οηλαδή ἀπὸ 40 χρόνια, μὲ πρω
ταγωνιστὰς τὸν Καροῦζο καὶ
τὴν Γεραλδίνη Φερράρ.
Ο Ρόμπερ Μπάγκαρ, ὁ γνω
στὸς κριτικὸς τοῦ «"Ηδνιγκ
Τέλεγκραφ» γράφει μεταξῦ ἄλ
δ΄ ἔνα πρόγραμμα ἀποτελούλων γιὰ τὴν ἐκτέλεσιν τῆς
λένα πρόγραμμα ἀποτελούμενο ἀπὸ τὴν «Παστοράλε» μου μείνη άλησμόνητη. Είνε άδύνατο να περιγράψω τη συγκίνησί μου. Τί διεύθυνσις και τι έρμηνεία! 'Ο Μητρόπουλος έχει φθάσει πιὰ τὰ ὅ-ρια τῆς τελειότητος. Αἱ κινηκε σάν τὴ περιφημότερη όπε-ρε που γράφτας ποτέ...» ἡ συναισθηματικότης του, τὸ "Ανάλογες είνε οἱ κριτικές που έγράφησαν γιὰ τὶς ἐμφο νίσεις τοῦ Μηταοπούλου στὴ

Συνεχίζοντας ὁ κ. Βολωνί νης μας έκθειάζει την ποιό διπύθυνε σε μιὰ ἀλλη συναυ-λία τὴν 9η Συμφωνία τοῦ Σο στάποδιτς, τὴν 4η Συμφωνία τοῦ Μπράμς καθὰς καὶ «Τὸ Κήρυγμα ποὸς τὰ πουλιὰ τοῦ 'Αγ, Φραγκίσκου τῆς 'Ασσί-Υερ ὁ Κράσνερ) καθὰς καὶ τὴν σεο-χε ὁ Κράσνερ) καθὰς καὶ τὴν στρας τής Μινεαπόλεως, είς την οποίαν είχε την θέσιν τοῦ δευτέρου ἀπὸ τὰ δύο κοντσεοποιότητα τῶν μουσικῶν ποῦ τὴν ἀπαρτίζουν. Μᾶς ὁμιλεῖ

'Αμερικής διακεκριμμένο διο-λονίστα κ. Φρειδερίκο Βολω-ρηφάνεια που αίσθάνονται οἰ "Έλληνες τῆς 'Αμερικής γιὰ "Όπως εῖνε γνωστὸ ὁ κ. Βο τοὺς θριάμδους τοῦ Μητρο-

Mitropoulos Leads Orchestra in Rarely-Heard Symphonies

VIII - 20 -

By MAX de SCHAUENSEE

a well-known figure in Phila- resignation, is the most arrest! delphia through his offices with the of the four noems. Robin Hood Dell concerts during the summer, made the first of two appearances with the Philadelphia the sections. The frequent beauty the Academy of Music.

day afternoon gathering to the conductor, as he first appeared, frequent hearings. must have seemed a bit on the Weber's "Freischutz" opened the went slightly up as the program progressed, but it is to be hoped that to his talents.

This is not the type of program

one. A symphony that had not been played for 15 years, and a 40-year old "novelty" formed the bulk of the concert. These were Schumann's superb control and mastery over a seldom heard. Symphony No. 2014 seldom-heard Symphony No. 3. in great symphony orchestra.
E-flat ("Rhenish") and the Max The orchestra played with a will Reger "Four Tone Poems after and gave unstintingly and of its Boecklin, Op. 128."

to the music of Schumann was ever singled out Marcel Tabuteau, the apparent in his beautifully fashioned playing of the symphony. Not one of the very great works of its kind, "Escales." it is mevertheless a piece of great poetice charm of serenity and relaxatiion. There is a kind of exquisite play cof light and shadow about the Rhemish

Maix Reger's composition is a The orchestration is quite superlb in these four pane's of highly descriptive music. The Toteninsel section, with its sudden unbridled

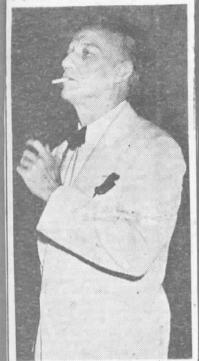
IMITRI MITROPOULOS, cele- bursts of frenzied grief, and brated Greek conductor, and concluding measures of peace

Orchestra yesterday afternoon at of the music and Reger's place, as a link between the post-classic The greeting extended by the Fri- school and the 20th century, should

chilly side after the ovations that program, and Jacques Ibert's color-have been the rule in New York ful "Escales" found the conductor recently. The audience-temperature in Mediterranean surroundings.

This is not the type of program its greeting of so distinguished a that bowls an audience over; it is certainly not of the sure-fire The program chosen by Mr. variety. But it contained much that Mitropoulos was an interesting was noble, serious and of deep rather than a brilliantly compelling musical interest.

Mr. Mitropoulos' great devotion watched the men. Mr. Mitropoulos



*Ο ΔΗΜ. ΜΗΤΡΟΠΟΥΛΟΣ

μουσικά περιοδικά των 'Ην. Πολιτει-

το ΔΗΜ. ΜΗΤΡΟΠΟΥΛΟΣ

μουσικά περιοδικά των "Ην. Πολιτειων δτι δ διαπρεπής "Ελλην άρχιμουσικός διηύθυνε μίαν σειράν συναυλιων τής Μουσικής "Εταιρίας «Ρόμπιν
Κούντ Ντέλλ» είς τήν Φιλαδέλφειαν
κατακτήσας κυριολεκτικώς τό κοινόν
τής μεγάλης αὐτής άμερικανικής πόλεως. "Η Φιλαδέλφεια, γράφει ξίνας
μουσικοκριτικός, μετά τήν Μιννεάπολιν, τήν Συμφωνικήν 'Ορχήστραν
τῆς όποίας διευθύνει τακτικώς ἀπό
του 1937, ήμπορεί πλέον νὰ φιλοδοξή δτι ξηινεν ή δευτέρα του πόλις.
Τήν 19ην καί 20ήν Δεκεμδρίου ὁ Μητρόπουλος θὰ διευθύνη ἄλλας δύο συναυλίας είς τήν Φιλαδέλφειαν, ἐνῷ
ἀπό τῶν μέσων Νοεμβρίου καί ἐπὶ
τέσσαρας ἐδδομάδας θὰ διευθύνη ὡς
«φιλοξενούμενος διευθυντής ἀρχήστρας τής Μιννεαπόλεως, θὰ ἐπιγειρήση μακράν μουσικήν της Μετροπόλιταν "Όπερα τῆς Μενγελθοῦν προσεχώς. "Εν τῶ μεταξὸ ἐνθουσιώδη
άλθρα ἀπό τοὺς πλέον διακεκριμένους
'Αμερικανούς μουσικοκριτικούς δημοσιεύονται δροχηδόν. "Ο κ. Οδίλλιαμ
Σμίθ γράφει σχετικώς δτι κάποιος ἀπό τοὺς ἐκτελεστάς ποὺ ἔπαιξε ὑπὸ
τήν διεύθυνσιν τοῦ Μητροπούλου τοῦ
ἐξωμολογείτο προσφάτως δτι «τὸ
παίξιμο κάτω ἀπό τὴν μπαγκέτα τοῦ
Μητροπούλου ἦτο μία ἀπόλαυσις ψυγής καί αἰσθήσεων... "Ολες τἰς λεπτομέρειες τῆς ἐρμηνευσμένης μουσικής
κός και τῆς παραμικροτέρας νότας...». Ηαραλλήλως πολλοὶ ἐξαίρουν
εἰς τὸν Μητρόπουλον τὴν πλευραν'
ἄλθρωπος. "Η φιλοσφίτα του είναι μία
λήάτη ἀπεριόριστος καί καλωσύνη ἀπέναντι τῶν συνανθρώπων του. Αὐτό,
λέγουν οἱ 'Αμερικανοί, είναι ὁ ακανών τῆς ζωής» του.

Αὐ παραλείπουν ἐπίσης οἱ γράπέναντι τῶν συνανθρώπων του. Αὐτό,
λέγουν οἱ 'Αμερικανοί, είναι ὁ ακανών τῆς ζωής» του.

Αὐ παραλείπουν ἐπίσης οἱ γράπέναντις τῶν συνανθρώπων του. Αὐτό,
λέγουν οἱ 'Αμερικανοί, είναι ὁ ακανών τῆς ζωής» του.

Αὐτοροτικόν γαρακτήρα τοῦ "Ελληνος

Δέν παραλείπουν έπίσης οι γρά-ποντες να τονίσουν τον άπλον και συντροφικόν γαρακτήρα του "Ελληνος "Αρχιμουσικού. "Αξιοπρεπής άλλα πάν-"Αρχιμουσικού. "Αξιοπρεπής άλλά πάντα με κέφι, εδικολος στούς τρόπους
και άνησυχῶν μήπως οἱ άλλοι δὲν αἰσθάνονται οἰκειότητα μαζί του, κατορθώνει ἀπό τὴν πρώτην δτιγμὴν νὰ
δημιουργήση τὸ κλίμα τῆς οἰκειότητος καὶ τῆς ἐλλείψεως κάθε ἐθιμοτυπίας ποὸ δίνει ἀμέσως στὴν συνομιλία ἐνδιαφέρον καὶ θερμότητα. Οἱ "Αμερικανοὶ δημοσιογράφοι ποὸ είναι
συνήθως ἀδιάκειτοι. ἡρώτησαν τὸν κ. λία ενοιαφερον και υερμετητά. Ο είναι μερικανοί δημοσιογοάφοι ποὺ είναι συνήθως αδιάκριτοι, ήρώτησαν τὸν κ. Μηπρόπουλον γιατί δὲν παντρεύεται. Είμαι πολύ ἀπησχολημένος, τοὺς είπε, καὶ ή μουσική ἀποροφαδ δλόκλησον τὴν ζωήν μου. Είμαι ἀπολύτως ὑπὲρ τοῦ γάμου ὡς θεσμοῦ καὶ τιμῶ δαθύτατα ἐκείνους ποὺ εδρίσκουν τὴν δαθύτατα ἐκείνους ποὺ εδρίσκουν τὴν εὐτυχίαν καὶ τὴν συντροφικότητα εἰς τὸν γάμον. "Αλλά γιὰ μένα... — γιὰ μένα λοιπόν δ γάμος θὰ ήταν πολύ δύσχολο πράγμα. Θὰ ἔκαμνα δυστυχι-σμένη δποιαδήποτε γυναϊκα πού θά σμένη δποιαδήποτε γυναΐκα ποὺ θά παντρευόμουνα. Έχω διαλέξει μιά παντρευόμουνα. Έχω διαλέξει μια συντρόφισσα στή ζωή μου, τη μουσι-κή, που είναι φοδερά άπαιτητική καί Hà Bále: Slav được Thes.

ΜΗΤΡΟΠΟΥΛΟΣ



*Ο Μητρόπουλος, κατά τάς πληροφορίας τῶν μουσικῶν περιοδικῶν τὸς Κράτσλερ, σὰν πληροφορίας τῶν μουσικῶν περιοδικῶν τῆς 'Αμερικῆς, πρόκειτσι νὰ διευθύνη κατά τὴν χειμερινῆν μου σικὴν περίοδον ἐνενῆντα ἔως ἐκα- τον εξεκουράστητα ἐξασυκ καταρτισθη τον κοντσέρτα. 'Ο ἀριθμός θεωρείται ἐξατρετικὸς καὶ μόνον ἡ κατα- τῶν αποροκονικῶν περιοδον ἐνενῆντα ἔως ἐκα- τον εκατὰ τῶν ἐκατὰ τὰν ἐκατὰ τῶν ἐκατὰ τὰν ἐκατὰ

H KAOHMEPINH

ΤΕΤΑΡΤΗ 1 'Οκτωδρίου 1947

(Περὶ Μητροπούλου)

'Επίκαιρον Ερχεται τὸ σημείωμά σας εἰς τὸ φύλλον της Κυριακής, διὰ νὰ λόξη καὶ ἄλλος τὸν λόγον διὰ τὸν Μητρόπου-λον. 'Οσοι εἰχαν, όσοι εἰχαμεν τελευταιας τὸ εὐτύχημα καὶ την ἀπόλαυσιν νὰ τὸν Τόσωμεν καὶ τὸν ἀμονάσωμεν καὶ τὸν θαμμασωμεν όταν διηιθυνεν ἀμερικανικός ἀρχήστρας ἐνώπιον χιλιάδων μορφουμένου μουσικός ἀμερικανικοῦ κοινοῦ, ητθάνθημεν, εἰς τὴν ἀπορμακτικοῦ κοινοῦ, ητθάνθημεν, εἰς τὴν ἀπομεμακρυσμένην ἐκείνην ἐκυτικοῦ κὰπερικανικοῦ κοινοῦ, ητθάνθημεν, εἰς τὴν ἀπομεμακρυσμένην ἐκείνην ἐκυτικοῦ κὰπιον τὸν ἐκείνην ἐκυτικοῦ κὰπιον τον ἐκείνην ἐκοινοῦ τον δὲ εἰναι πλέων γνωστότατον εἰς τὰ φιλοίμουσα κοινὰ πλείντην τὸν ἀμερικανικόν μεγαλοπόλεων, δίπλα εἰς τὰ ἀνόματα τοῦ Τοσκανίνι καὶ Κουσεδίτικη. 'Ο Μητρόπουλος είνατ ἡ φοιδόλητος καὶ ἀστα εἰς τὰ σούς ῆχους τῆς μουστικῆς, δταν μὲ τὰ καλλιτεχνικά κέρια του (δεν δαστὰ ποτέ μπακέτα) διευθύνη καὶ καθοδηγή ὁρχήστρας μὲ ἐκατόν καὶ πλείντηνα ἐπίτηδος ἀπο τὴν Ν΄ γορνην εἰς τὴν Φιλοδέλφειαν δύο φοράς, διὰ νὰ τὸν ἀκούσω καὶ την Βαυμάσω. Εἰς τὰς 28 'Ι-συλίου (Μπετόδεν). 'Ησαν μεγάλα ὑπαίθρια κουσέρτα ἀπό ἐκείνα που διευθύναι καὶ να τὸν ἀκούσω καὶ την Βαυμάσω. Εἰς τὰς 28 'Ι-συλίου (Μπετόδεν). 'Ησαν μεγάλα ὑπαίθρια κουσέρτα ἀπό ἐκείνα που διουν δωρεάν σχεδόν αὶ δημοτικαὶ ἀρχαὶ τῶν ἀμερικανικοῦν μεγαλοπόλεων εἰς τοῦς εὐτικρίς πολλίτας τον. Τὸ πλήθος τῶν ἀκοροστον ἔπολλιτας τον. Τὸ πλήθος τῶν ἀκοροστον ἐπολλιτας τον ἀναρον τον ἀναρον τον ἀναρον τον ἀναρον τον ἀναρον τον ἀναρον τὸν ἀναρον τον αλλιτας τον πλο τον ἐκτρον καὶ ἀναρον τον ἀνα

Μοῦ γράφουν:

ΣΤΗΝ ΑΜΕΡΙΚΗ



ΣΗΜΕΙΩΜΑΤΑ

Ο ΜΗΤΡΟΠΟΥΛΟΣ

TOU K. O. N. EYNAAINOY

"Οσοι παρακολουθούν τὴν παγκόσμια μουσική φιλολογία ξέρουν τους άγωνες που κατέδαλαν στό παρελθόν, άλλα και σήμερα άκόμη, δλα τά κράτη, πιό πολύ δὲ ή Γαλλία, γιά νά ἐξαρθή στην διεθνή ἐκτίμησι ή μουσική παραγωγή τους. "Ετσι είδαν τους γνωστότερους Γάλλους μουσικολόγους νά κατέρχωνται σέμαν εὐγενικήν άμιλλα γιά ν ἀναστηλώσουν τό μουσικό γόητρο τοῦ Ρουσοώ, νά ἐξάρουν τά χαρίσματα τῆς παλαίας γαλλικῆς Σχολῆς καὶ νά καλοῦν τὸν πολιτισμένο κόσμο να κλίνη εὐλαδικά τὸ κεφάλι μπροστά τοῦς Γάλλους μουσικούς ποῦ ἀποτελοῦν τὴν φωτεινη πλειάδα τῆς μοντέρνας γαλλικῆς μουσικής Σχολῆς. 'Η 'Ελλάδα ἐξακολουθεῖ ἀκόμη δυστυχώς νὰ είναι ξενομανιστλητηκτη, 'Ασθένεια ἐνδημική γιά τὸν τόπο μας, ποῦ τὰ πρῶτα κρουσματά της ἐξεδηλωθησαν εύθυς μετά τὴν ἀπελευθέρωσί του ἀπό τὸν Τοῦρκο κατακτητή. Μπροστά σὲ κάθε ξένο ἀνοίγουμε τὸ στόμα καὶ στρογυλυδύουμε τὰ μάτα μας ἀπό ἔκπληξι καὶ θαυμασμό, γιατί δὲν είναι ἐλληνικό, καὶ σὲ καθε ἐλληνικό γυρίζουμε περιφρονητικά τὸ κεφάλι μας γιατί δὲν είναι ἐξνο. Παρακολούθησα στὴν 'Αμερική ἀπειρίαν συμφωνικῶν συναυλιών που τίς διηύθυναν διεθνώς ἀνεγνωρισμένοι ξένοι πούριο ('Αμερική ἀπειρίαν συμφωνικῶν συναυλιών που τίς διηύθυναν διεθνώς ἀνεγνωρισμένοι ξένοι πούριο ('Αμερική ἀπειρίαν συμφωνικῶν συναυλιών που τίς διηύθυναν διεθνώς ἀνεγνωρισμένοι ξένοι κλη, τὸ ἐπληρες καὶ ἡ αραγίδα τῆς ἐθνικότητα ἀνήκεν ὁ Μπροῦνο Βάλτερ νὰ πούμε ἡ ὁ Τοσκανίνι ἡ ὁ Στοκόθηκο τοῦ προγράμματος. Στὸ καθένα ἀπατό ἀπορικής πος τοῦ ἐκάστοτε Διευθυντού. Μια ἡ καὶ περισσότερες συνθέσεις τῆς πατρίδος του, Καὶ οἱ μὲν Γερμανοί, Γάλλοι καὶ Ρώσοι ἔχουν ἀξιόλογη συμφυνική μουσική. Οὶ 'Ιταλοί ομως δένικότητος τοῦ ἐκάστοτε Διευθυντού. Μια ἡ καὶ περισσότερες συνθέσεις τῆς πατρίδος του, καὶ οἱ μὲν Γερμανοί, Γάλλοι καὶ Ρώσοι ἔχου κάξιόλογη συμφυνική μουσικής του καθένας ἀπό του διεθνός καθιερωτίτοι του τὸν ἐνα είδος κριι-δουραμα τοῦ Ροσίνι. Κι' αὐτό γιατί ὁ καθένας ἀπό του διεθνός καθιερωτική του μουσική στό του του πλολογής τοῦ ἐκαντό του σὰν ενα είδος κριι-δουραματικό της μεσικόν να καί τη πακυτί οι οιοσδήποτος λανγνώστης τοῦ πορογράμματας. Τ

'Ο Μητρόπουλος με τη στάσι του αύτη καταδικάζει την όλη μουσική παραγωγή της πατρίδος του ώς ἀνάξια νὰ κάνη την εμφάνισι της και στην 'Αμερική η μήπως έχει λόγους νὰ έκδικηται — η λέξι δέδαια είναι δαρειά όμως και ή μόνη κατάλληλη — την πατρίδα του γιατί Ισως όταν δρισκόταν έδω τόν είχε ποτίσει με πολλές πίκρες. Γιά μένα καμμιά ἀπό τίς δυό αύτες ὑποθέσεις δέν εὐσταθεῖ. 'Ο Μητρόπουλος έξακολουθεί συστηματικά ν' άγνοῆ την έλληνική μουσική παραγωγή, γιατί οδδέποτε ή Έλλάδα μίλησε στην ψυχή του, οὐδέποτε τὸν ἐνέπνευσε κι' οὐδέποτε αἰσθάθηκε την άνάγκη νὰ την τραγουδήση. 'Η Έλληνική νεότητα πού με τὸ αίμα της ἔγραψε τὸ νικήφόρο τραγούδης 'Αλδανίας, τοῦ ἔδωσε μιά σπουδαία εὐκαιρία για νὰ ἐμφανίση στὸν κατάπληκτο 'Αμερικανικό κόσμο και μιάν άλλη είρηνική νίκη, πού κερδισεν ή Έλλάς στὸν τομέα τῆς μουσικῆς. "Ομως δέν τὸ ἐκανε γιατί δέν τὸ αἰσθάνθηκε αν άνάγκη. Αντίθετα όταν μετέξη στο Λὸς 'Αντζελες για νὰ διευθύνη μιά συμφωνική συναυλία στό αλλολλυγουντ Μπώλ» καὶ ἐπῆγαν γεμάτες συγκίνησι μερικές 'Ελληνοποῦλες τῆς 'Αμερικής για νὰ τὸν καλασορίσουν στό σταθμό, ὁ Μητρόπουλος τἱς ἔδιωξε μὲ τὸν πιό σκαιό τρόπο, γιατί ῆταν ντυμένες μ' έθνικές ἐνδυμασίες! Τὶ είν' αὐτά. Το σπίτι σας.
'Ο Μητρόπουλος ἀναμφισδήτητα είναι.

είν αυτά, τους είπε. Πηγαίνετε στο σπίτι σας.

'Ο Μητρόπουλος ἀναμφισδήτητα είναι ἔνας ἀπόλυτα ἐπιδεδλημένος στην ἐκτίμησι τοῦ διεθνοῦς κόσμου Λειεθυντής ὀρχήστρας. 'Όμως μὲ τὴν 'Ελλάδα σῦτε είχε ποτέ του οῦτε καὶ σήμερα ἔχει κανένα σύνδεσμο. 'Αποτελεί ἔνα περίεργο φαινόμενο ἀξιολόγου καλλιτέχνου, που τὸ περιδάλλον τοῦ τόπου που σ' αὐτὸν γεννήθηκε, τὸν ἀφῆκε ἀπὸ μιᾶς ἀρχῆς ἀδιάφορο καὶ ἀνεπηρέαστο. Στὸν πόθο του νὰ γνωρίση σ' ὅλο του τὸ δάθος τὸ ἔργο τῶν ξένων μουσουργῶν καὶ νὰ σδύση τὴν καλλιτεχνική του δίψα ροφύντας ἀπληστα γνώσεις ἀπὸ κάθε γάργαρη ξένη μουσική πηγή, ἐπέτυχε νὰ δημιουργήση μέσα στὸ ἐλληνικὸ περιδάλλον ἔνα δικό του περιδάλλον, που μέσα σ' αὐτὸ ζῆ καὶ σήμερα ἀκόμη, ἀποιμονωμένος καὶ ἀποροπέλαστος ἀπὸ ποιρονωμένος καὶ ἀπροσπέλαστος ἀπὸ κάθε ἐλληνικὸ ἀπδονοκελάδισμα καὶ ἀσυγκίνητος ἀπὸ τὴν καταγάλαστη σιγαλὸ τὰν τον καταγάλαστη σιγαλὸ τὰν τον ἐλτικῆς τύντας. Έτσι ποροκεί»

πομονωμένος καὶ ἀπροσπέλαστος ἀπὸ κάθε ἐλληνικὸ ἀηδονοκελάδισμα καὶ ἀσυγκίνητος ἀπὸ την καταγάλανη σιγαλιά τῆς 'Αττικῆς νύχτας. 'Ετσι προκειμένου στὰ πρώτα καλλιτεχνικά του δηματα νά συνθέση μελόδραμα δὲν ἐπῆγε, όπως ὁ ποιητῆς, στὸ ἐλληνικὸ χωριό γιὰ νὰ «πάρη ἀπ' τὸ δεντρὶ, νὰ κόψη ἀπ' τὰ λουλουδια» τὸ λόγο καὶ τὸ τραγούδι, ἀλλὰ ταξίδεψε νοερὰ στὸ Παρίσι καὶ κλεισμένος μέσα στὸ δωμάτιο τοῦ Φαληρικοῦ του σπίτιοῦ, ἐδιάλεξε τὸν Μαίτερλιγικ γιὰ συνεργάτη του καὶ ἐπάνω στὸ γαλλικό του κείμενο συνέθεσε τὴν «Βεαπρίκη» του.

'Ο Μητρόπουλος ἔχει τὴν γνώμη, που τὴν ἐξεδήλωσεν ἀνεπιφύλακτα σὲ μιά του συνομιλία μ' ἔνα ἀπὸ τους πιὸ ἀξιόλογους 'Ελληνες δημοσιογράφους ποὺ σήμερα δρίσκεται στὸ Λονδίνο, πὰς ἡ 'Ελληνική παραγωγή δὲν ἀντέχει σὲ ὑπερωκεάνεια ταξίδια. 'Ε, διάδολε, ἀπὸ τὴν ἀρια τῆς «Χώρας τοῦ Μειδιάματος» καὶ τὶς Ναπολίτανικες καντσονέτες που ἔκαναν τὸ ὑπερωκεάνειο ταξίδι καὶ ποὺ τὶς ἐτραγούδησε ὁ τενόρος τοῦ «Μετροπόλιτα» Νέλονο ντὸ «Ντέλ» τῆς θιλαδέλφειας μὲ συνοδεία όρχήστρας, ποῦ τὴν διηύθυνε ὁ Μητρόπουλος, ὁ «Θάνατος τῆς ἀντρειωμένης» τοῦ Καλομοίρη καὶ ἡ «Γιορτή» τοῦ Γ. Λαμπελέτ, γιὰ ν' ἀναφέρω δυὸ συνθέσεις ποὺ ἄκουσα τὴν περασμένη Τρίτη, θὰ μποροϋσαν νὰ κάνουν τρεῖς φορὲς τὸν γύρο δλου τοῦ κοόσμου.

Θ. Ν. ΣΥΝΑΔΙΝΟ Σ κόσμου.

O. N. EYNADINOE

31 out 44

ΑΝΑΚΑΛΥΨΕΙΣ ΣΤΗΝ ΑΜΕΡΙΚΗ

ΤΗΣ κ. ΣΟΦΙΑΣ Κ. ΣΠΑΝΟΥΔΗ

Ή άθρόα μετάδασις πολλών σύμπολιτών μας στην Αμερική, δίνει συχτά άφορμη σ' ένα πλήθος ανακαλύμεων καί διαπιστώσων που πολλοί σπευδούν μόλις έπιστρέψουν, νά τίς μεταδώσουν έδω με το κύρος του αυτόπτου. Έτσι προχθές ό φίλος κ. Θ. Συναδινός, σ' ένα σημείωμα του στην «Καθημερινή» μας παρουσιάζει τον Μητρόπουλο ώς μισλλήνα κι' άργησίπατρι, γιατί δέν δίνει Έλληνική μουσική στά προγράμμα. τα τών συναυλίων του. Δέν είνε δίνατόν δεδεία ν' έφησωμε άνα είνε δίνατόν δεδεία ν' έφησωμε άνα είνε δίνατόν δεδεία ν' έφησωμε άναπάντητη μιά τα τών συναυλιών του. Δέν είνε διναττόν δέδαια ν άφήσωμε άναπάντητη μιά τέτοια μομφή. Πρίν όμως άπαντήσω σ αυτήν, είμαι ύποχρεωμένη ν άναστευάσω ώρισμένες άνακρίδειες που περίέχει τό σημείωμα του κ. Συναδίνοῦ — άνα κρίδειες που ἀπαδεικνύουν για πολλοστή φορά ότι δέν ἐπτρέπεται σέ κανένα νά γράφη για μουσική, χωρίς να είνε μου αικός ὁ ίδιος.

Ο κ. Συναδίνος γράφει ότι οἱ Ίτα-

Ο κ. Ενιαδινός γράφει ότι οἱ Ιταλοὶ δέν έχουν συμφωνική μουσική, άγνο ωντας προφονώς τὰ Συμφωνικά ποιήμα τα καὶ τὶς Συμφωνικά ποιήμα τα καὶ τὶς Συμφωνικά ποιήμα τα καὶ τὶς Συμφωνικά ποι μα τα καὶ τὶς Συμφωνικά ποι Πιτζέττι τοῦ 'Αλφάνο, τοῦ Ρεπιγκι, τοῦ Μαλιπιέρο, τοῦ Κατέλλα, τοῦ Πιτζέττι τοῦ 'Αλφάνο, τοῦ Ριέτι τοῦ Μαρτάρι, τοῦ Τσαντοναί καὶ πολλών όλ λων, που ὁ χώρος δέν μ' ἐπιτρέπει ν' ἀπαριβμήσω τὰ ὀνόματὰ τους ταὶ τὰ γωωτά έργα τους — σελίδες καθιερωμένες κὶ ἀπ' την παγκόσρια κοινή γνώ μη κὶ ἀπ' τὴν προσπτική τοῦ χρόνου—ποῦ ἐκτελοῦνται σ' όλες τὶς μεγάλες συναυλίες τῆς Ευρώπης καὶ τῆς Αμερικής Αλτό διέδαια δέν ἐμποδίζει τὸν Τοσκανίνι, ποῦ διευθύνει τὰ «Πεῦκα τῆς Ρώμης», τὰ «Κρήνες τῆς Ρώμης», τὰ «Πουλιά» καὶ τὴν «Αρίθυσσα» τοῦ Ρεσπίγκι, τὴ «Συμφωνία τών ἡρώων» τοῦ Μαλιπιέρο, τοῦς «Βοσκούς» καὶ τὸ «Ποίημα τοῦ θεβους» τοῦ Πιτζέττι, κὰ παρεμβάλλη στα προγράμματά του καὶ 'Ο κ. Συναδινός γράφει ότι οι Ίτα Μαλιπτερι «Ποίημα του θερους» του Πιτζεττι, να παρεμβάλλη στα προγράμματά του καὶ μιὰ Είσαγωγή του Ροσσίνι, σὰν ά-στραφτερή καὶ σπιθόδολη παρένθεσι ό-λόδροσης μουσικής ἀμάραντης ἀπ τὰ

λόδροσης μουσικής άμφραντης απ τα χρόνια.

Ούτε όμως ο Τοσκανίνι, ούτε ο Μπρούνο Βάλτερ, ούτε ο Στοκόδακι, ούτε κανένας άλλος Τσέχας, η Γάλλος, η Νορδηγός μουσικός κάνουν προπαγάνοδα στην έθνική τους μουσική — όπως γράφει ο κ. Συναδινός—γιά τον άπλου στατο λόγο ότι ή μουσική τών παιτρίδων τους είνε παγκοσμίως άναγνωρισμώη καί περιζήτητη. Κανένας έπομένως άπό τους ξένους άρχιμουσικούς δέν είνε εκομμί. δουαγιοζέρ» της παττρίδας του, όπως γράφει ο κ. Συναδινός. Ούτε όμως ο Μητρόπουλος θα μπορούσε ν' αναλάδη τον ρόλο του ένομμί-δουαγιαζέρ» της Ελληνικής μουσικής. Ο προομισμός του είνε πολύ γενικότερος. Και ή μεγαλύτερη προπαγάνδα για την Έλληνική μουσική είνε αὐτός ο Τόιος. 'Ο Μητρόπουλος είνε αὐτός καθ' έαυτόν μιά δόξα για την Ελληδαδα. Είνε ή πεγαλύτερη διαφήμιστις για τό α Έλληνικό δαι μόνιο», όπως τον άποκαλούν οί ξένοι κρι τικοί. Ούτε άλλαξε τόνομά του, όπως τον αποκαλούν οί ξένοι κρι τικοί. Ούτε άλλαξε τόνομά του, όπως τον αποκαλούν οί ξένοι κρι τικοί. Ούτε άλλαξε τόνομά του, όπως τον αποκαλούν οί ξένοι κρι τικοί. Ούτε άλλαξε τόνομά του, όπως τον αποκαλούν οί ξένοι κρι τοσοι άλλοι, για να τον χαρακτηρίσου. μοτίος, όπως τον αποκαλού οι του, επως τουοι άλλοι, γιά να τον χαρακτηρίσουμε ώς άρνησίπατρι. Νοσταλγεί πάντα με πάθος την Έλλαδα, που δεν τόν πό τισε με πίκρες—όπως άναυριδίας γράφει ό κ. Συναδινός — άλλ άπενατητόν περιέδαλε πάντα με θερμή στοργή κι' άγάπη, σαν τό χαιδεμένο μουσικό παιδί της. Οὐτε αρνήθηκε όμως ό Μητρόπουλος — γιά εκδίκησι(!!) — να παίξη Έλληνική μουσική στά προγράμματα τόν συναυλιών του. Είμαι οὰ θέσι να γνωρίζω, ότι ζήτησε επιμόνως όπ' τὸν Καλομοίρη να συμπτύξη τή αΡωμαίκη Σουίταν του, που ξεπερνά την ώρισμένη χρονική διάριεια που έχει τό δικαίωμα να τής δώση στα προγράμματά του, καί πως ό έθνικός μας συνθετης άρνήθηκε να τό κάνη. Οσο γιά τη «Γιορτή» του Λαμπελέτ, που ζητεί δ κ.

Συναδινός να διευθύνη ὁ Μητρόπουλος Συνοδινός νὰ διευθύτη ὁ Μητρόπουλος στην "Αμερική, δέν πιστεύω τὰ φρονή κανένας σοδαρὰ πώς είνε ἔργο ἀντιπρο σωπευτικό τῆς ἐθνικής μας τέχνης. Βρί-σκα ἐξ ἄλλου πολύ ἀτοπο τὸ νὰ ζητῆ ὁ κ. Συναδινός νὰ ἔξευτελίση τὸν Μητρό-πουλο γράφοντας ὅτι στὰ προγράμματά του παίζει ἀποσπάσματα τῆς «Μπατ-τερφλάϋ» — πρόκειται προφανώς γιὰ τὴν περίφημη νυχτερινή Γιαπωνέζικη προ-σευνή, που θεωρείται γενικά ως άρι-

τερφλάι» πρόκειται προφανώς για την περίφημη νυχτερινή Γιαπωνέζικη προσυχή, που θεωρείται γενικά ως άριστούργημα τοῦ είδους — και δάζει τὸν τενόρο τοῦ «Μετροπόλιταν» Νέλσον νὰ τρογουδά την ἀρια τὴς «Χόρας τοῦ μειδιάτατος». Αὐτές οἱ ἐπεισοδιακές λεπτο μέρειες ποῦ τοῦ ζητοῦνται ἢ τοῦ ἐπιδάλ λονται στὴν χώρα ποῦ τὸν κάλεσε μὲ τὸσες τιμές ὡς άρχιμουσικό, δέν μειόνουν στο παραμικό την τεραστίας σημασίας προσωπικότητά του.
Ο Μητροπουλος έχει ἐρμηνεύσει ὡς τόρα μὲ τὴν ἀπαράμιλλη μουσική του σφραγίδα όλα τὰ συμφωνικά ἀριστουργήμοτα ταν αἰάνου καὶ τὶς κορυφαίες συγχρονες δημιουργίες. Καὶ τὸν καλοῦν ἐπιμόνως κάθε χρόνο ἀπ' τὴν Αμερική στην Ελρώπη για νὰ διευθύνη την Ἐννα τη Συμφωνία. Είνε καιρός πιὰ νὰ κατακόσουν οἱ ἀδιάλλακτοι σεδινισταί μας «ὅτι ἔνας Μητρόπουλος δέν μένει στην "Αμερική για νὰ παίζη τὸν ρόλο τῆς Τοφίας Βέμπο ἡ τὸν πλανόδιων χορευτών τῶν Ελληνικών χορών, ποὺ προπαγανδίζουν τὴν Ελλάδα μαζεύοντας δολλάρια ἀπ' τὶς εῦπερες 'Ελληνικές παροκίες τῆς 'Αμερικής. Ο Μπερόπουλος προπαγαδίζουν τὴν Ελλάδα μαζεύοντας δολλάρια ἀπ' τὶς εῦπερες 'Ελληνικές παροκίκες τῆς 'Αμερικής. Ο Μπερόπουλος προπαγαδίζει την Ελλήννική ίδεα κι ἀνυμώνει τὸ ἐπίπεδο τοῦ Νεοελληνικοῦ κης του προσωπικότητος καὶ τῆς ολως ἐξαιρετικής του Ιδιορύτας. Καττέχει ὡς ἐξαιρετικής του Ιδιορύτας. Καττέχει ὡς ἐξαιρετικής του Ποσουτικότητος καὶ Της ολως ἐξαιρετικής του Ποσουτικότητος καὶ της διακρούρος στος παράπου του Επισουτικότητος καὶ της διακρούρος στος εξαιρετικής του Ποσουτικότητος καὶ της διακρούρος στος της διακρούρος στος εξαιρετικής του Ποσουτικότητος καὶ της διακρούρος στος εξαιρετικής του Ποσουτικότητος καὶ της διακρούρος στος εξαιρετικής του ποσουτικότητος καὶ της διακρούρος στος της διακρούρος στος της διακρούρος στος της διακρούρος στος της διακρούρος στης διακρούρος στος της διακρούρος στης στης διακρούρος στης στος του ποραστικότη τος της στακρούρος στης διακρούρος στης στης στος του ποραστικότη

λης του προσωπικοτητός και της ολώς έξαιρετικής του ίδιοφυΐας. Κατέχει ώς καλλιτέχνης Έλλην, άλλα και ώς αταγ κόσμιο μουσικό πνεύμα» όπως τόν άπο-καλοΐν την πιο περίοτιτη θέσι καὶ στην 'Αμερική καὶ στην Εύρόπη 'Ο διεθνής κόσμος τὸν ὑποδέχεται με περάφορο έν-θουσιασμό, κι' όλοι οἱ ξενητεμμένοι "Ελλ ληνες τόν λατρεύουν. Είνε Ένας ἀπό τους μεγάλους τῆς ἐποχής μας, Δὲν δεκτική και μου μεγάλους της ἐποχής μας, Δὲν δεκτική και μου στην 'Ελληνες τον λατρεύουν. Είνει Αργακό Αργακό Τους μεγάλους τῆς ἐποχῆς μας. Δὲν ἀστούς μεγάλους τῆς ἐποχῆς μας Δὲν ἀστούς με ἀποκλειστικά και μόνο στῆν Ἑλλοδα 'Ανῆκει στὸν κόσμον ὅλο.

— Αύτὸ είνε καὶ πάρτε το ἀπόφασι!
— ὅπως λέει ἡ Αννα Γκλάδαρη στὴν «Εϋθυμη χήρα».

ΣΟΦΙΑ Κ. ΣΠΑΝΟΥΔΗ ΜΙΑ ΚΑΛΛΙΤΕΧΝΙΚΗ ΔΟΞΑ ΠΟΥ ΛΗΣΜΟΝΕΙ ΤΗΝ ΠΑΤΡΙΔΑ ΤΗΣ

ΜΗΤΡΟΠΟΥΛΟΣ ΚΑΤΑΓΓΕΛΛΕΤΑΙ ΩΣ ΕΧΘΡΟΣ ΤΗΣ ΕΛΛΗΝΙΚΗΣ ΜΟΥΣΙΚΗΣ ΨΗΦΙΣΜΑ "ΕΝΩΣΕΩΣ ΕΛΛΗΝΩΝ ΜΟΥΣΟΥΡΓΩΝ,,

ΑΡΘΡΟΝ ΤΟΥ ΑΚΑΔΗΜΑΪΚΟΥ Κ. ΜΑΝΩΛΗ ΚΑΛΟΜΟΙΡΗ

'Εδιάδωσα τὸ σημείωμα τοῦ κ. τους δμως οὕτε σὲ ποιότητα, ἀλ- στείλω τὸ νεανιχό μου ἔργο «Ρω- «Μπατερφλάϊ» ποὺ νὰ έχτελῆται Θ. Συναδινοῦ τῆς περασμένης Παλά προπάντων σὲ ποσότητα καὶ μαίϊκη Σουῖτα», ποὺ τὸ είχεν ἐπασταντών σὰ συγανλίες, είνε ἀρασχευῆς στὴν «Καθημερινὴ» σχε- παγχόσμια καθιέρωσι δὲν μπο- τικά για τὸ Μητρόπουλο καὶ τὴν ρεῖ νὰ συγκριθῆ οὕτε μὲ τὰ ες στὴν 'Αθήνα, γιὰ νὰ τὸ ἐχτελέ- χ. Συναδινοῦ ὅτι ὁ κ. Μητρόπουλο άδιαφορία και άστοργία που δεί-χνει στην έλληνική μουσικήν Ι-

Παρ' όλον ότι συμφωνούσα στίς γενικές γραμμές με ὅ,τι ἔγραψεν ὁ κ. Συναδινός, όμολογῶ πῶς δὲν έσχόπευα ούτε να σχολιάσω, ούτε γὰ τονίσω τὰ γραφόμενά του, γιατι ο Μητρόπουλος, παρ' όλα αὐτά, μένει μιὰ ἀναμφισδήτητη καὶ άδιαφιλονείκητη μεγάλη άξία μέσα στον χύκλο τῶν μουσικῶν μας, ὁ χορυφαΐος τῶν Ἑλλήνων τὸ γένος, αν όχι την ψυχή, μαέστρων, άνεγνωρισμένος όχι μόνο παγκοί-νως, ἀλλὰ καὶ διεθνώς, καὶ ποὺ τιμά πραγματικὰ τὸ ἐλληνικὸ ὅνομα στὸ έξωτερικό.Καὶ ἐπίστευα, παρ' όλες τὶς πικρίες που μιπορεί να γοιώθουνε πολλοί συνάδελφοί του καὶ όσοι γενικά πονούνε γιὰ τὴν ἐλληνικὴ μουσική ψυχή, πὸς βὰ ἥτανε καλύτερα ἂν ἀποσιωπούσαμε τίς σχιές της μουσικής τοι ίδιοσυστασίας.

Δυστυχώς στὸ σημείωμα τοῦ κ. Συναδινοῦ ἀχολούθησε στὰ «Νέα» τής περασμένης Δευτέρας μιὰ «άπάντηση» της σεδαστής και άγαπημένης μου χ. Σ. Σπανούδη, πού παρουσιάζει μιὰ ὑποτροπή τῆς ὑστερικῆς «Μητροπουλίτιδος», του τόσο κακό είχε κάνει άλλοτε τόσο στη μουσική ζωή του τόπου, όσο και στον ίδιο το Μητρόπουλο.

Καὶ ὕστερα ἀπὸ τὴν «ἀπάντη-ση» αὐτὴ τῆς κ. Σπανούδη νομί-ζω πὼς ἔχω ὑποχρέωσι, ὅχι μόνο ζω πως εχω υποχρεωσι, όχι μονο σὰν ἄτομο άλλὰ πρὸ πάντων σὰν πρόεδρος τῆς 'Ενώσεως 'Ελλήνων Μουσουργῶν, νὰ καθορίσω τὴν ἄποψι τῶν 'Ελλήνων μουσουργῶν σχετικὰ μὲ τὸν κατὰ τὰ ἄλλα ἄξιο κάθε τιμῆς "Ελληνα μαέστρο καί να άνασχευάσω μερικές χνακρίδειες τῆς χ. Σπανούδη, πού, γραμμένες μὲ τὴ διαδολιχή λόγοτεχνική της ευφράδεια καί μουσικοφάνεια, παρασύρουν πολύ εύκολα τους ἀνίδεους, ώστε νὰ πάρουν στα πολύ σοδαρά καὶ δη-μιουργούν ἔτσι διαστρεδλωμένες έντυπώσεις στην Κοινή Γνώμη, που μπορεί να αποδούν χαμμιά φορά άληθινά έπιζήμιες στην έλληνική μουσική διάρθρωσι. Γιατί όταν, τέλος πάντων, πρό-

κειται για καμμιά μικροαποτυχία καμμιάς συμπαθητικής τραγουδίστριας, που έμφανίζεται στο Κοινὸ σὰν θριαμδευτική ἐπιτυχία, τὸ κακό δὲν είνε καὶ τόσο μεγάλο. Αλλοίμονο όμως όταν, προκειμένου για σοδαρά ζητήματα, όπως τή στάσι ένὸς μουσικοῦ τῆς ἀξίας τοῦ Μητροπούλου μπρὸς στὴν έλ-ληνική μουσική ἰδέα, θολώνουμε τὰ γερὰ καὶ προσπαθοῦμε νὰ παρουσιάσουμε το άσπρο μαύρο καὶ το μαύρο άσπρο.

ή κ. Σπανούδη στὸ τελευταῖό της σημείωμα άρνείται τὸ δικαίω-μα στὸν κ. Συναδινό, ὡς μ' μουσικό, νὰ έχη γνώμη σὲ μουσικά ζητήματα, ένῶ παραδόξως έδέχε-το χαὶ συνειργάζετο μαζί του öταν όχι μόνο είχε γνώμη, και διοιχούσε ένα τόσο σοδαρό σικής τής πατρίδος του. Σκηνή. Έγὰ δὲν ξέρω ὰν οἱ μὴ λύπη τῶν Ἑλλήνων μουσουργῶν ὅταν βλέπω πὰς ἡ χ. Σπανούδη, ποῦς τὰ μουσικὰ ζητήιατα, ποῦ τοὺς ἀνεγνώρισε καὶ ἐξος. πιστεύω όμως πώς, όταν οί μουσικοί θέλουν αὐτοί μόνο νὰ μιλοῦν για τη μουσική, τότε ακριδώς έχουνε βαρύτατη ὑποχρέωσι νὰ ζυ-γίζουν ἀπόλυτα τὸ τί γράφουνε τὸ τί γράφουνε καί να μην πέφτουνε σε άνακρί-δειες. Τὶς ἀνακρίδειες αὐτες είμαι ύποχρεωμένος : - ὶ κατὰ παρά-κλησιν τῶν συναδέλφων μου νὰ ά-

Τον) Παρ' όλη την εύγλωτ-ἀπαρίθμησι τῶν ἔργων καὶ εν συνθετῶν Ιταλικής συμφωνικής μουσικής, που παραθέτει ή κ. Σπανούδη, είνε άναμφισδήτητο πως ή Ίταλία, πλουσιωτάτη σὲ πώς ή Ίταλία, πλουσική είνε σχε-μελοδραματική μουσική, είνε σχεικά φτωχότατη σὲ συμφωνικά έργα και μόλις τα ελευταία σαράντα χρόνια παρουσιάζει μερικούς άξιολόγους πράγματι συμφωνι-κούς συνθέτες, που ή παραγωγή

οκόμη σχολής. 2ον) Είνε έπίσης άνομφισδήτητο πώς κάθε διευθυντής όρχήστοας

ρεῖ νὰ συγκριθῆ οὕτε μὲ τὰ ες στὴν 'Αθήνα, γιὰ νὰ τὸ ἐχτελέσυμφωνικὰ ἔργα τῆς γερμανικῆς, ση στὴν 'Αμερική. Πράγματι τοῦ τῆς γαλλικῆς ἢ καὶ τῆς ρωσικῆς τὸ ἔστειλα καὶ τὸ ἐξετέλεσε σὲ τὸ ἔστειλα και το εξετενενε το χωρίς νὰ θελήσω να κρινω η να μιὰ συναυλία στὴ Μινεάπολι, μα-ζὶ μὲ τὸν «'Αετὸ» τοῦ κ. Σκλά-δου. Εἶνε, νομίζω, τὰ μόνα ἐλλη-Ιπάς τέτοιας ἐρμηνείας. 5ον) Δὲν μπορῶ νὰ δεχτώ τὸν

λος διηύθυνε την «Μπατερφλάϊ» σάν όρατόριο και δλόκληρη. Αὐτό

καὶ κάθε σολίστ ἀκόμη, χωρὶς βένικὰ ἔργα που διηύθυνε μέσα στὰ
δαια νὰ θέλη νὰ κάνη τὸν «ἀπόδέκα περίπου χρόνια που διευθύστολο» τῆς μουσικῆς του, θεωρεῖ
νει στὴν ᾿Αμερική. Οὐδέποτε μοῦ
στοιχειώδη ὑποχρέωσῖ του νὰ πεἐζήτησε νὰ συντομεύσω τὸ ἔργο,
Γ. Λαμπελέτ. "Όσες διαφορες αἰσθητικές, εκόμη καὶ προσωπικές κι' αν με χώριζαν ἀπό τὸν ἀείμνηστο Κερχυραίο συνθέτη, παύει γι' αύτὸ ἡ «Γιορτή» του νὰ παραμένη ένα Ιστορικό έλληνικό συμφωνικό έργο, πού, αν τεχνική του ἴσως σήμερα μᾶς φαίνεται καθυστερημένη, θὰ είχε, με την ελληνική του μελωδική γραμμή και την δροσερή του έμπνευσι, πάντα τη θέσι του σὲ μιὰ συναυλία καὶ στὸ ἐξωτερικὸ ἀ-κόμη, ὅταν θὰ ἤθελε κανεὶς νὰ δείξη την Ιστορική έξέλιξι της έλ-ληνικής συμφωνικής μουσικής. Αύτὰ σχετικώς με το σημείωμα

τής γαπητής μου κ. Σπανούδη. Γενικώτερα όμως ή θέσις τών Έλλήνων μουσουργών μπρός στό «Φαινόμενο» Μητρόπουλος θὰ μπο ρούσε νὰ συνοψισθή σε λίγα λό-

Οι Ελληνες μουσουργοί, αύτοι οί μικροί και ταπεινοί έργάτες τῆς έλληνικῆς μουσικῆς που στο μικρό, φτωχό μὰ δοξαπου στο μιχρο, φτωχο μα δοξασμένο αὐτό βράχο άγωνίστηκαν καὶ άγωνίζονται γιὰ νὰ στήσουν τὸν ἐλληνικό μουσικό ναό, ποῦ άντὶ, σὰν τοῦς ποντικούς, ν' ἀφήσουν τὸ καράδι μόλις ἄρχισε νὰ κάνη νερὰ καὶ νὰ τραδήξουν στὴν ενητιά καὶ έ εταλλευόμενοι τὴν έλληνικὴ δόξα νὰ πλουτίσουν καὶ νὰ τιμηθούν, ἔμειναν ἀντιθέτως στὸ πικροδεμένο αὐτὸ χῶμα καί έπείνασαν και έταλαιπωρήθηκαν χάτω ἀπό τοὺς χαταχτητές, προσπαθώντας να περισώσουν ό,τι τανε δυνατόν να περισωθή ἀπό τόν ταπεινό μας έλληνικό μουσικό πολιτισμό, θαυμάζουν και τιμού, τό μουσικό δαιμόνιο του Μητροπούλου.

"Ομως τὸ θαυμάζουν καὶ τὸ τιμοῦν ὅπως τὸ θαυμάζουν καὶ τὸ τιμοῦν σὲ ὅποιον ζένο μαέστρο θὰ τό συναντούσαν. Γιατί και το Μη-τρόπουλο σάν ξέν ο τὸν βλέ-πουνε και τὸν νοιώθουνε. Δὲν ἐπόνεσε ποτέ τους μόχθους τους καὶ τὴν ἐπίπονη μικρὴ ἀλλὰ ἡρωῖ-κὴ προσπάθειά τους. Καὶ όπως δέν τους έπόνεσε Έχεινος, ὁ Μεγάλος, έτσι δέν μπορούνε να τὸν πονέσουν και έχείνοι, οί μικροί. Αδιαφορεί έχεινος για την έλλη-νική μουσιχή, είνε ύποχρεωμένοι ν' ἀδιαφορήσουν καὶ αὐτοὶ γι' αὐ-τόν. Οὐτε θέλουν, οὔτε ζητοῦν, οὔτε ἐνδιαφέρονται νὰ ἐχτελέση έργα των, όσο καὶ ἐκεῖνος οὕτε θέλει, οὕτε ζητεῖ, οὕτε ἐνδιαφέρεται νὰ τὰ ἐκτελέση.

Ενουν ὅμως τὴν ἀξίωσι ἀπὸ οιλομβάνη καὶ ἔνα τοὐλάχιστον οὕτε καὶ ποὺ ὑπάρχει περίπτωσις κὴ ἰδέα νὰ μὴ γίνωνται οἱ ἀπο-ἀντιπροσωπευτικὸ ἔργο τῆς μου νὰ βάζουν ὡρισμένους περιορι-λογηταὶ καὶ ὑμνηταὶ αὐτῆς τῆς Τούς είνε άρχετὸ πώς ξένοι με

γάλοι μουσιχοί διευθυνταί όρχήστρας και σολίστ έπρόσεξαν έλληνική μουσική, ἀπό τὸν ἀείμνηστο μεγάλο Γκαμπριέλ Πιερνέ, τον Ίτούρμπι, τη Μαντελέν Γκρέη ώς τον Σέρχεν, τον "Ορτμαν, τον Άλμπερ Βόλφ καὶ τελευταΐα τὸν Γχαστὸν Πουλέ, τὸν Κὶς καὶ τόσοι δίλλοι επρόσεξαν, άγάπησαν καὶ έριιήνευσαν την έλληνική μου-σική. Αὐτη είνε ή γνώμη τῶν Έλλήνων πουσουργών και ας πέσο οπ ἀπόπασι και ή σεδαστή μου κ. Σπανούδη, ἀφοῦ ήτανε ἐνάγκη νὰ θυμοθικαι καὶ τὴν "Αννα Γκλάδα-οπ τῆς «Εὔθυμης Χήρας». Σὲ ἄλλο μου σημείωμα ίσως να ρικές ἀτομιχές που ἀντιλήψεις ἐπάνω στὸ ἴδιο ζήτημα.

ΜΑΝΩΛΗΣ ΚΑΛΟΜΟΙΡΗΣ Τής 'Ακαδημίας 'Αθηνών.

Πρόεδρος της Ένώσεως Έλλήνων Μουσουργών.

Η "ΕΝΩΣΙΣ ΜΟΥΣΟΥΡΓΩΝ" ΔΙΑ ΤΗΝ ΑΣΤΟΡΓΙΑΝ ΜΗΤΡΟΠΟΥΛΟΥ ΕΝΑΝΤΙ ΤΗΣ ΕΛΛΗΝΙΚΗΣ ΠΑΡΑΓΩΓΗΣ

Τὸ διοικητικόν συμδούλιον τῆς 'Ενώσεως 'Ελλήνων Μουσουργῶν μᾶς ἀπηύθυνε τὴν ἀκόλουθον ἐπιστολήν, ἐπέχουσαν θέσιν ψηφίσματός του: Κύριε Διευθυντά.

Τὸ διοικητικόν σημβούλιον τῆς "Ενώσεως "Ελλήνων Μοισοιρρών Ελαδε γνώσιν τῶν σημειωμάτων τοῦ κ. Θ. Συναδινοῦ εἰς τὴν «Καθημερινήν» τῆς 31 "Οκτωδρίου ἐ.ξ. καὶ τῆς Κας Σοφίας Σπανούδη εἰς τὰ «Νέα» τῆς 3ης τρέχ, καὶ εἰνε ὑποχρεωμείνον νὰ ἐκφράση τὴν λύτην τοι διὰ τὴν διαστρεδλωσιν ὑπό τῆς Κας Σπανούδη ὡρισμένων γεγονότων καὶ τὴν ἐπιδεικνυσμένην ἀστοργίαν πρὸς τὴν ἐλληνικήν Μουσικήν τὴν ὁποίαν ὁμολογουμένως δὲν ἀστοργίαν πρὸς τὴν ἐλληνικήν Μουσικήν τὴν ὁποίαν ὁμολογουμένως δὲν ἀσ



νέμενεν ἀπὸ κριτικὸν, ἡ ὁποία τόσα δείγματα ἀγάπης καὶ κατανοήσεως τῆς ἐλληνικῆς Μομσικῆς ἔχει δώσει μέχρι σήμερον.
Έξ ἄλλοι, τὸ διοικ. σιμβούλιον τῆς Ἐνώσεως λαδόν γνώσιν ἐν συνεδρία τοῦ σχετικοῦ σημειώματος τοῦ τροέδροι της κ. Μανώλη Καλομοίρη δηλοί δτι ἐνστερνίζεται ἀπολύτος τὰς ἐν αὐτῷ ἐκτιθεμένας ἀπόψεις αἴτινες ἐκφράζουν καὶ τὰς ἐπὶ τοῦ προκειμένου ἀντιλήψεις τῆς Ἑνώσεως Ἑλλήνων Μουσκουρών.

Μετά τιμής

*Ο 'Αντιπρόεδρος: ΜΑΡΙΟΣ ΒΑΡΒΟΓΛΗΣ, 'Ο Γενικός Γραμματεύς: ΑΝ-ΤΙΟΧΟΣ ΕΥΑΓΓΕΛΑΤΟΣ. Τὰ μέλη: ΑΝΑΡΕΑΣ ΝΕΖΕΡΙΤΗΣ, ΣΤΕΦΆΝΟΣ ΒΑΛΤΕΤΣΙΩΤΗΣ, ΓΕΩΡΓΙΟΣ ΓΕΩΡΓΙΑΔΗΣ, ΙΩ. ΠΑΠΑ-Ι:ΩΛΝΝΟΥ, ΛΕΩ ΝΙΔΑΣ ΖΩΡΑΣ, ΙΩΣΗΦ ΠΑΠΑΔΟΠΟΥΛΟΣ, Θ. ΚΑΡΥΩΤΑΚΗΣ, ΓΕΩΡΓ. ΚΑΖΑΣΟΓΛΟΥ.

Έν 'Αθήναις τῆ 5)11)47.

την προσπάθειά τους ἀπὸ τὸν ὑποφαινόμενο ώς τούς νεωτάτους, όπως τον Καρυωτάκη, τον Παπαϊ ωάννου, τὸν Καζάσογλου, ώστε νὰ τὴ λένε καὶ γὰ τὴ θεωροῦνε σὰ «Μάνα τῆς ἐλληνικῆς μουσικῆς», ὅχι μόνο δὲν ἀγανακτεῖ ὅταν ὁ μοναδικὸς "Ελλην μαέστρος, ποὺ δρᾶ στὴν ξενητιά, ἀγνοεῖ τόσο συστηματικά την έλληνική Μου-σα, άλλα και τον υπερασπίζεται.

3ον) "Όταν ή κ. Σπανούδη γράφει ότι ὁ Μητρόπουλος μοῦ τησε νὰ συντομεύσω τὸ νεανικό ου έργο «Ρωμαίϊκη Σουΐτα» καί έγω ἀρνήθηκα, πάλι δίνει, κατά λάθος φαντάζομαι, τελείως χνα-κριδείς πληροφορίες στούς άνα-γνώστες της.

"Η άλήθεια είνε" ότι δ κ. Μητρόπουλος κατά τὸ 1938 ἢ 1939 ιιοῦ έζήτησεν έπιμόνως νὰ τοῦ δὲν ὑπάρχει ἀπόσπασμα τῆς

σμούς εἰς τους μαέστρους γιὰ τὴ ἀδιαφορίας, διάρχεια ένὸς ἔργου, ὅπως με Τοὺς εἰνε φει ή χ. Σπανούδη. "Αλλως τε ή «Ρωμαίϊκη Σουΐτα» δὲν ὑπερδαί τὰ 25 λεπτὰ τῆς ὥρας.

νει τὰ 25 λεπτά της ωρας. Ἡ ἀλήθεια καὶ στην προχειμένη περίπτωσι είνε πώς ὁ χ. Μητρόπουλος έξετέλεσε μόνο το 2ο καί τό 3ο μέρος (ἀπὸ τὸν «Ἐρωτό-κριτο» καὶ τὸ «Σὰν χορὸς») καὶ παρέλειψε τό 1ο καὶ τό τελευταῖο, χωρὶς τὴν ἄδειά μου, ἄν καὶ πρέ-πει νὰ πῶ πὼς δὲν τὸν μέμφομαι γι' αὐτό. "Όπως μοῦ εἶπε δὲ ὁ ἴ-διος ὅταν ἦρθε στὴν Ἑλλάδα, παρέλειψε τὰ ἄλλα μέρη γιατί είχανε πολύ «κοντραπούντο», ένῶ ἀν-τιθέτως τὰ μέρη ποὺ έξετέλεσε τιθέτως τὰ μέρη ποὺ έξετέλεσε ήτανε άληθινὰ «χάπο λαδόρο»; κατὰ τὴ γνώμη του.

4ον) Δέν είνε άχριδής ὁ ίσχυρι σμός τῆς κ. Σπανούδη ὅτι ὁ κ. Μητρόπουλος δὲν ἐξετέλεσε ὁλόκληρη την «Μπατερφλάϊ» του Πουτσίνι σὰν ὁρατόριο, ἀλλὰ μόνο κάποιο μπόσπασμα. ᾿Ασχέτως ποῦ

Η ΦΩΝΗ ΤΗΣ ΥΠΕΡΑΣΠΙΣΕΩΣ

ΕΠΙΣΤΟΛΗ ΤΟΥ Κ. ΚΩΣΤΑ ΚΟΤΖΙΑ ΔΙΑ ΤΗΝ ΔΡΑΣΙΝ ΤΟΥ ΕΛΛΗΝΟΣ ΑΡΧΙΜΟΥΣΙΚΟΥ ΕΙΣ ΤΗΝ ΑΜΕΡΙΚΗΝ

ΠΩΣ ΕΞΥΠΗΡΕΤΕΙ ΤΗΝ ΕΛΛΑΔΑ

Τὸ δημιουργηθέν ζήτημα διὰ τὴν δρᾶσιν τοῦ Μητροπούλου εἰς τὴν Αμερικὴν καὶ τὴν μὴ ἐκ μέρους του έξυπηρέτησιν τῆς ἐλληνικῆς Μουσικῆς ἔχει προκαλέσει — Ιδία μετὰ τὸ ἀρθρον τοῦ ἀκαδημαϊκοῦ κ. Καλομοίρη καὶ τὴν δημιοσιεμθείσαν ἐπιστολὴν τοῦ διοικητικοῦ συμδουλίου τῆς μοίρη και την δημοσιειθείσαν Επιστολήν του διοικητικού συμδουλίο_μ τῆς Ένώσεως Έλλήνων Μομσουογών που κατηγορεί σαφῶς τὸν διάσημον ἀρχι-μουσικόν ὡς ἐπιδεικνύοντα ἀστοργίαν ἐναντι τῆς παραγωγῆς τῆς Πατρίδος του — ζωηροτάτην αϊσθησιν είς τοὺς καλιτεχνικούς καὶ Πνειματικούς κύ-κλοις. Χθές προσετέθη είς τὴν συζήτησιν νέον ἄρθρον τοῦ κ. Θ. Συναδι-νοῦ ποῦ επαγαλαμβάνει καὶ ἀναλύει τὸ «κατηγορώ» ποῦ πρῶτος διετύπωσε. Σχετικῶς τρὸς τὸ ὅλον δημιουργηθέν ζήτημα ὁ κ. Κώστας Κοτζιας ποῦ παρηκολούθησεν ἀπό κοντά τὴν δρασιν τοῦ Μητροπούλοι, εἰς τὴν 'Αμερικήν μᾶς ἀπηύθυνε διεξοικήν επιστολήν. 'Εχφράζει τὴν ἀντίθετον ἄποψιν, ποῦ ἡ ἀντικειμενικότης ἐπιδάλλει ν' ἀκουσθή μετὰ τῆς αὐτῆς προσοχής. 'Ίδοῦ τὸ κείχιενον τῆς ἐπιστολής τοῦ κ. Κοτζιᾶ:

'Αγαπητὸν «Έθνος»,
'Ο άγαπητὸς φίλος κ. Συναδι-νός, συγγραφεὺς καὶ λόγιος, έπε-τέθη κατὰ τοῦ Δημήτρη Μητρό-πουλου, διότι, ὡς λέγει, δὲν πε-ριλαμβάνει ἔργα 'Ελλήνων μου-σουργῶν εἰς τὰς συναυλίας του.



Μία φωτογραφία τοῦ Μητροπούλο υ μαζὶ μὲ τὸν ». Κὼστα Κοτζια, κατὰ τὴν διάρκειαν τοῦ πολέμου εἰς τὴν 'Αμερικήν.

Πόσοι καὶ πόσοι συγγραφεῖς Θεατριχῶν ἔργων εἰς τὴν Ἑλλάδα έγραψαν έργα ποὺ έγιναν δεκτά είς θέατρα ; Καὶ πόσα ἀπὸ έκεῖνα ποὺ ἔγιναν δεκτὰ ἐπέτυχαν, καὶ πόσα ἀπὸ ἐχεῖνα ποὺ ἐπέτυχαν ἐπαίχθησαν είς τὸ ἔξωτερικόν;

Υπάρχει περίπτωσις, κατά την όποίαν "Ελληνες συγγραφείς κα-τώρθωσαν διά Συλλόγου ή δι' Έτώσεως νὰ ζητήσουν ἀπὸ οἰονδή-ποτε θίασον ἢ ἐπιχείρησιν θεαπρι-κὴν ἐν τῆ ἀλλοδαπῆ ἢ ἐδῶ νὰ παίξουν ἔργα των, διότι εἶνε "Ελ-ληνες συγγραφεῖς καὶ ἐλληνικαὶ ἐπιχειρήσεις; "Εγὼ δὲν γνωρίζω μίαν τοιαύ-Την περίπτωσην, καὶ ὁμολογῶ ὅτι

την περίπτωσιν, καὶ ὁμολογῶ ὅτι δὲν ἀντιλαμδάνομαι κατὰ ποίαν λογικήν ὁ κ. Συναδινός ζητεῖ άπὸ τον Δημήτρη τον Μητρόπουλον να κόμη κάτι παρόμοιον. Δηλαδή να έργα Έλλήνων συνθετών.

'Αλλὰ δὲν εῖνε μόνον αὐτὸ τὸ ἐρὼτημα, ποὺ θέτω εἰς τὸν φίλον Συναδινόν. Είνε καὶ ἔνα ἄλλο: Πήγαμε είς τὴν 'Αμερικήν, δίκειοθελώς ὁ κ. Συναδινός καὶ ὑποχρεωτικώς έγω. 'Ο κ. Συναδι-νὸς ξμεινε δι' όλίγους μήνας έ-Έγω έμεινα τέσσερα χρόνια

Τὸ θέμα «Δημήτρης 'Ερωτώ: Μητρόπουλος» ἀπὸ ἀπόψεως λάδος είνε τοποθετημένο έκει που τὸ τοποθετεῖ; Δηλαδή θὰ κριθή ὁ Δημήτρης Μητρόπουλος, ἄν θὰ παίξη ἔργα Ἑλλήνων συνθεών ή θα κριθή ως ὁ μεγαλύτερος Πρέσδυς τής 'Ελλάδος; Καὶ δὲν άρχεῖ ή προπαγάνδα

ύπὲρ τῆς Ἑλλάδος, ὅταν είς ὅλας τὰς κριτικὰς—θὰ ἐδιάδασε τὰς κριτεκάς ὁ κ. Συναδινός — αναφέρεται, καὶ ὅπως ἀναφέρεται, ὡς

"Ελλην Μαέστρος; Αυτὸ τὸ «"Ελλην Μαέστρος» Αυτὸ καὶ αυτὸ τὸ «Δημήτρης Μητρό-πουλος», χωρὶς νὰ γίνη «Δήμητερ Μήτρος» ή να έξαμερικανισθή άλλως, δέν είνε ένα δείγμα πελώ ριον είς ἄξίαν τὸ τί δύνατα: νὰ δώση ἡ έλληνικὴ Φυλή;

Όταν όπουδήποτε έμφανισθή δ Δημήτρης Μητρόπουλος γίνεται αύτὸ ποὺ γίνεται—καὶ τὸ ὁποῖον θια είδεν άσφαλώς ὁ κ. Συναδινός αύτὸς μαθηματικός, φέρεται είς

Μοῦ φαίνεται περίεργη αὐτὴ ἡ τὸ μουσικὸν Κοινόν, ποὺ πλημιιὐ-ἐπίθεσις, καὶ θέτω ἔνα ἐρὼτημα ρίζε τὴν αἴθουσαν, ν΄ ἀνακαλῆ είς τὸν κ. Συναδινὸν ἀπλοῦν: Τὸν Ἑλληνα μαέστρον ἐπτὰ καὶ όκτὰ φορές, καὶ ὅταν εἴδα εἰς τὸ δωμάτιόν του ἐκατοντάδες 'Αμερι κανῶν καὶ 'Αμερικανίδων νὰ περι ριμένουν νὰ χαιρετήσουν τὸ μέγα ἐλληνικὸν φαινόμενον, ἠσθάνθην ρίγη ὑπερηφανείας, ὅτι εἶμαι "Ελλην, και δεν αποκρύπτω ότι ξ-κλαυσα άπὸ χαρά. Τὶ περισσότε-μον θὰ προσέθετεν εἰς τὴν Ἑλλάδα, ᾶν ἔπαιζεν ὁ Δημήτρης Μητρόπουλος, παραδείγματος χάριν,

«Τὸ Δαχτυλίδι τῆς Μάννας»; Θέλω να πιστεύση δ κ. Συναδινός, ὅτι ὁ Δημήτρης ὁ Μητρό-τουλος δὲν εἶνε μἰα ὑπόθεσις σ⁴ε-νῶς ἐλληνική. Ἡ Μοῖρα τὸν ἔ-ταξε καὶ οἱ Θεοὶ τὸν ἐνέπνευσαν καὶ τὰ πεπρωμένα τῆς Φυλῆς τὸν ἐπροσωποποίησαν σὲ μίαν ἐκδήλω σιν παγκοσμιότητος.

τοῦ κόσμου. Μέσα στοὺς τρεῖς Με γελους τοῦ κόσμου.

Ξέφυγε άπὸ τὰ στενὰ ἐλληνικά δρια, άπὸ τοὺς καυγάδες μας, δρια, από τους καυγασες μας, ἀπό τὶς προσωπικές μας διαφο-ρές καὶ εὐτυχῶς ἀπό τὶς μικρότη-τές μας — αὐτὰ δὲν ἀφοροῦν τὸν φίλον κ. Συναδινόν—καὶ εἰσῆλθεν εἰς τὰ πλατειὰ πλαίσια, ὅπου μόνον οι ήλιοι δικαιούνται να φέγ

'Αλλά δὲν εἶνε μόνον αὐτό τὸ θέμα είνε και κάτι άλλο, τὸ ὁποίον πρέπει νά ξεναθαρίση είς τὸ μυαλό μας μιὰ γιὰ πάντα.

'Εὰν ἀκολουθήσω τὴν σειρὰν τῶν συλλογισμῶν τοῦ κ. Συναδινοῦ καὶ τοῦ μουσικοσυνθέτου μας κ. Μανώλη Καλομοίρη, καὶ δεχθῶ ώς δασίμους καὶ λογικάς τάς κατὰ τοῦ Δημήτρη Μητροπούλου κατιγορίας, τότε θὰ ἔπρεπε νὰ ὑ πάρξουν ἀπαντήσεις είς τὰ κάτωθι έρωτηματα :

Θὰ πταίη ὁ Δημήτρης ὁ Μητρό τουλος ἄν δὲν ξαναπατήση είς τῆν Ελλάδα ;

Μοῦ θυμίζει αυτή ή ὑπόθεσις τοῦ Δημήτρη Μητροπούλου μίαν αλλην ὑπόθεσιν μὲ ἄλλο θέμα μὲ τὸν Καραθοδωρῆ τὸν μαθηματι-

Καὶ ὁ Καραθοδωρῆς, ὁ μέγας

Συνέχεια καὶ τέλος

mannaman ΤΟ ΖΗΤΗΜΑ ΜΗΤΡΟΠΟΥΛΟΥ

Της κ. Σοφίας Σπανούδη minimum minimu

πούλου, καὶ νὰ φανερωθοῦν ἔτσι ταπεινὰ ἐλατήρια κι' αἰσθήματα ταπεινα έλατηρια κι αισθηματα ἤκιστα τιμητικά γιὰ τὴν Ἑλληνική μουσική οἰκογένεια. Δὲν θ' ἀπαν-τήσω οὐτε στὸ «ψήφισμα» τοῦ Συμβουλίου τῆς Ἑνώσεως Ἑλλή-νων μουσουργών — ποὺ φέρει τό-σες «βαρυσήμαντες» ὑπογραφὲς— οὕτε στὸ μακροσκελὲς ἄρθρο τοῦ κ. Καλομοίρη, γιατὶ δὲν συνηθίζω νὰ σπαταλῶ τὸν πολύτιμο χῶρο τῆς ἐφημερίδος μου σὲ ἀντεγκλή-

τῆς ἐφημερίδος μου σὲ ἀντεγκλήσεις, ποὺ δὲν ἐνδιαφέρουν κὰν τὸ ἀναγνωστικὸ κοινό μας. Τὸ δηλητηριασμένο δέλος ποὺ ἐκτοξεύει ιά τη «μουτικοφάνειά» μου για τη «μουτικοφανεία» μου — η όποία φαίνεται πώς χρονολογείται άπ' τον καιρό που έγραψα τη γνώ μη μου γιά την «'Ανατολή» — δέν με βίγει, άλλα έπιστρέφει και πλη ώνει αὐτον τον ίδιο. λομοίρης γνωρίζει καλά την καλοκαγαθία και τη μακροθυμία μου. Ξέρει έπίσης ότι έγω έχω ήθος και χαρακτήρα, και δέν συνηθίζω να δρίζω τους φίλους μου ούτε να έναγκαλίζωμαι τους έχθρούς μου α-υαλόγως τῶν περιστάσεων καὶ τῆς φοράς τῶν γεγονότων. Κάθε περαι τέρω λοιπὸν συζήτησις έκ μέρους άποκλείεται.

Εύλαδούμαι την τέχνη σάν μιά

τήν ξένην διβλιογραφίαν ότὲ ώς

τήν ξένην διδλιογραφίαν ότε ως 'Ελδετός, ότε ώς Γερμανός. 'Αλλὰ ἀνεξαρτήτως αθτοῦ δύναντα; νὰ μοῦ ἀπαντήσουν ὁ χ. Συναδινός καὶ ὁ κ. Καλομοίρης ὰν ὁ Μπάχ ἢ ὁ Μπετόδεν ἢ ὁ Βὰ γνερ ἀπήτησαν, ὅταν ἐξοῦσαν, ἀπὸ τοὺς μαέστρους των, μὲ τὸ Ετσι θέλω, νὰ παίξουν τὰ ἔργα των ; "Η ὑπάρχει εἰς τὴν Ιστορί- αν τῆς Μουσικῆς προηγούιευνο συγχροτήσεως 'Ενὸσεως τῶν ἀνω

αν τῆς Μουσικῆς προηγούιενον συγχροτήσεως Ένώσεως τῶν ἄνω τέρω μουσουργῶν — ἀνεξαρτή τως χρόνου γεννήσεως — διά τῆς ὁποίας ἐνώσεως ὁ πρόεδρος

τής Ένωσεως κ. Βάγνερ ή ό πρό εδρος τής Ένωσεως κ. Μπάχ να απαιτήσουν άπό τοὺς μαέστρους

των, καλά καὶ σώνει, νὰ παίζουν

τὰ ἔργα των:
"Η φαντάζονται οἱ "Ελληνες

μουσουργοί καὶ ὁ φίλος κ. Συνα-ξινὸς ὅτι ἐπιτιθέμενο; κατὰ τοῦ Δημήτρη Μητροπούλου θὰ τὸν

άναγχάσουν, έὰν δὲν θέλη, νὰ παι ξη ἔργα ἐλληνικά; "Η φαντά-ζονται ὅτι μὲ τὴν ἐπίθεσιν θὰ μειῶσουν κατά τι τὴν ἔντασιν

άπο την επίθεσιν αυτήν καί

Είμαι φίλος τής μουσικής καί

λάτρης αυτής. Είνε γεγονός ὅτι οἱ "Ελληνες

μουσουργοί έγραψαν άξιόλογα έρ

γα, τὰ ὁποῖα θὰ ἦτο εὐτύχημα ἐ-

λά ὑπάρχουν εὐτυχῶς καὶ ἔργα

δαχτυλίδι τῆς μάννας» παίχθηκε στὴ Γερμανία. Έργα του Πετρί

δη παίχθηκαν είς τὸ Παρίσι και τὸ Λονδίνον, νομίζω δὲ και ἄλλα ἔργα ἄλλων Ἑλλήνων μουσουρ-

"Ας άφήσωμεν λοιπόν τὸν Δη

Εθεώρησα ύποχρέωσίν μου νά

παρέμδω ώς "Ελλην, ώς τρίτος ὑπέρ ἐνὸς ἀδικηθέντος μεγάλου "Ελληνος μαέστρου, πελωρίου τα-λέντου, ἀλλὰ κυρίως ὑπὲρ ἐνὸς ά-

τουσιάζοντος διὰ νὰ ϋπηρετή τὴν Ελλάδα ἔξω τῆς Ἑλλάδος καὶ

'Ελλάδα έξω τῆς 'Ελλάδος καὶ νὰ φωτίζη τοὺς Λαοὺς μὲ τὸ άθα νατον έλληνικὸν φῶς, παραμένων

δ ἴδιος μὲ τὴν ψυχήν του φλογισμένην ἀπὸ λατρείαν πρὸς τὴν

Φιλικώτατα

ΚΩΣΤΑΣ Γ. ΚΟΤΖΙΑΣ

μήτρη Μητρόπουλον ήσυχον νὰ ἐξυ-πηρετή τὴν ἐλληνικὴν Φυλὴν με-τὰ ἢ ἄνευ ἕργων Ἑλλήνων μου-

ν κατέληγαν να έπιδληθούν τὴν παγκόσμιον συνείδησιν. 'Αλ-

τὰ ὁποῖα εῖνε γνωστὰ ἔξω:

δαθάνθην πικρίαν.

Λυπούμαι πού τὸ περασμένο βρησκεία, καὶ δὲν ἀνέχομαι νὰ πα σημείωμα μου στὰ «Νέα» ἔδωσε ραδίδωνται «τὰ ἄγια τοῖς κυσί». ἀφορμη νὰ ξεχυθη δλο τὸ μῖσος Είνε πιθανὸν ὁ ἀγνὸς κι' αὐθόρμη καὶ ή χολή τοῦ κ. Καλομοίρη καὶ τος ἐνθουσιασμὸς ποὺ μὲ διακρίτῶν μελῶν τῆς Ένωσεως Ἑλλή- νει, νὰ εκλαμδάνεται ἀπὸ πολλοὺς νων Μουσουργῶν κατὰ τοῦ Μητρο ός ἀρρώστεια. Γι' αὐτὸ ὁ κ. Κ. ως αρρώστεια. Γι' αὐτὸ ὁ κ. Υ. μου προσέπτει ὅτι πάσχω ἀπὸ Μπτροπουλίτιδα — ἐνῷ περιέργως τόσοι καὶ τόσοι ὡς τώρα μὲ κατηγορούσαν ὅτι πάσχω ἀπὸ Κα λομοιρίτιδα. Μὲ τὴ διαφορὰ ὅτι ἡ «Μητροπουλίτις» είνε ἕνα ὁμαδικὸ φαινόμενο ποὺ ένδημει, έδω καὶ δε καπέντε χρόνια, στὴν Ἑλλάδα, σ΄ ὄλη τὴν Εὐρώπη, καὶ τὴν ᾿Αμερική, χωρίς να προξενή κανένα κα-κό — μνήσθητί μου Κύριε! — σ΄ έκεΐνον που το προκαλεί μὲ τὴ με-

Τὰ συμπέροσμα είνε άπλούστατο: ένω όλος ὁ Ελληνικός κόσμος χαίρεται και περηφανεύεται γιὰ γαιρεταί και περηφανευεταί για την παγκόσμια δόξα του Μητρόπουλου, έδω ώρισμένοι Έλληνες
μουσικοί — άσφαλως όχι όλοι —
δέν του τὴ συγχωρούν μὲ κανένα
τρόπο. Τους λυπούμαι ἀλήθεια, κι'

συνηθ σμένο μου ύφος:

- Έλατε, δρὲ παιδιά, πάρτε το άπόφασι! Ο Μητρόπουλος εἶνε ή μεγάλη μουσική δόξα τῆς Έλ λάδος, είτε παίζει είτε δεν παίζει τὰ έργα σας — τὰ όποια, άλλως τε δεν θὰ τοῦ ἐπιτρέψετε ποτὲ νὰ παίξη — Πάστε το ἀπόφασι. "Ε-דמו בוֹעב דוֹ עמ ץוֹעח

ΣΟΦΙΑ Κ. ΣΠΑΝΟΥΔΗ

A PKETA YTEMEINAMEN

Α ΡΚΕΤΑ ΥΠΕΜΕΙΝΑΜΕΝ

"Ένας καλός "Ελλην όμογενης μᾶς γράφει ἀπό τὸ Τζώνσταουν της Πενσυλδανίας, διὰ τὸ περίφημον ζήτημα τοῦ κ.
Μητροπούλου, ὑπὲρ τοῦ ὁποῖοῦ ἐπικαλείται κάποιαν εὐγένειαν καὶ κάποιαν ἰδιαιτέραν ἀνοχήν. Κατὰ τὴν Ιδέαν του, θὰ
ἔπρεπεν ὁ "Ελλην πρόξενος νὰ τὸν καλέση ἱδιαιτέρως, μετὰ τὰς ἀνοησίας ποῦ
είπεν εἰς τὴν Βοστώνην καὶ νὰ τοῦ ὑποδείξη τὸ λάθος του μὲ όλίγας πατρικὰς
συμδουλάς τὸ ἴδιον δὲ θὰ ἔπρεπε νὰ καμη καὶ ὁ τύπος, διὰ νὰ μὴ χειροτερεύσουν τὰ πράγματα καὶ «χάσωμεν τὸν κ.
Μητρόπουλον».

μη καὶ δ τυπος, οια να μη κεριστικου σουν τὰ πράγματα καὶ εχάσωμεν τὸν κ. Μητρόπουλον».

Το καλος ὁμογενῆς ἀπατάται κατὰ τοῦτο: Ότι αὶ πατρικαὶ συμβουλαὶ δὲν ἐλειψαν ἐπὶ πλέον δὲ καὶ ἡμεῖς οὶ 'διοι, πρὸ διμήνου μόλις, τὸν εἴχομεν καλύψει εἰς ἄλλο ζήτημα παρ' ὅλα ταῦτα, ὅμος ἐλεχθησαν αὶ εἰς βάρος τῆς μαχομένη 'Ελλάδος κακοήθεια. Πρέπε, λοιπόν, νό ὁμολογήσωμεν, ὅτι ἐξηντλήθη ἐντευθεν κο το τίλευταίον ὅριον τῆς ὑπομονῆς. Διότι ὅταν ἡ 'Ελλάς δεινοπαθή ἐπὶ τόσα ἐτ καὶ σφάζεται καὶ δηοῦται καὶ καταστρέ φεται, εἰς ἑνα ἀγώνα ὑποστάσως τῆς φυλης μας, δὲν είναι δυνατὸν νὰ ἀνέχετο τὰς ὑδρεις ἐνὸς οἰουδήποτε ἀρχιμουσικο ἡ τενόρου ῆ μπαλλαρίνου, ἀσονδήποτε κα λὸς καὶ ἀν είναι εἰς τὴν τέχνην του. Ση μειωτέον, ὅτι ὁ πρόξενος τῆς Βοστώνης Εκταν ἀρίστων δίπλωματικών μας ὑπαλλήλαν — ὑπηρέτησε μυστικά τὴν Έλλάδα καὶ κατὰ τῆν Καταχήν, διακινουνεύων ἐδῶ καθημερινώς τὸ κεφάλι του, τὴ ὡραν ποῦ ὁ κ. Μητρόπουλος ἔτρωγεν ἡρωλος τὸς ἐναμορο φωμὶ τῆς ξενητιάς». 'Εὰν λοιπόν, ἔχουν ἀκόμη περίσσευμα ὑπομονῆς οὶ 'Ελλημες τῆς 'Αμερικής, ἡμεῖς δὶ ἔχομεν. 'Όποιος είναι μὲ τὴν 'Ελλάδα είναι εὐπρόσεντος. Οἱ ἄλλοι — κατευό διον! Δὲν είναι, ἄλλως τε, καὶ τόσφ δύσκολον, μὲ όλίγα χρήματα, νὰ φέρωμεν εἰς ἀναπλήρωστὶν των κανένα διάσημον Γερων εδραίον καλλιτέχνην καὶ νὰ τοῦ δώσω μεν τὴν 'Ελληνικήν (θαγένειαν, ὅπως είν Κραϊαλερ. 'Ασφαλῶς, αὐτὸς δὲν θὰ ὕδριζι ποτὲ τὴν 'Ελλαδα!… τοῦ ἐκτυφλωτικοῦ φωτὸς ποὺ ἐκ-πέμπεται ἀπὸ τὴν ψυχὴν καὶ τὸ πνεῶμα τοῦ Δημήτρη Μητροπού-'Ομολογῶ ὅτι ἔμεινα κατάπλη

ΣΗΜΕΙΩΜΑΤΑ

ΣΚΟΤΟΣ ΣΤΗΝ ΕΛΛΑΔΑ

ΤΟΥ Κ. Θ. Ν. ΣΥΝΑΔΙΝΟΥ

*Εξιφούλαησε ή άγαπητή μου φίλη| κ. Σπανούδη μ' Ένα α. θρόν της οπό τόν τίτλον «'Ανακαλύψεις τής 'Αμερι-κής» χωρίς νὰ δπάρχη και ένας λογός. Γιατί ούδεις ἔψεξε τόν 'Ηρακλέα. Οὐ-δείς ἡμφεσδήτησε τὴν (διοφυΐαν τοῦ Μητροπούλου. Κανένας ἀπό τις πάσης συλής και πάσης έθνικότητος χιλιά-ες κόσμου, που παρηκολούθησε τις τερυστνές συμφωνικές συναυλίες, που δύηχαν στό «Ντέλις» της Φιλαδέλ-ρειας ύπό την διεύθηνσιν του Μητεο-πούλου, δέν έχειροκιότησε με τόσον ένθουσιασμό και τόση συγκίνησε τόν δξήλογον καλλιτέχνη κι' όταν άκόμη ληύθηνε τό «Ίντερμέτζο» τής «Κα-δαλλερίας Ρουστικάνας» και τήν &-σια τοῦ τενόρου ἀπό τήν «Χώρα τοῦ μειδιάματος» δσον δ ύποφαινόμενος καί κανένας δέν έδοκίμασε τόση πίκρα κανενας σεν εσοκιμασε τοση πικρα καὶ τόση λύπη, δοην πάλιν δ ύποφαινότενος, δταν έδιάδασε στό κριτικό άρθρο τοῦ είδικοῦ συνεργάτη τοῦ περιοδικοῦ «Τάϊμ», τὴ φιάσι αὐτή: «Κανείς δὲν τὸ φανταζότανε πὸς ἡ Ἑλλάδα, ἡ χώρα τῶν σεοτωρατζήδων θὰ εδγαζε ενα Μητρόπουλο». Το τελευταίο μου ἄρθρο, που μιὰ

άπογευματινή έφημερίς τὸ έχαρακτή-οισε ώς «άνευλάδεια» καὶ ποὺ έγρησίμευσε ώς άφορμή στήν κ. Σπα-νούδη νά μοῦ δώση μερικά μαθήματα νούδη νά μού δωση μερικα μανήματα γιά την συμφωνική μουσική της Ίτα-λίας, δρμώμενη προφανώς άπο την έγωϊστική σκέψι, πώς δέν δπάρχουν καί σ' άλλες διβλιοθήκες, έκτος άπο τή δική της, μουσικά λεξικά, μουσικές έγκυκλοπαιδείες καί ίστορίες της μου-σικής, ή άγαπητή μου φίλη δέν το έσικής, η αγαπητή μου φική σεν το ελάδασε, προφανώς, μὲ ήρεμισμένο τὸ νευρικό της σύστημα. "Όπως τὸ ἴξιο ἀσφαλώς θὰ συνέδη καὶ μὲ τὸν συντάκτη τοῦ ἀρθριδίου τῆς ἀπογευματινῆς ἐφημερίδος, ποὺ ἐχαρακτήρισε τὸ σημείωμά μου ὡς «ἀνευλάδεικ». "Ανευλάδεικ» "Α

τηπο του σετή ακλού, το τοπο ετήσει τοπο ετήσει που του πρέπει;

"Αλλά ξεγάσαμε το μάθημα πεοι
ἱταλικής συμφωνικής μουσικής τής κ.
Σπανούδη. Η έκλεκτή μου φίλη συζητεί σὰν "Ελληνας, που ἄπλωσε
το ζουνάρι του ἔτοιμος γιὰ καυγά. "Ο
μως ποιὸς ὁ λόγος νὰ τῆς πατήσω τὸ
ζουνάρι; Προσεκτική μελέτη του σημειώματός μου θὰ ἔπειθε τὴν κ. Σπανούδη πώς ἤταν περιττή ἡ παράταξι
τόσων ὁνομάτων "Ιταλών συνθετών
συμφωνικής μουσικής, γιατί ἐγὼ δὲν
είπα πώς δὲν ὁπάρχει Ιταλική συμφωική μουσική, ἀλλ' δτι δὲν ὑπάρχει
άξιόλογη Ιταλική μουσική του είδους
αὐτοῦ. "Απόδειξι πὸς ὁ Τοσκανίνι, διαφωνώντας μὲ τὴν κραδαίνουσαν τὸ
κοφτερό της ξίφος φίλην μου, ἀντί
των συμφωνικών συνθέσεων τῶν Pεσπίγκι, Κατέλα, Μαλιπιέρο καὶ τῶν λοιγκι, Κατέλα, Μαλιπιέρο καὶ τῶν λοι-πῶν ἄλλων τοῦ κομδολογίου τῆς κ. Σπανούδη, προτεμά νὰ δάλη στὰ προγράμματα τῶν συμφωνικῶν συναυλιῶν που διευθύνει τὴν οὐδερτούρα τῆς «Σεμεράμιδος». Καὶ τολμῶ μὲ δέος καὶ συντριδὴν ν' ἀπευθύνω στὴν κ. Σπανούδη τὸ ἐρώτημα: Ό Τοσκανίνι κάνοντας ἕνα τέτοιο πρᾶμα — δηλαδη τοποθετώντας δίπλα στούς ἔένους κλασσικούς, τὸν συμπκτοιώτη του Ροσσίνι — τὶ ἔπιδιώκει; Νὰ δυσφημήση τὴ μουσική παραγωγή τοῦ τόπου του ἢ νὰ τὴν διασημίση; Καὶ ἐν τοιαύτη περιπτώσει είναι ἢ δέν είναι «κομὶ-δουαγιαζὲ» τῆς μουσικῆς παραγωγής τῆς πατοίδος του; Κι' ὅταν ὁ πολὸς Κλῶντ Ντειπυσύ κατὰ τὸν προτελευ-αδο μεγάλο πόλεμο ἐκήρυσσε τὴ γαλ-Σπανούδη, προτεμά νά δάλη στά απόντ περικόδο πόλεμο έχήρυσσε τή γαλ-λική μουσική θε ανώτερη τής μουσι-κήε τοῦ Βάγνερ, ποῦ τὸν εὕεισχε πε-οισσότερο χαλλιτέχνη χαὶ λιγώτερο πουσικό τί Εχανε: Δέν ἐπλασάριζε τή

πουσίχο τι εκανε: Δεν επλασάριζε τη πουσίχη παραγωγή του τόπου του; 'Ανευλάδεια θὰ εἰπη ἔλλειψι σε-δασιού πρός κάτι που ἀξίζει \ α τὸ σεδόμαστε. Καὶ αὐτὸ εἰναι κακίστη σαξί. Νὰ ἔγοαφα, ἐπὶ τη ὁποθέσει, κὸς ὁ Μπροάροιλος ἐΝι Τος ὁποθέσει, κὸς ὁ Μπροάροιλος ἐΝι Τος Εποθέσει, κὸς ὁ Μπροάροιλος ἐΝι Τος Εποδέσει, Και Εποδέσει και Εποδέσει και Εποδέσει και Τος Εποδέσει και Εποδέσει και Και Εποδέσει και Εποδέσει και Εποδέσει και Εποδέσει Εποδέ -οάξι. Νὰ ἔγοαφα, ἐπὶ τῆ δποθέσει, τὸς δ Μητοόπουλος δὲν εἶναι καλλι--έγνης, θὰ διέπραττα μιὰ μεγάλη ἀ--ευλάδεια. "Ομως ἐγὼ ἀφιέσωσα τοὺς ετική του δεξιοτεγνία ώς διευθυντοῦ δογήστοας. "Απόδειξι πώς καὶ κύτη ή Σπανούδη, πού έχει πλούσιο λεξι-λόγιο, ποσκειμένου γιὰ τὸν Μητρό-πουλο δοέθηκε στὴν ἀνάγκη νὰ χρησιιοποιήση τὰ ἴδια μου τὰ λόγια, σὲ ση-εῖο ώστε νὰ ἐμπίπτη καὶ στὶς διατέεις του Νόμου περί σφετερισμού της πνευματικής ίδιοκτησίας. Έγδ ξγραφα: «'Ο Μητοόπουλος ἀναμισιοδή-τητα είναι Ε΄ ως ἀπόλυτα ἐπιδεδλημέτητα είναι ε΄ως απολυτα επισεολημενος στήν έπτίμησι του διεθνούς κόσμου "ιμπθιντής δονήστρας». Καὶ ἡ φίλη "μου κ. Σπανούδη μου συνιστά "ἀ τὸ πάσω ἀπόσασι «πῶς ὁ Μητοόπουλος ἀνήχει σ' όλον τὸν κόσμο». Μὰ δὲν λέμε καὶ οἱ δυὸ τὸ ἴδιο: Καὶ ᾶν δπάργη γάποια διαφορά άντιλήψεων μεταξί της σεδαρτής μου φίλης και τοῦ ὑπο σαινομένου αύτλ συνίσταται στλ ή κ. Σπανούδη θέλει ν° άγνοη τὰ γε-

γονότα, που με την ώμη τους γλώσσα διαλαλούν πώς δ Μητρόπουλος άνήκει μέν σ' δλο τόν χόσμο, δχι δμως καὶ στην .Ελλάδα. Οῦτε ἀποτελεί σοδαρὸ ἐπιχείρημα, ποῦ χαριακτηρίζει τὸ ἐν-

στήν .Ελλάδα. Οῦτε ἀποτελεῖ σοδαρὸ ἐπιχείρημα, ποῦ χαρικτηρίζει τὸ ἐνδιαφέρον τοῦ Μητροπούλου γιὰ τὴν ἐλληνική μουσική, τὸ δτι ὁ τελευταῖος ἐζήτησε ἐπιμόνως ἀπὸ τὸν Καλομοίρη νὰ συμπτόξη τὴ «Ρομιείκη σουίττα του» γιὰ νὰ τὴν περιλάδη σ' ἔνα ἀπὸ τὰ προγράμματα τῶν συμφωνικῶν συναυλιῶν, ποὺ διευθύνει Τὸ γεγονὸς καὶ μόνον πῶς ὁ Καλομοίρης δὲν δέχτηκε νὰ γίνη Προκρούστης τοῦ πνευμάτικοῦ τέχνου του, μαρτυρεί πῶς ἡ κ. Σπανούδη δὲν ἔπρεπε νὰ φέρη στὴ δημοσιότητα τὸ λυπηρὸν αὐτό γεγονός.

«"Οσον ὑπέροχος κι' ἄν είναι ἡ μεγαλοφιῖα ἐνὸς καλλιτέχνη — κηρῶσιε ὁ Βάγνερ — χίλοι δεσμοί τὸν συνδέουν μὲ τὴν κοινωνία ποὺ τὸν περιδάλλει». Καὶ μὲ τρέμοντα πόδια ἔρωτο τὴν ἀγαπητή μου φίλη, μπορεί νὰ μοῦ ἀναφέρη ἔνα τόσο δὰ δεσμό, ποὸ συνδέει τὸν Μητρόπουλο μὲ τὴ χώρα, ποὸ σ' αὐτή γεννήθηκε, ἀνδρώθηκε καὶ ἐντιμήθηκε; Τὸ δτι δὲν ἄλλαξε τὸ ὄνομά του; Νὰ σᾶς ἐξομολογηθῶ ἔνα ποᾶμα. Μὰ τὸν "Αγιον "Ολὰφ θὰ προτιμοῦσα ν' ἀλλάξη τὸ ὄνομά του καὶ νὰ ἐφίμωνε τὸ στόμα τοῦ τεχνοκρίτη τοῦ «Τάϊμ» ἔκεκλώντας μὲ τὶς εδλογίες τῆς κ. Σπανούδη, ἐφ' δσον ἡ «Γιροτή» τοῦ Γ. Λαμπελέτ δὲν είναι τῆς τοῦ «Τάϊμ» ἐκτελώντας μὲ τὶς εὐλογί» ες τῆς κ. Σπανούδη, ἐφ' ὅσον ἡ αΓιοστή» τοῦ Γ. Λαμπελὲτ δὲν εἴναι τῆς ἐγκρίσεὡς τῆς, μερικές ἄλλες συθέσεις, ὁπότε ὁ ᾿Αμερικανικὸς λαὸς θὰ ἐπληροφορείτο πὸς ἡ Ἑλλάδα δὲν Ϭγάς τε μόνον ρεστωραντίῆδες, ἀλλὰ καὶ Καλομοίρηδες, Εὐαγγελάτους, Βαρεδόγληδες, Παλλάντιους καὶ Πετρίδηδες, γιὰ ν' ἀναφέρω μερικὰ ὀνόματω ἐξιολόγων Ἑλλήνων συθετών. Τελεία λοιπόν καὶ παύλα. λοιπόν και παύλα.
Θ Ν. ΣΥΝΑΔΙΝΟΣ

ΤΟ ΒΗΜΑ» Πέμπτη, 20 Νοεμβρίοι

ΠΕΡΙ «ΤΟ ZHTHMA ΜΗΤΡΟΠΟΥΛΟΥ» —

ΙΣΩΣ ΤΟ 1948 ΝΑ ΕΛΘΗ

Έπιστολὴ τοῦ ᾿Ακαδημαϊκοῦ κ. ΙΩΑΝ. ΚΑΛΙΤΣΟΥΝΑΚΗ

Έν σχέσει μὲ τὸ ἀτυχῶς δημιουργηθὲν καὶ εὐτυχῶς τερματισθὲν «ζήτημα Μητροπούλου», ὁ καθηγητής τοῦ Πανεπιστημίου καὶ Ακαδημαϊκὸς κ. Ίω. Καλιτσουνάκης μᾶς ἀπηύθυνε τὴν κάτωθι ἐπιστολήν, τὴν ὁποίαν, ἐλλείψει χώρου, μόνον σήμερον κα τορθώνομεν να δημοσιεύσωμεν:

Κύριε Διευθυντά,

Με δυσφορίαν καὶ λύπην ανέγνωσα δσα έγραφησαν κατά τοῦ Μητροπούλου καὶ τὰ οποία δὲν Επρεπε νὰ δημοσιευθοῦν, Εἶνε ἀξιό-μεμπτον νὰ θέλη κανείς ἐν Ἑλλάδι ἡ νὰ ἐπι-ζητῆ νὰ μειώση τὴν ἀξίαν ἡ τὸν πατριωτι-σμὸν ἐνὸς τέκνου της, τὸ ὁποίον χωρίς συζή-τησι τὴν τιμα εἰς τὰς Ἡνωμένας Πολιτείας. Χειρότερον μάλιστα γίνεται τὸ πράγμα, όταν έκείνος διὰ τὸν ὁποῖον λέγονται αὐτὰ εἶνε τοσες χιλιάδες μίλλια μακρὰν ἀπὸ τὴν Ἑλλάδα, καὶ δὲν ἡμπορεῖ νὰ τὰ ἀναιρέση ἐγκαίρως, καὶ ὑπάρχει ἔτσι ὁ κίνδυνος να σημιουρ γρθή ἡ κακὴ ἐντύπωσις ὅτι πρόκειται δι ἀν-θρώπους τοὐλάχιστον ἀκρίτους... ἀνεπτύχθη ὁλόκληρος φιλολογία περὶ τὸ ὄνομα τοῦ μεγάλου καλλιτέχνου, καὶ ἐγράφι-δὲν τὰ ἀνέγνωσα ὅλα — καὶ πολλὰ

ονομά του μεγόλου καλλιτέχνου, και εγραφίσ σαν — δεν τὰ ἀνέχνωσα όλα — και πολλά καλά διὰ τὸν Μητρόπουλον, μάλιστα ἀπὸ εί-δικής μουσικής πλευράς. Τὸ ἀρθρον που έδη-μοσιεύθη εἰς τὴν «Καθημερινὴν» εἶχε πολύ επιτυχή τίτλον: «Σκότος είς τὴν Ἑλλάδω».
Τῷ ὅντι, μεγάλο σκότος πρέπει νὰ ἐπικρατῆ ἐδῶ στὸν τόπον μας ὅταν ἐπιζητήται νὰ προσαψωμεν εἰς τὸν Μητρόπουλον Ελλειψιν ἐνδια φέροντος γιὰ τὴν πατρίδα του καὶ διὰ τὴν προοδον τῆς μουσικῆς εἰς κιὐτήν. "Οχι. Κάθε άλ-λο παρά τὴν ἐλησμόνησε τὴν Ἑλλάδα. Εἰς ἐμὲ τὸν Ιδιον ἔλεγε τὸν περασμένον Αὔγουστον εἰς τὴν Φιλαδέλφειαν, ὅτι θὰ ἦτο ἰδεῶδες ἄμα λήξη το συμβολαιόν του εκεί το θέρος του 1948, να ήμπορέση να διαρρυθμίση τα πράγματα οῦτως ὤστε τοὐλάχιστον ἔξ μῆνας κατ' ἔτες νὰ μένη καὶ νὰ ἐργάζεται εἰς τὴν 'Ελλάδα. Τὸ πᾶν εἶνε δι' ἐμὲ—μοῦ ἔλεγε—μία καλὴ ὁρχήστρα. Δόστε μου μία καλή όρχήστρα καὶ μένω στρά. Δοστε μου μια καλή ορχηστικά μενώ πάντοτε. "Τοως νὰ εὐρεθή —πρόσθεσε —κανείς πλούστος "Ελλην ὁ ἐποῖος νὰ θελήση νὰ τὴν συγκροτήση καὶ νὰ τὴν ἐξασφαλίση χρηματικώς. "Όταν τὸν ἀπεχαιρέτησα προκειμέ-

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ΜΕΤΑ ΤΟ ΤΗΛΕΓΡΑΦΗΜΑ

Δευτέρα, 17 Νοεμβρίου 1947.

Golia

Ο ΘΟΡΥΒΟΣ

Είναι, μά την άληθειαν, άστειο-

τάτη, είς όλον τον έπαρχιωτισμον

της, ή περί τον κ. Δ. Μητρόπου-

διεθνή σειράν, μαζή με τον Το-

σκανίνι ή τὸν Φούρτδαιγκθέρ ...

όπως νομίζει ὁ κ. Κοτζιάς — κα-

ταλέγετοι, όμως, μεταξύ των 15

γνωστοτέρων άρχιμουσικών τοῦ

κόσμου καὶ τιμὰ, διὰ τῆς τοιαύτης

Κατά τὰ ἄλλα, είναι καλλιτέ-

ύπεροχής του, την χώραν, πού τὸν

χνης καί, ώς τοιούτος είναι φυσικόν

νὰ ἔχη ἀρκετὰ ελαιτώματα. Με-

ταξύ αὐτών ἕνας κἄποιος καλλιτε-

χνικός έγωϊσμός τον Εκαμνεν άνέ-

καθεν να ένδιαφέρεται πρωτίστως,

διὰ τὰς χώρας, τοὺς ἀνθρώπους

καὶ τὰ έργα έκεινα που ημπορούν

νὰ αναδείξουν περισσότερον τῆν

μουσικήν του [διοσυγκρασιαν ή νά

τον βοηθήσουν είς την σταδιοδρο-

μίαν του, άδιαφορών αν πρόκειται

περί "Αγγλων, Κινέζων ἢ καὶ 'Ι-ταλῶν ἀκόμη. Αὐτό, βέδαια, εἶναι

κακόν διότι, φέρ είπειν, παρέστη

ανάγκη, εύθύς μετά τον πόλεμον, τὸ Ἑλληνικὸν Κράτος νὰ τοῦ ὑπο-

μνήση, ότι δὲν ἔπρεπεν σκόμη νά

αποδεχθή ενα Ίταλικον συμδόλοι-

ον, Έξ άλλου, όμως, δέον να

προστεθή πρός τιμήν του κ. Μη-

τροπούλου, ότι έσπευσε νὰ συμμορφωθή πρός την υπόδειξιν έκεί-

"Αλλο αύτο, όμως, και άλλο νά

του καταλογίζεται ως έγκλημα ότι

δέν έκτελεῖ είς τὴν Αμερικὴν τα

έργα τῶν οἰωνδήποτε Ἑλλήνων συνθετῶν. Ἐὰν τὰ ἐργα αὐτὰ ἡ-

σαν τοῦ εΐδους, ποὺ έξασφωλιζουν μίαν έπιτυχίαν ένώπιον τοῦ διε-

θνούς κοινού, δέν ύπαρχει άμφιδο-

λία, ότι ό κ. Μητρόπουλος θά τά έξετέλει κατά κόρον, διότι δέν εί-

ναι άρνησιπατρις, ούτε και άνόη-

τος, διά να μη θελη το συμφέρον

του. Δυστυχώς, όμως, όπως συμ-

δαινει και με ώρισμένους Ελλη-

νας σαχλαμαρογράφους, πού έχουν

την ίδεαν ότι το Έθνικον Θέατροι

ύφίσταται διὰ νὰ παίζη τὰ ἔργα

των — ἔστω καὶ ἀκατάλληλα –

οί "Ελληνες συνθέται φρονούν, ότι

ό κ. Μητρόπουλος, αναδειχθείς,

διά της άξίας του, είς τὴν 'Αμερ'

ίδικά των έργα... διά τής βιας.

κήν, όφείλει τώρα ν' άναδείξη τά

εξ ἀφορμῆς, λοιπόν, τοῦ ἄρ-

θρου ένος δημοσιογράφου, άγνο-

ούντος το άκριδές μέτρον έκτιμή-

σεως των μουσικών έργων και έχ-

φράζοντος, από έθνικης απόψεως.

κάποιο παράπονον διὰ τὸν κοσμο-

πολιτισμόν τοῦ κ. Μητροπούλου,

οί "Ελληνες συνθέται έθεώρησαν

καλόν δι' ένὸς μανιφέστου των

συνοδευομένου ύπο άναλυτικού ση-

μειώματος του προέδρου των, νά

τὸν ἀποδοκιμάσουν, ὅχι διὰ τὸν

κοσμοπολιτισμόν του, άλ ά διότι

«άγνοεί κατά σύστημα τὴν Ἑλλη-

νικήν μουσικήν». "Εφθασαν, μέχρι

τού σημείου να τον κατηγορήσουν ότι... εδέχθη θέσιν είς την "Αμε-

«Οί "Ελληνες μουσικοί — γράφει ό πρόεδρός των — που άντί, σάν τους ποντικούς ν' άφήσουν το καράδι, μόλις άρχισε να κάνη νερά καί, έκμεταλλευόμενοι την 'Ελληνική δόξα, να πλουτίσουν και να τιμηθούν, έμειναν, άντιθέτως, στο πικροδεμένο αυτό χώμα και έπεινανο και και επεροδεμένο αυτό χώμα και έπεινανο και επεροδεμένο αυτό και επεροδεμένο αυτό επεροδεμένο αυτό και επεροδεμένο αυτ

πείνασαν και εταλαιπωρήθηκαν, κάτω άπό τους κατακτητές... βλέπουνε καί ναιώθουνε τον Μητρόπουλο σὰν ξένο...

ρικήν:

кта, кта.».

νην της Πατρίδος του.

έγεννησε.

(Accoborous)

AX. KAI K. KYPOY

*Ηταν ἥσυχοι ἄνθρωποι, πολυταξιδεμένοι, κουρασμένοι ἀπ' τη σπουδή καὶ ἀπ' την πράξη, τραδηγμένοι πιὰ ἀπ' τη ζωή. Είχαν πράξη, τραδηγμένοι πια απ τη δουλέψει την πατρίδα τους στην έπιστήμη, στη διοίκηση, στα πολεμικά καράδια, είχαν Ακα-ENA MOYTIKON ZHTHMA φτάσει στούς άνώτατους τίτλους, στὴν 'Ακα-δημία, καὶ τώρα ποὺ τλησίαζε ἡ ιὅρα τοῦ τέλους, τριγυρισμένοι ἀπ' τὰ παιδιά τους, ἀπ' τὰ παιδιά τῶν παιδιῶν τους ἀπὸ νεώτε-ρους φίλους τους, ἔδαζαν στὴ συντροφιὰ ἐ-κείνου τοῦ ἀπογεύματος τὴ σφραγίδα τῆς δωρεάς: τὴν ἀπλότητα καὶ τὴ σοφία τοῦ ΕΙΣ ΤΟ ΤΕΛΜΑ καιρού που πέρασε, τή γαλήνη τοῦ χαμηλοῦ τόνου, τὴν εὐγένεια καὶ τὴν ἐπιείκεια τοῦ μεγαλείου. 'Αφοῦ ὁ λόγος πέρασε ἀπ' τὸ παρελθὸν, απὸ περιστατικὰ καὶ περιπέτειες, λον συζήτησις, πού άπησχόλησε. τελευταίως, μερικάς έφημερίδας. ρελού, από περιστατικά και περιπέτειες, ἀπό τὶς δόξες καὶ τὶς δυσκολίες αὐτοῦ τοῦ τόπου νὰ ἀναστηθεί, ἡρθε καὶ στὴ σημερινὴ 'Ελλάδα. "Ολα μπορούσαν νὰ τὰ ἐξηγήσουν. Ένα μονάχα τοὺς ἦταν ἀδάσταχτο. 'Η ἀδικία τῶν μεγά-κία, ἡ ἀπάνθρωπη, ἀνίλεη ἀδικία τῶν μεγά-λων πρὸς αὐτὴ τὴ μικρὴ, πολυδασανισμένη χώρα, σ' αὐτὸ τὸ φτωχὸ, φιλότιμο, πολυπικραμένο λαὸ τῶν Βοσκῶν καὶ τῶν ψαράδων πολυπερασπίζοντας ίδἐες καὶ γῶμα. Ο κ. Μητρόπουλος είναι ὁ γνωστός Ελλην άρχιμουσικός, ὁ όποίος, χάρις είς τὸ έξαιρετικόν του τάλαντον — ύπερδαίνον τά συνήθη ένδο- Ελληνικά όρια κατώρθωσε, πολύ πρό τοῦ πολέμου, νὰ κατακτήση μίων έξέχουσαν θέσιν είς την Αμερικήν. Και, αν δέν εύρισκεται είς την πρώτην

λα, ὑπερασπίζοντας ίδέες καὶ χώμα. "Ενας συνομιλητής ἀπαριθμούσε αὐτή τὴν είσφορά μέσα στὶς σελίδες τῆς ἱστορίας. ἔφτασε σὲ μιὰ τελευταία, ἀναπάντε-

Από τώρα ἀκόμα, ἀκόμα καὶ σήμερα, ὅλοι ἀπ' τὴν Ἑλλάδα παίρνουν Ελεγε. Αιτή ναι ἡ μοῖρα μας! Νὰ οίνουμε! Νὰ δίνουμε! Εἰχε ὑψώσει τὸν τόνο, ἔκανε ἐντύπωση.
— Τὶ δίνουμε σημερα; εἶπε ἔνας ἀπαισιό

δοξος απ' τούς νεώτερους τῆς συντροφιάς. Τί δίνουμε σήμερα; — Δίνουμε, εἶπε μὲ πεῖσμα τὸ παρελ-θόν. Δίνουμε φίλε μου. Δίνουμε, σήμερα, τὸ

Μητρόπουλο.

Θυμούμαι τὸ λόγο τοῦ σοφοῦ, πικραμέ-Θυμουμαι τό λογο τοῦ σοφοῦ, πικραμέ-νου γέροντα ἐκείνου τοῦ ἀπογέματος, τώμα ποῦ γίνεται γύρω στὸ ὄγομα τοῦ μεγάλου μας ἀρχιμουσικοῦ ἡ φασαρία γιὰ νὰ καθορισθεῖ τὸ ἄν εἶνε σωστὸς ἢ λειψὸς "Ελλην, καὶ κατὰ τί ποσοστόν. "Ολοι μας, οἱ ἔξω ἀπ' τὴ μου-σικὴ περιοχὴ ἄνθρωποι, θαρρῶ πώς εἶχαμε τὴν ἴδια ἰδα μὲ τὸν ἀγαθὸ γέροντα. Αίσθα-γόμαστε, ὅσο μποροῦμε νὰ χισθονόνοστε καὶ νόμαστε, όσο μπορούμε νὰ αίσθανόμαστε, τη νόμαστε, ὅσο μποροῦμε νὰ αἰσθανόμαστε, τη μουσική ποὶ ἔδινε ὁ Μητρόπουλος, ζούσαμε ὅσο μᾶς εἶταν προορισμένο νὰ ζήσουμε τὸ μεγαλεῖο, καὶ ὅταν ὁ Μητρόπουλος ταξίδεψε καὶ πῆγε στὴ μεγάλη χώρα κι' ἔγινε δόξα τοῦ κόσμου, ἐμεῖς τὸ πήραμε κρυφὸ καμάρι, εἶπαμε: αὐτὴ εἶνε δόξα τοῦ τόπου μας, ᾶς εἶνε ποὺ μπορεῖ ν' ἀκούγεται τὸ καλὸ ὄνομα τῆς Ἑλλάδας δεμένο μὲ τὸ ὄνομα τοῦ Μητρόπουλου. Καὶ ὅταν ἔπειτα ἤρθαν οὶ συμφορές μας οὶ νεώτερες, καὶ τὸ αῖμα ἔγινε ἡ μοῖρές μας οΙ νεώτερες, καὶ τὸ αίμα ἔγινε ή μοίρα τοῦ τόπου μας, καὶ το αιμα εγινε η μοι-ρα τοῦ τόπου μας, καὶ ἡ ἀγριότητα ἔγινε ὁ καθημερινός του κλῆρος καὶ πλάῖ στὴ δόξα μας οἱ ἄνθρωποι κάθε μέρα εἴχανε νὰ λένε καὶ γιὰ τὸ σπαραγμό μας καὶ τὰ φοδερά του ἔργα, ἐμεῖς, μαθαίνοντας ὁλοένα γιὰ τὸ Μητρόπουλο, δοξάζαμε τὸ θεὸ ποὺ τὸν εἴχα-

ε. εΜή νομίζετε πώς εἴμαστε υπό που μας δείχνει ή άγρια ὧ-α μας. Ξυπνῆσαν τὰ ἔνστικτα, ρα μας. Ξυπνήσαν τὰ ἔνστικτα, τι να κάνουμε; Πάντα ὅταν αὐτὰ ξυπνοῦνε ἔτσι γίνεται. "Ομως γιὰ δέστε! "Εχουμε τὸ Μητρόπουλο. Γίνεται ἔνας τόπος ἀγρίων νὰ Βγάλει Μητρόπουλο;» Αὐτὰ λέγα-μὲ θαρρῶ ὅλοι, σχεδὸν ὅλοι οἱ απροκατάληπτοι, οἱ ἀνειδίκευτοι, οἱ ἔξω ἀπ' τὴν εἰδικὴ περιοχή ἀν-βιμωποι. Βλέπαμε τὴν ἀκτινοδολία τοῦ ὀνόματος πάνω στοὺς περατοῦ ὀνόματος πάνω στοὺς περα-στικοὺς ξένους καὶ πάλι καμαρώ-ναμε. Τὶς προάλλες, σ' ἔνα φιλι-κὸ σπίτι, ἔπαιζαν καινούργιους κό στίτι, Επαιζάν καινούργιους δίσκους πού ότι τούς είχε στείλει δ Μητρόπουλος άπ' τὴν 'Αμερική. 'Ηταν καὶ δυὸ 'Αγγλοι, ὁ ἔνας ήταν μουσικοκριτικός. Μιά στιγ-μή, σ ένα διάλειμμα τῆς θαυμαστής έκτέλεσης, δ ξένος ἔσκιψε. Λέει σιγανά: «Τὸν γνωρίσατε προ σωπικά τὸ Μητρόπουλο;» Είδο τὰ μάτια του. "Ελαμπαν δσο νὰ μάθουν ἄν στὸν πλαῖνό του εἶχε προορισθεῖ αὐτὴ ἡ εὐλογία ποὺ δὲν εἶχε προορισθεῖ σὲ κεῖνον. Σὰ οεν είχε προσμοσεί νε λει άποκρί-φηκα όχι. Καὶ τότε μόνο, ἐπειδή εἴμαστε τὸ ἴδιο, ἐκείνο τὸ ἄλλο πρόσωπο πῆρε τὴ γνώριμη ὅψη

του, έγινι ήρεμα φιλικό, 'Ωστόσο τώρα οΙ είδικοι μᾶς λένε ἄλλα. Κι' ἄξαφνα ἀποδεσμεύ βηκαν καὶ ξεχυθήκαν μίση ἀπίθανα. Προχτές ἔνας ἄνθρωπος καλότατος, μιλοῦσε κάπου. Ξαφνικὰ ἦρθε ὁ λόγος γιὰ τὸ «ζῆτημα Μητροπούλου». 'Ο ἀγαθὸς ἄνθρωπος ἔγινε ἀπότομα θηρίο ἀνή μερο, Κοκκίνισε, φούσκωσε ἦταν του. Εγίνε ήρεμα φιλικό. θρωπος έγινε απότομα θηρίο ανή μερο. Κοκκίνισε, φούσκωσε, ήταν καὶ λίγο παχύς, έκανε χειρονομίες φοδερές, όλοι φοδήθηκαν. Τὰ μάτια του βγάζανε άστραπές δο σο κεραυνοδολούσε τὸ Μητρόπου λο, «Τί έχετε έσεῖς μὲ τὸ Μητρόπους: Έχετε κανένα λόγο προ σωπικό; Σάς έκανε ποτὲ τίποτα κακό;» τὸν ρώτησαν ξέροντας σωπικό; Σάς ἔκανε ποτὲ τίποτα κακό;» τὸν ρώτησαν ξέροντας πὸς ὁ θυμωμενος ἦταν καὶ λίγο μουσικός, «Όχι, δὲν ἔχω τίποτα. Δὲ μοῦ ἔκαμε ἐμένα ποτὲ τίποτα. Όμως ἔται εἶνε!» φώναξε καὶ σφράγισε τὴν ἔκφρασή του μὲ τὸ πιὸ ἀνένδοτο ἀπ' ὅλα τὰ μίση: τὸ μίσος τῶν ἀνιδιοτελῶν.

"Ας γίνει ὁ μεγάλος ξενιτεμένος μας καλλιτέγνης νὰ μὴν πικρα

Μολονότι, λοιπόν, δέν ἔχομεν καμμίαν σχέσιν μὲ τοὺς ὑστερι-Ας γίνει ὁ μεγάλος ξενιτεμένος μας καλλιτέχνης νὰ μὴν πικρα
θεί. Ας θυμηθεί καὶ ᾶς έξηγήσει.
Σὲ πολλὰ πράματα οἱ μορφωμένοι ἔχουμε ξεκόψει ἀπ' τὸν κορμὸ τοῦ λαοῦ μας. Έχάσαμε τὴ
χαρὰ νὰ εἴμαστε ἀπλοὶ καὶ νὰ
ζοῦμε μὲ καθαρὸ αἴσθημα τὴν καλὴ ὧρα τοῦ πλαϊνοῦ μας καὶ τοῦ
ὁμοτέχνου μας. Έχάσαμε τὴν ἄνεση νὰ εἴμαστε περήφανοι ἀπ΄. κούς θαυμαστάς του κ. Μπτροπουλου, ὁ άνωτέρω ἰσχυρισμός άποτελεί χονδροειδές ψεύδος. Ο μεν κ. Μητρόπουλος είχε διορισθή είς τὴν ᾿Αμερικὴν πολλά ἤδη ἔτη πρὸ τοῦ Πολέμου καί, ἐπομένως, δεν έσκέφθη «ν' άφήση τὸ χαράδι, μολις άρχισε νὰ κάνη νερά», ούτε νεση νὰ εξιμαστε περήφανοι ἀντίκρυ στὸν ξένο. Καὶ πρὸ πάντων συν-θλιδόμαστε ἀπὸ ἔνα ἀφόρητο καὶ καὶ ἀπέκτησε τὴν φήμην του «έκμεταλλευόμενος την Έλληνικην δόξαν» ἀπὸ τοὺς ἄλλους δὲ...ποντικούς. δέν γνωρίζομεν ούτε ένα είς άνελέητο αἴσθεμα μειονεκτικότη-τος που δὲ συγχωρεί καμμιὰ προ τον όποιον είχε προσφερθή ή πακοπή, γιατί δὲν μπορεί νὰ πιστέ-ψει πώς είνε δυνατόν νὰ ἔχουμε τὴ δύναμη νὰ σταθοῦμε, χωρίς ναρκισσισμούς καὶ χωρίς αὐταρισκειες, ἀλλὰ σοδαρὰ καὶ εὐπρόσκειες, αλλα σοθαρα και ευπρω-σωπα στό μεγάλο στίδο τοῦ κό-σμου. "Οχι αὐτὸ οἱ ἀπλοί, ἀπλη-ροφόρητοι ἄνθεωποι τῆς γῆς μας καὶ τῆς θάλασσάς μας δὲν τὸ ξέ-

ραμικρά θέσις έν τῷ έξωτερικώ. είδ' άλλως καὶ έν μέση Κατοχή δά είχαν σπεύσει να έγκαταλείψουν τὸ καράδι μας. (Μεταξύ μας, ἄλ-λως τε, θὰ ἦτο καὶ αὐτὸ πολυ καλλίτερον, παρά νὰ κοψομεσιάζωνται πρό του Γερμανού άρχηγοῦ της Κατασκοπείας δρος Μπαίριγκερ καὶ νὰ τὸν ἐκθειάζουν δημοσία τι νὰ συμπράττουν, πάλιν άλλοι με τους πληρωμένους πράκτορας

τών Σλαύων έχθρων τῆς Έλλά-Sog). "Ας ελθωμεν όμως και είς την νέχειαν: "Ο κ. Μητρόπουλος. συνέχειαν: πληροφορηθείς άπὸ τοὺς έδῶ φίν λους του, ὅτι ἡ Ἑλλὰς... ἔχει χω-ρισθή εἰς δύο στρατόπεδα έξ αἰτίας του, έσπευσε διά τηλεγραφήματός του, να θέση τέρμα είς τον έμφύλιον αύτον σποραγμόν, Πρόκειται περί ένος τηλεγραφήματος. του άποίου έννοούμεν και έγκρίνομεν ἀπολύτως τὴν κρυμμένην είρωνείαν, άλλα του όποιου το ταπεινόν ύφος ήτο τόσον ύπερδολι. κόν, ώστε να έμβάλη είς κάποιαν

σύγχυσιν τούς άγραμμάτους άνα-

YYWOTAG. Λέγει, λοιπόν, είς τὰ τηλεγρά-φημα αὐτό, ὅτι ὁμολογεῖ τὰ ἔγκλημά του, ότι ζητεί άπειράκις συγγνώμην, διά την άδιαφορίαν του καὶ ότι παρακαλεί τους "Ελληνας συνθέτας, εᾶν δὲν τὸν ἔχουν χαταδικάσει άνεκκλήτως, να τὸν τιμήσουν διά της αποστολής» των .παγκοσμίου φήμης άρισ ουργημάτων, τά όποια έγραψαν κατά τήν απουσίαν του :

«Πρέπει νὰ γνωρίζουν — γράφει ἐπὶ λέξει — ότι όσα ξένα έργα παίζομεν ἐ-δῶ, είναι παγκοσμιου ἀναγνωρισεως. Έ-πομενως, δέν ὑπαρχει κάμμια δυσκολία, είς την ἐκτέλεσιν παντός ἀριστουργήματος, αναγνωρισθέντος ῆδη είς την Ευρώπην ἢ ὁπουδήποτε ἀλλοῦ... Παρακαλῶ, λοιπόν, τοὺς συναδέλφους μου ν ἀ ἑ ρ γ α σ θ ο ὑ ν και νὰ μοῦ στείλουν ὅ,τι θέλουν».

Το αστείον είναι, ότι την έπομένην της δημοσιεύσεως του τηλεγραφήματος αύτοῦ, οἱ μέχρι τοῦδε υδρίζοντες του κ. Μητροπουλον ε σπευσαν να δηλώσουν, ὅτι... είναι Ικανοποιημένοι άπο την έπιτυχ:αν της έκστρατείας των και άπὸ την γενναίαν χειρονομίαν του Ελλη νος άρχιμουσικού. Καὶ ὁ τεχνητός αύτος θόρυδος έκόπασε διά μιας, όπως κοπάζει το κοασμα τῶν βατράχων, μάλις χαθή είς τὰ βάθη τού τέλματος, ή πέτρα που έρριξεν ένας ανίδεος διαδάτης... σον διά τά παγκοσμιου άναγνωρίσεως αριστουργήματα, τὰ ὁποῖα προσφέρεται νὰ έκτελεση ὁ κ. Μητρόπουλος, έλπίζομεν ότι οι "Ελληνες συνθέται θά τά γραψουν το ταχύτερον, διότι πρός τὸ παρόν — δέν ὑπάρχουν... **

Συμπέρασμα: 'Ο κ. Μητρόπουλος, ας κάνη την δουλειάν του. Ας φροντίζη μόνον, διά τής όσον τὸ δυνατόν άρτιωτέρας έπτελέσεως τών πραγματικών παγκοσμίων άριστουργημάτων καὶ διὰ συμπεριφοράς Έλληνοπρεπούς, νὰ τιμά με τὸ ὄνομά του τὴν Πατρίδα του. Βεδαίως, θα ήμπορούσε, αν είχε καιρόν, να κάμη και κάτι πάρα πάνω: Νὰ προσαρμόση λ. χ. πρός τὰς σημερινάς συμφωνικάς απαιτήσεις, την «Γιορτήν» του Λαμπελέτ, με μίαν νέαν ένορχήστρωσιν, άντικαθιστώσαν τὸ πτωχόν και πεπαλαιωμένον συμφωνικον ένδυμα του μόνου Ελληνικού έργου, που έχει τόσην δροσιάν έμπνεύσεως καὶ τόσον καλάς άναλογίας, ώστε να ήμπορή άκινδύνως νὰ ἀκουσθή ὁπουδήποτε, μὲ κά-ποιας ἐλπίδας ἐπιτυχίας. Άλλά, βέδαια, καὶ ὡς πρὸς αὐτὸ ὁ %. Μητρόπουλος θα ήμπορή δικαίως να παρατηρήση, ότι τὸ ίδιον θα ήδύναντο νὰ κάμουν καὶ μερικοί των έδω συναδέλφων του, των όποίων το όνομα θὰ ἀπέκτα ἴσως. τότε μεγαι ειτέραν φήμην.

"Οσον άφορα τους άλλους, τους συνθέτας δηλαδή πού παραπονούνται ὅτι τὰ ἔργα των μένουν. ἄγνωστα ἐν Ἦρερικῆ, θὰ μᾶς ἐπιτραπή, έν συμπεράσματι, να έρωτήσωμεν: Διατί τάχα έπιτίθενται κατά τοῦ κ. Μητροπούλου, δ όποιος ούδεμίαν ύποχρέωσιν έχει άπεναντί των, και λησμονούν ότι άπο διετίας, παρ' όλας τάς διαμαρτυρίας μας, ἐστάλη, μὲ παχυλωτάτην άποζημίωσιν, είς τὸ έξωτερικόν, ένας κύριος συνάδελφός των έκ των ποντικών, ποὺ εἶχαν μείνει είς πὸ καράδι — καὶ τοῦ δποίου ή κρατική άποστολή συν:στατο, ἀκριδώς είς τὴν διάδοσιν τής Έλληνικής μουσικής; Καί, διατί δὲν έρωτοῦν, πῶς ἐξεπλήρωσε την άποστολήν του και έὰν τὸ πτωχὸν 'Ελληνικόν κράτος έξακολουθή νὰ τὸν πληρώνη, ἀπουσιάζοντα ;...

MAAIN O MHIPOMO

TOY AKADHMATKOY K. MAN. KANOMOIPH

APIO. 766 TETAPTH ΜΠΡΑΚΗΣ ΣΥΡΙΩΤΗΣ ΡΔΟΥ ΛΩ 3 NOEMBPIOY 1947 21 - 30 222 AXMAI 300

Νέα Σελήνη Ανατολή 7.05 Δύσις 5.14 'Ιωάννου 'Ελεήμονος

«ТО ВНМА

— ΔΙΑ ΝΑ ΣΤΑΜΑΤΗΣΗ ΜΙΑ ΑΤΟΠΟΣ ΣΥΖΗΤΗΣΙΣ

O MHTPONOYAOS NPOBYMOS ΝΑ ΕΚΤΕΛΕΣΗ ΤΑΣ ΚΑΛΥΤΕΡΑΣ ENAHNIKAZ ZYNOEZEIZ

ΕΝΑ ΤΗΛΕΓΡΑΦΗΜΑ ΤΟΥ

'Απὸ ήμερῶν διεξάγεται εἰς τὰς ἐφημε-ρίδας ζωηρὰ συζήτησις γύρω ἀπὸ τὸν δι-άσημον Έλληνα ἀρχιμουσικον κ. Δημήτρη Μητρόπουλον, κατα τοῦ ὁποίου διετυπώ:η καὶ κατηγορία ότι ἐκ προθέσμως δὲν ἐκτελεῖ συνθέσεις Ἑλλήνων συνθέτών καὶ ότι ολίγον ένδιαφέρεται διά την Ελλάδα

Το κατωπέρω τηλεγραφημα, το οποίοι μας απέστειλε και το οποίον ευχαρίστως δημοσιεύομεν, αποδεικνύει ότι το διεβνές κύρος του και αι αποθεωτικαι έκδηλώ σεις τοῦ διεθνοῦς κοινοῦ καθε άλλο παρά μετέδαλαν τὴν ψυχὴν καὶ τὰ αἰσθήματα πρός τὴν Πατρίδα του καὶ τοὺς συνσδέλ-φους του καὶ ὅτι ὁ Μητρόπουλος παρα-μένει ἕνας μεγάλος Ἑλλην καλλιτέχνης

ΜΙΝΝΕΑΠΟΛΙΣ, 11 Νοεμβρίου.καλώ να σταματήση κάθε περιττή συζήτησις μεταξύ εκείνων πού είνε με το μέρος μου καί εκείνων πού είνε έναντίον μου. Όμολογώ δηέκείνων ποὺ είνε έναντίον μου. Ομολογ μοσία το έγκλημά μου ότι μέχρι τούδε φόρησα διὰ τὴν ἐλληνικὴν μουσικὴν παραγω γὴν εἰς συνθέσεις.

Παρακαλώ τούς συναδέλφους μου νά πιστεύσουν ὅτι ἡ ἀδιαφορία αὐτή δέν ὡμείλετι ποτὲ εἰς κακεντρέχειαν καὶ ὅτι εἶμαι πρόθυ μος να δεχθώ κάθε τι άξιον που έγραφη κατό τα δέκα τελευταΐα έτη άπο τῆς ἀναχωρήσεως μου ἀπό τὰς 'Αθήνας καὶ κατὰ τὰ ὁποία μοῦ ῆτο τελείως ἀδύνατον νὰ γνωρίσω τὴν παρα-

» Αν δέν με έχουν καταδικάση άνεκκλήτως τούς παρακαλώ να με τιμήσουν με την άποστο τῶν ἔργων των, ἀπὸ τὰ ὁποία ἐπιφυλάσ είς τὸν ἑαυτόν μου τὸ δικαίωμα νὰ ἐκλέ ξω έκεῖνα, ποὺ θεωρῶ ἐυφανίσιμα έδῶ, ἔχω ἐπίχνωσιν τῶν ὁρέξεων καὶ τοῦ βαθμοῦ μου σικής καλλιεργείας της χώρας αύτης.

»Πρέπει έπίσης νὰ γνωρίζουν ὅτι ὅλα ὅσα ποίζομεν έδω, πλην τῆς μουσικῆς τῆς νέας 'Αμερικανικῆς γενεάς, πρὸς τὴν ὁποίαν έχομεν ἀμέσους ὑποχρεώσεις, εἶνε παγκοσμίου ἀναγνωρίσεως. Επομένως δὲν ὑπάρχει καιμία δυσκολία εἰς τὴν ἐμφάνισιν παιτὸς ἀριστουργήματος ἀναγνωρισθέντος ἥδη εἰς τὴν Εύρώπην η όπουδήποτε άλλου,

«Τὸ ποσὸν τῶν ἀγνώστων συνθέσεων εἶνε άναγκαστικώς περιωρισμένον, πρόδυμος νὰ ζητήσω συγγνώμην, όπως είνο πάντοτε τὴν πρόθεσιν νὰ κάιω, διὰ τὴν φοι νομενικὴν άδιαφορίαν, διὰ τὴν όποιαν κατη

Με όλην την ταπεινοφροσύνην ζητώ συγ γνώμην από όλους τους συναδέλφους μου, τους όποίους ἔθιξα χωρίς νὰ τὸ θέλω. Γούς παρακαλώ λοιπόν να έργασθούν και να μου στείλουν ό,τι θέλουν. Δια τα υπόλοιπα είμαι

εΜε πολλάς εύχαριστίας καί τούς θερμοτέ-

Φίλε κ. Διευθυντά,
Δεν ὑπάρχει ἦθικώτερη πραξι ἀπό τό να όμολογή κανείς στον εαυτό του τα σφάλματά του. Και ἡ ὁμολογία του παίρκει τὴν μορφή ἡρωϊσμοῦ όταν γίνε ται και δημοσία. Ό Μητρόπουλος μέ τό τηλεγραφημά του πού ἀπέστειλε στό φύλλο σας και που ἐδημοσιεύθη χθές, πιστοποιεί ότι είνε όχι μόνον ένας ἐξαι ρετικός διεθνούς φήμης καλλιτέχης, ἀλλά και ἀνώτερος ἀνθροπος. Και εί μαι ὑπερήφανος γιατί για νὰ ἐκκηλιδία η ἀνωτερότητα τοῦ μεγάλου καλλιτέχνη καὶ σὰν ἀνθροπου, στάθηκε ἀφορμή τὸ δικό μου δρθρο, πού, δυστυχώς. Βρε

χνη και συν αναρωπού, διασήτε αφορμή τὸ δικό μου ἄρθρο, πού, δυστυχώς, βρε θήκανε ἄνθρωποι, πού μάλιστα κρατοῦν και τήν πέννα τοῦ κριτικοῦ στὰ χέρια

τους, για να τό χαρακτηρίσουν σάν κάνευλαδεια» ή σάν κέπίθεσι» κατά τοῦ καλιτέχνου Μητροπούλου.
Αυποῦμαι πολύ γιατί δυό εκλεντοί μου φίλοι, ή τόσον συμπαθής κ. Σπα νούδη καὶ δ κ. Κ. Κοτζιάς βρίσκονται

νούδη και δ κ. Κ. Κοτξιάς βρίσκονται σε πολύ δύσκολη θέσι σήμερα ύστερα άπό την τόσον τίμια, ήρωϊκή και παλλη καρίσια δημόσια όμολογία τοῦ μεγάλου καλλιτέχνη, ὅτι κμέχρι τοῦδε ήδιαφόρη σε διά την έλληνικήν μουσικήν παραγωγήν είς συνθέσεις». "Ομως αὐτή δυστυχώς είνε ή τύχη όλου τῶν αὐρῶπων, ποῦ ἀρέσκονται στήν παράταξι λόγων, τοῦ ἀρέσκονται στήν παράταξι λόγων κι' ὅχι στήν διαπίστωσι γεγανότων. Κολακεύομαι νὰ πιστεύω ὅτι μὲ τὸ περί Μητροπούλου ἄρθρο μου προσέφε ρα μιὰ μεγάλη ὑπηρεσία καὶ στὸν Μητρόπουλο καί στὸν Μητρόπουλο καί στὸν Μητρόπουλο καί στὸν Ελληνες συνθέτες. Τίποτ' ἄλλο

Μέ τιμή

O. N. EYNAAINOE

ΔΗΜΗΤΡΗΣ ΜΗΤΡΟΠΟΥΛΟΣ

ρους χαιρετισμούς μου.

ΓΟ ΒΗΜΑ» Πέμπτη, 13 Νοεμβρίου

ΤΟ ΜΗΝΥΜΑ που ξοτειλεν δ κ. Μητρόπουλος από την 'Αμερικήν πρός τον συνεργάτην μας κ. Κυριακιδην, και το όποιον ε-οημοσιευθη χθές είς το «Βημα», τερματίζει κατά τον καλύτερον τρόπον την ατοπον συζή-τησιν που είχεν ανοιχθη έδω γύρω από τήν... Ελληνικότητα τοῦ έξαιρέτου ἀρχιμουσικοῦ ας. Πραγματική δόξα τοῦ τόπου μας, ὁ συμπαθέστατος μαέστρος, μόνον είς την φανασίαν μερικών χολερικών κουτσομπόληδων Ε-Έλλην, ἢ ἔπαυσε νὰ ἀγα-τοὺς Ἑλληνας συνθέτας. ταυσε να είνε... Ελλην, η επαυσε να αγω-τα καὶ να έκτιμα τοὺς Έλληνας συνθέτας. Με χριστιανικήν ανεξικακίαν άλλα καὶ άφάνει. τν μαζί τούς προσκαλεί νὰ τοῦ στείλουν, την υπάρχει καμμία δυσκολία είς την έμφάνιστη ά-

ριστουργημάτων άναγνωρισθέντων ήδη εἰς τὴν Εὐρώπην ἢ άλλαχοῦ». NOT

ρουν. Αύτοι δε σπούδασαν πούδε έρχόμαστε, ούτε τι είμαστε άξιοι νὰ κάνουμε. Φέρνουν μέσα τους φυσικά κληρονομπμένη από γενιά φυσικα, κληρονομημένη από γενία σὲ γενιά, τὴν παραδοση καὶ τὴν περηφάνεια τῆς μακρυνῆς τους ἰστορίας, φέρνουν μέσα τους τὴν εὐγένεια καὶ τὰ πάθος γιὰ κάθε τὶ ποὺ εἶνε τόπος τους καὶ ἡ δόξα του. Ξέρουν νὰ καμαρώνουν. Κάποτε αὐτὴ ἡ σιγουριά μπορεί ζά του. Ξερούν νά καμαρώνουν. Κάποτε αὐτὴ ἡ σιγουρία μπορεί νὰ τοὺς ὀδηγεί σε τρέλλες. Κα-ταπιάνονται ἔργα πάνω ἀπ' τὴ δύναμή τους καὶ τὸ πληρώνουν. Μὰ ὅχι πάντα. Γιατὶ ἔρχεται καὶ ή ὧρα που ή λογική τῶν ἀνθρώ-πων δρίσκεται ἀνήμπορη ἀντίκρυ στὸ πάθος, στὰ ζέστη τῆς καρ. διᾶς. Καὶ τότε γίνονται θαύματα. Τὰ κάνει αὐτὸς ὁ λαός, γιὰ νὰ ἔρχονται ἔπειτα οἱ μορφωμένοι του σπαζοκεφαλ άζουν για να τά να σπαζοκεφαι αξουν για να τα ξεδιαλύνουν, νὰ τὰ κάνουν σχήμα-τα καὶ ἀναλογίες, ἴσως βροῦν τὸν ἐσωτερικὸ νόμο ὅπου πειθαρχοῦν. Γιὰ δλα, λέει, πρέπει νὰ πειθαρ-Ι ια όλα, λέει, πρέπει νὰ πειθαρ-χοῦν σὲ νόμους καὶ σὲ ἀναλογίες, γιατὶ ἡ ὅρα τοὺ Ιθαίψατος πιὰ ἔ-σουσε στὶς ἀπεξειραυένες καρδιές, "Ας γίνει ὁ μεγκάλος ἔενιτεμένος μας νὰ μὴν πικραθεῖ καὶ νὰ έξη γήσει. "Εφτασε πτόρα πολύ ψηλὰ. Θὰ πρέπει νὰ ξέρειι πώς ὅσοι ἦρθαν μὲ τὴ μοῖρα του ἐδῶ, πληρώνουν, Θὰ πληρώσε: "Αςς σταθεῖ «σὰν ἔ-τοιμος ἀπὸ καιρό, σὰ θαρρα-

οιμος ἀπὸ καιμό, σὰ θαρραλέος».

HA IAE BENEZHE

«TO BHMA»

Παρασκευή, 14 Νοεμδρίου

Διὰ τὸν Μητρόπουλον

Κύριε Διευθυντά,

ΤΟ ΒΗΜΑ» Πέμπτη, 13 Νοεμβρίου 1947

Τό τηλεγράφημα τοῦ Μητρόπουλου είνε ἔνα μεγάλο καὶ λίγο απάνιο γεγούος, για τον τοῦν μας ποιδιάςιστον. Δείχνει καὶ πόσο ὁ Μητρόπουλος ἀν θρωπος είνε ἀνκύτερος καὶ από τὸν Μητρόπουλου Είνε ἀνκύτερος καὶ από τὸν μας καὶ πό ἄλους μας. Να ἀμολογή καν μα τὰν τὸν επάτρα τὰν παρέλειψε να κάνη αὐ τὸ ποῦ επρεπε. Θὰ ἤθελα δλοι οἱ Ελλη νες καὶ τὰ Ἑλληνόπουλα νὰ διαδαζαν αὐτὸ τὸ τηλεγράφημα καὶ όλοι ἐμεῖς ὅσοι ποτὲ δὲν παρέλεια τὰν μορφή ἤρωϊσμου ὅταν γίνε τοι καὶ δημοσία. Ὁ Μητρόπουλος ποὺ μας ἔδωσε τόστες χαρὲς στα ἀρχαία θέστρα— ξέχασε τὴν Ἑλλάδο.

Φιλικώτατα ΜΑΡΩ ΚΑΝΔΡΕΒΙΩΤΗ

ΜΑΡΩ ΚΑΝΔΡΕΒΙΩΤΗ

Μὲ δαθύτατη συγκίνησι καὶ Ι-νοποίησι διάδασα τὸ τηλεγρά. μα τοῦ Μητροπούλου στὸ χθε-νὸ «Βήμα» καὶ είμαι δέδαιος ρόκειται να ζητήσω να έκτελεσθή έργο μου. Όχι πως δὲ θὰ τὸ θεωρούσα

φημα το Ο Μητροπούλοι στο χθεσιού «Βημο» και είμαι δέδαιος πώς τη σιγχείνησί μου συμμερίτονται και όλοι οι "Ελληνες συνθέτες και όσοι πονούνε άληθινά για την έλληνική μουσικήν 'Ιδέα. Το τηλεγραφημα αὐτό είνε άληθινά άξιο μεγάλοι καλλιτέχνη και μεγάλου άνθρώποι και δαναφέρονει την ψυχική έπαφή το Ο έξαιρετικο Εδά συναδέλφων.

Τώρα έμεις οι "Ελληνες σην. θέτες δέ θα θαυμάζωμε και θα τιμούμε το μουσικό δαιμόνιο το Μητροπούλοι όπως το έκάναμε άπο την πρώτη στιγμή πού τον έγνερίσαμε — βστερα άτό τίς τελευταίες δηλώσεις του — και άν άκομη δέν θα έπρόκειτο νά έκτελέση έλληνικά Εργα — άλλά θα τον νοιώθουμε σάν κάτι πραγματικά δικό μας σά σάρκα από τη σάρκα μας και θά τον καμαρώνωμε και θά είμαστε ύπεβήφανοι γιά τον "Ελληνες σηνθέτες μέ χαρά θά στο τον Έλληνες σηνθέτες μέ χαρά θά στο κατελουν τά σημφνικά τους Εργα καί θά το θεωρήσουν τιμή τους άν τα έκτελέση.

Θά ήθελα μόνο να κάνω μιά άτομική διευκρίνισι. "Εγώ δέν τιμή και εὐτιχία μοι νὰ ἐρμηνειροῦ ἀπὸ τὸ Μητρόπουλο, ἀλλὰ πι-στεύω πώς μιὰ και σὲ μένα, σὰν πρόεδρο ἀπὸ τὸ "Ενωσι Ελλή-νων Μοισουργών μοῦ ἔτιχεν ὁ κλή

νων Μοισουργών μοῦ ἔτιχεν ὁ κλη ρος νὰ διερμηνεύσω τὴ θέσι ποῦ Επαιρνε ἡ Ένων μας, δὲν θὰ ἡτανε ἀντάξιο οὐτε τοῦ ΜητΡοπού λου οὐτε της δικῆς μου ἰστορίας ἄν μπορούσε νὰ νομισθη πώς Επρωτοστάτησα σ' ἔνα Καλλιτεχνικό ἀγώνα γιὰ νὰ ἀποκομίσω ἀτομικά ἀφελήματα.

Αλλως τε στην ἐλληνική ποραγωγή σοδαρῆς μουσικής τῶν ἄλων σηναδέλφων θὰ εὐρη ὁ Μητρόποιλος ἀρκετὰ ἀξιόλογα ἔργα ποῦ θὰ ἐκπροσωτήσουν ἐπάξια τὴν ἐλληνική Μοιρική στὸ Κοινότής μεγάλης ἀμερικανικής Συμπο

τής μεγάλης άμερικανικής Συμπο-λιτείας. Για μένα άρκετή άμοιδή καὶ

Ικανοποίησι όπως τόσες άλλες φορὲς στὴ ζωή μου, είνε ή δικαίωσι τῶν ἀπόμεων μου ποὺ τόσο συγεινητικά καὶ μὲ θάρρος ἀληθινοῦ μεγάλου Τεχνίτη προδαίνει ὁ Μητρόπουλος. ΜΑΝΩΛΗΣ ΚΑΛΟΜΟΙΡΗΣ

Πρόεδρος Ένώσεως Έλλήνων Μουσουργών

ΨΗΦΙΣΜΑ ΤΗΣ "ΕΝΩΣΕΩΣ" ΜΟΥΣΙΚΩΝ ΚΑΙ ΘΕΑΤΡΙΚΩΝ ΚΡΙΤΙΚΩΝ"

ΚΡΑΤΟΣ ΚΑΙ ΠΝΕΥΜΑΤΙΚΟΣ ΠΟΛΙΤΙΣΜΟΣ

Η «"Ενωσις τών μουσικών καὶ θεατρικών κριτικών» συνήλθε χθές μετὰ μεσημερίαν καὶ ἐνέκρινε τὸ ἀκόλουθον ψήφισμα:

χθές μετά μεσημιδείαν και ένέκερινε το άκόλουθον ψήφισμα:

Ή "Ενασις 'Ελλήνων Θεατρικών και Μουσικών Κριτικών παρακολούθησε με λύπη την όξύτατη διαμάχη γύρω άπό τό δνομα τοῦ Δημ. Μητροπούλου, γιατί ἀπό τοὺς διαξιφισμούς αὐτούς όχι μόνο δε δλέπει ότι θά προκύψη ένα θετικό κέρδος άλλ' ανησυχεί ότι μπορεί να πραπατοθή Ενα καλλιτεχνικό κεφάλαιο, ποὺ έχει τη ρίζα του στην 'Ελλάδα και, με όποιαδήποτε μορφή κι' ἀν γίνεται αἰσθητό, ἀνήκει πάντα στο έλληνικό κύτταρο, το άπατάλυτο μέσα στοὺς αἰανες και στις Ιδίστροπίες της Μοίρας. Ο Δημ. Μητρόπομλος, όπως κι' ὁ Τδίος ἀναγνωρίζει, με χθεσινό του τηλεγράφημα, δεν παρουσίασε, δεδαία, την έλληνική μομοική παραγωγή στό έξωτερικό, προσφέρει όμως τίς ὑπηρεσίες του στην Πατρίδα σύμφωνα με την Ιδίσσυγ-κρασία του, με τον τρόπο του, μ' αὐτήν και μόνο την ὑπόστασί του. "Αλλός νομίζει ή "Ενωσίς 'Ελλήνων Θεατρικών καί Μουσικών Κριτικών ότι θὲ Επρεπε να είνε ὁ στόχος της διμαφοίας των μουσουργών μας καί τών φίλων τῆς μομεικής μας. Παρατήρησαν μερικοί ὅτι μπορούσε ὁ Μητροπουλος να γίνη ὁ πολυτιμότερος αντιπρόσωπός μας στό έξωτερικό, κι ᾶλλοι και και του του παρεσίας του πρέσθευ μας. "Οποιοι ομως κι' ἀν έχαυν δίκηο, γεγονός μένει ότι οἱ ἀρμόδιες κρατικές ύπηρε σίες μας — ελάχιστες οἱ εξαιρέσεις — πολύ λίγο έργαστηκαν για νά γίνη για του πολιτισμοῦ μας.

Ή σηζήτησι γύρω ἀπό την «περίπτωσι Μητροπούλου» δέν θὰ ήταν ψοφέλιμο να σινεχισθη. Θὰ Επρεπε όμας ἡ δαθύτερη αίτία της και ἡ ζωηρή διαφο να προκαλέσουν μιάν αφύπνισι. Τό Κράτος έχει τοὺς διπλωματικούς αντιπροσώπους του — και τις τόσες δαπάνες ποι περετε κάποτε να γίνουν αποδοτικές. Καιρός πιὰ είνε να κειμήση πίσα μπορεί να τονος να τίνου του ποδοτικές. Καιρός πιὰ είνε να κειμήση πίσα μπορεί να τονος να τίνου του ποδοτικές. Καιρός πιὰ είνε να κειμήση πίσα μπορεί να τονος να τίνου του ποδοτικές. Καιρός πίσε να διαπόσου του συνος του ποι τις τόσες δαπάνες ποι περετε κάποτε να γίνου τη ποδοτικές. Καιρός πίσε να διαπόσοι κές. Καιρός πίσε να γίνου το ποδοτικές. Καιρός πίσε να διαπόσοι κές.

προσώπους του — καὶ τὶς τόσες δαπάνες που πρέπει κάποτε να γίνομν άποδοτικές. Καιρός πιὰ εἶνε νὰ έκτιμήση πόσα μπορεί νὰ προσφέρη μιὰ καλὰ ἀργανωμένη προδολή τῶν μεγάλων ἢ τῶν μικρῶν κατορθαχμάτων του σημερινοῦ ἐλληνικοῦ Πνείματος καὶ νὰ δῶση τοὺς κατάλληλους προσανατολισμούς στὶς ὑπηρεσίες του, τοῦ ἐσωτερικοῦ καὶ τοῦ ἐξωτερικοῦ. "Ας μὴν ξεχνομε ὅτι λαὸς ποὺ δὲν κερδίζει καὶ τὴ μάχη τοῦ Πνεύματος δὲν ἔχει ὁ. λόκληρη τὴ νίκη δική τον,

Τὸ Διοικητικὸ Συμβούλιο τῆς «Ένὼσεως Έλλήνων θεατοικῶν καὶ μουσικῶν κοιτικῶν»: ΠΕΤΡΟΣ ΧΑΡΗΣ, Πρόεδρος, Δ. Α. ΧΑΜΟΥΔΟΠΟΥΛΟΣ, ἀντιπρόεδρος, Γ. Ι. ΦΟΥΣΑ-ΡΑΣ, γεν. γραμματεύς, ΑΛ. ΕΥΣΤΡΑΤΙΑΔΗΣ, ταμίας, ΓΙΑΝΝΗΣ ΣΙΔΕΡΗΣ, ἔφορος, Ι. ΨΑΡΟΥΔΑΣ, ΑΛΚΗΣ ΟΡΥΔΟΣ, σύμβουλοι. ΘΡΥΛΟΣ, σύμβουλοι.

Ανατολικού Συνασπίσμου, Υποχρεωμένοι να μαντεύωμεν με την βοήθειαν ώρισιμένων ένδείξεων τὰ πτουν πρόσ πέραν του «παραπετάσματος» συν τελούμενα πρέπει νὰ ὑποθέσωμεν, ότι ή άπουσία τοῦ Δημήτρωφ ἐκ Σόφιας ώφείλετο είς πρόσκλησίν του είς Μόσχαν άκριδώς διὰ τὸν καταρτισμόν τών νέων σχεδίων. Καὶ ὅτι τὰ σχέδια αὐτὰ ἔχουν ἤδη καταρτισθή ἀπὸ τοὺς είδικοὺς έν Μόσχα και ότι συντελείται πλέον σμού, άλλο ή τελική έπεξεργασία των είς τὸ Σότσι. Μόνον μία τόσον σοδαρά δλόκληρος καὶ ἐπίπονος ἐργασία ἦτο δυνάτὸν ὄντως νὰ παρατείνη ἐπὶ τρί- | τιωτικήν μο μηνον καὶ πλέον τὴν ἐκ Σόφιας ά- | Συνασπισμ πουσίαν τοῦ Πρωθυπουργοῦ τῆς αν τῶν Ἡι gains and how the county and the cou

Αγγλου κηρύξεις το αι όποιαι ποφάσεις ' Βαρσοδίας. ξεις αύτὰς όχι μόνον φωνα πρός λισμούς το κατά τρόπο πολιτικήν.

μεν, άν θέλωμεν πρός αύτην την κατεύθυνσιν τὸ ἔδαφος καὶ ἐλπίζει τὸ καλοκαίρι τοῦ 1948 νὰ έπισκε- παραλείψη μάλλον παρὰ νὰ έκθέφθή την πατρίδα του. Θλίδεται διά | την σημερινήν μας κατάστασιν, όπως έγραιμα καί είς την «Καθημερινήν» της Ιης 'Οκτωδρίου, Αὐταί είνε ή ήσαν αὶ σκέψεις του.

Αλλά υπάρχει τὸ παράπονον ότι δὲν θέτει είς τὰ προγράμματα τῶν μεγάλων Συναυλιών πού διευβύνει και έργα νεωτέρων Έλλήνων ταξύ τῶν γραμμών. Νὰ τού στείσυνθετών, διά νά γνωρίση τὸ 'Αμερικανικόν κοινόν καὶ τὴν ἐν Ἑλλάδι μουσικήν παραγωγήν "Όταν δέβαια ὁ διευθύνων είνε Μαέστρος η Conductor όπως τὸν λέγουν οί

δαίνει ἀπὸ μουσικήν. Προτιμά λοιπόν κανείς έν άνάγκη τότε να ση, καὶ νὰ έχη ἀποτέλεσμα παγεράν έντύπωσιν ή και πειρακτικήν πράγματα είς τὴν θέσιν των. Πρέπει κανείς νὰ διαβάζη καὶ τὰ μελουν - τηλεγραφεί - τὰ έργα των οι Ελληνες μουσικοί συνθέται, καὶ είνε πρόθυμος νὰ δεχθή πρό τοῦ κοινοῦ τοῦ ὁποίου τὰς καλλιεργείας τῆς χώρας. Προχω-Ιείνε μεγάλη. 'Από πολλῶν ἐτῶν

δα, μοῦ εἶπε νὰ προποιρασκευάσω καὶ τὸ κοινον αὐτὸ κάτι καταλα- λιτέχνης ὅτι «πρέπει να γνωρίζωμεν έδω είς την Έλλάδα ότι όσα ταίζονται έκει είς τὴν 'Αμερικὴν είνε παγκοσμίου άναγνωρίσεως. Επομένως δέν υπάρχει καμμία ευσκολία είς την έμφανισιν πανκριτικήν. Είχα ήδη γράψει αὐτὰς τὸς ἀριστουργήματος ἀναγνωριτὰς σκέψεις ὅταν είδα είς τὸ σθέντος ήδη είς τὴν Εὐρώπην ή ό-«Βήμα» τὸ τηλεγράφημα τοῦ Μη- πουδήποτε άλλοῦ». Χαρακτηρίστιτροπούλου, τὸ όποιον δάζει τὰ κὸν είνε ὅτι παρατηρεί ὅτι «τὸ ποσόν τῶν ἀγνώστων συνθέσεων είνε άναγκαστικώς περιωρισμένον». Έγω δέδαια θὰ ήμην ὁ τελευταίος ὁ ὁποίος θὰ ἔλεγα νὰ μὴ θέτη εὐκαιρίας διδομένης κάτι άπο τὰ ἔργα τοῦ Μανώλη Καλο-«κάθε τι άξιον που έγράση κατά μοίρη ή και άλλου μουσικού συντὰ τελευταία δέκα έτη». 'Απὸ τὰ θέτου τῆς έκλογῆς του. 'Αλλὰ ἀπὸ 'Αμερικανοί, τῆς περιωπῆς τοῦ ἔργα αὐτὰ ἐπιφυλάσσει εἰς ἐαυτὸν ιοῦ σημείου αὐτοῦ μέχρι τοῦ νὰ Μητροπούλου, αὐτὸ δὲν θὰ γίνε- τὸ δικαίωμα νὰ ἐκλέξη ἐκείνα ποὺ θελήση «ανείς νὰ τὸν κατηγορήση ται τυχαίως παρά θὰ ἔχη τὸν λό- Θεωρεῖ ἐμφανίσιμα εἰς τὴν 'Αμε- ὅτι θέλει νὰ...«ἐκδικηθ ἡ» τὴν γον του τὸν σοδαρὸν λόγον του. ρικήν, ἐπειδή ἔχει ἐπίγνωσιν τῶν πατρίδα του διὰ τὶς πίκρες ποὺ Ή μουσική αυτή παρουσιάζεται ορέξεων και του δαθμού μουσικής δήθεν τον έπότισε, ή απόστασις

άλλου - δέν ήμπορώ νὰ πιστεύσω ότι είνε προσωπική του άνάμνησις, διότι πάντως δέν θὰ τὸ Ελεγε τότε - ποιὸς ξέρει αὶ Έλληνοπούλες έκειναι τι τραγελαφικὰ Ἑλληνοαμερικανικά κοστούμια θὰ ἔφεραν, τὰ ὁποῖα δυσηρέστησαν τὸν καλλιτέχνην. Θὰ ἔπρεπε άλλως νὰ ἀκουσθή καὶ ἀπὸ τὸν ἵδιον τὸ τί συνέδη. 'Αλλὰ ὁ Μαέστρος δέν θὰ ἔχη δέδαια καιρὸν σιά μικοολογίες.

Αύτὰ δμως καὶ παρόμοια νὰ λέ γωνται διά τον Μητρόπουλον δ δποίος με την άξίαν και την δόξαν

γου νὰ ἀναχωρήσω διὰ τὴν Ἑλλά- ἀρέξεις γνωρίζει ὁ Μητρόπουλος, ρῶν περαιτέρω παρατηρεῖ ὁ Καλ- Τὸν ἔχει πάρει εἰς τοὺς κάλπους του κάνει εἰς τὴν "Αμερικὴν τὴν με ότι και είς την Αμερικήν του Ε. Ελλάδα, είνε δαρύ, αποκρουστικόν χουν δοθή ἐπίτιμοι Ακαδημαϊκοί καὶ δυσδάστακτον. Από τὸ άρθρον της περασμένης Κυρισκής είς την Τί «ἐκδίκησιν» λοιπὸν ζητεῖ ὁ «Καθημερινή» καὶ ἀπὸ σημείωμα νοσταλγός αὐτὸς τῆς Ἑλλάδος εἰς τὸ «Βῆμα» κατόπιν φαίνεται ὁ είς τὰ μουσικὰ δασίλειά του έκει λοφάνερα ότι ὁ γράψας διείδε τὴν πέρα, και είς τὰς τιμὰς και δόξας πλάνην του και άντελήφθη και την πού τὸν περιδάλλουν; Είνε του γενικήν έντύπωσιν και μετεμελήθη χαρακτήρος άνδρὸς ως ὁ Μητρό- δι' ὄσα άνέγραψεν. Όμολογεί ὅτι πουλος νὰ ζητή νὰ ἐκδικηθή δήθεν επήνεσε τὸν Μητρόπουλον. Δὲν ήτο τὴν πατρίδα του; Επειτα ενα άλ λοιπὸν καλύτερον νὰ μὴ ἀνακινηθή λο: Είνε δι' ὄνομα Θεοῦ σοδαρὸν ένα τέτοιο ζήτημα, άπὸ τὸ ὁποίον επιχείρημα και δέν είνε χολερικό καθένας πτο δυνατόν νὰ προίδη όκουτσομπολιό, ότι είς τὸ Λὸς "Αν- τι θὰ προκύψουν δυσαρέσκειαι καὶ τζελες έπηγαν δήθεν μερικά κορί- άντεγκλήσεις: Πολύ σωστά έλέχθη τσια Έλληνοαμερικανών με τας ότι ο Μητρόπουλος σήμερον δεν ά Έθνικάς μας ένδυμασίας νὰ τὸν νήκει μόνον είς τὴν Ελλάδα που καλωσορίσουν, και ότι τάχα τους του έγευνησεν άλλά είς όλου του είπε: «Τί είνε αὐτά; Πηγαίνετε κόσμον ποὺ τὸν θαυμάζει. Αὐτὸ στὰ σπίτια σας». Είνε πράγματα πρέπει καθένας νὰ τὸ έννοήση καί σύτα να λέγωνται; Έκτος του ότι δέν υπάρχει άλλη σωτηρία παρά δέν γνωρίζομεν κατά πόσον αὐτὸ να τὸ άναγνωρίση. Καλά έγράφη τὸ δῆθεν γεγονὸς, είνε ἀληθινόν, ὅτι κανείς δὲν ἡμπορεῖ νὰ ψέξη και δέν έπεσεν έκείνος ὁ όποῖος τὸν Ἡρακλέα. Εἴμεθα καὶ ἡμεῖς οἱ τὸ ἀνέγραψε θύμα κακοδουλίας ἄλλοι είς τὸ είδος μας 'Ηρακλείς, Κάτι περισσότερον παρά εάνευλάδεια» ήσαν αὐτὰ ποὺ ἐγράφησαν είς δάρος τοῦ μοναδικοῦ Ελληνος καλλιτέχνου άς μη δώσωμεν έν τούτοις τον όρθον χαρακτηρισμόν των. "Επειτα δέν είνε τὸ όλιγώτερον άστεῖον νὰ παραδαλώμεθα ήμείς οΙ νεώτεροι "Ελληνες υπό εποψιν μουσικής παραγωγής μέτους Ιταλούς καὶ τούς Γάλλους;

Αὐτὰ ἄς ἀρκέσουν διὰ σήμερον.

ME TILLTO

ΙΩΑΝΝΗΣ ΚΑΛΙΤΣΟΥΝΑΚΗΣ

χιζε άπὸ τὴν Γ΄ τοῦ Δημοτικοῦ, , κτάτωρ ἔδν από τότε δηλ, που τὰ παιδιά μπο- άπό τὶς τέ ρούν νὰ διαδάζουν κάπως έλευθε- τοῦ δημετικ ρα καὶ πρέπει συστηματικώτερα | ρεψε τη νοθ να διδαχθούν τη γλώσσα τους, σχολ κα δι "Επειτα έκανε καὶ κάτι άλλο πολύ του μάλιστ πιὸ ἔξυπνο: ἐκαρύκευσε τὴ δημο- γεῖο τῆς Πο ιική γλώσσα τῶν 'Αναγνωστικών περιστιμή [με πολλά και άρωματικά στιχεία κής, γραμι της καθαρεύουσας, για λόγους - ριανταφυλ όπως είπε - γραμματικής όμοιο- σελόγους. μορφίας. ΟΙ σοφοί σύμβουλοί του γλωσσικό 1. O' ...

MITROPOULOS HERE A GUEST LEADER

Conducts the Philharmonic in Beethoven Overture and Schumann Symphony

By OLIN DOWNES

Dimitri Mitropoulos, who made his first appearance as guest leader of the Philharmonic-Symphony Orchestra last night in Carnegie Hall, is one of the strangest and most curiously gifted conductors that the American public His electrical temperament, incisive style and imperious command of the orchestra are wholly exceptional. He is an unusual figure, though not spectacular, on the stage, and his technical are wholly his nique and style are wholly his

Conducting without a score or a baton, he secures exactly what he wishes from the players, and is more dramatic and also cerebral in his style than he is by nature lyric or romantically disposed. He has a queerly assorted repertory, as last night's program showed, and is perhaps the only conductor besides Toscanini whose memorizing of scores makes him interpretively more spontaneous and thoritative, without the music than he would be if he had it before him. At least this is one's im-

pression.

Mr. Mitropoulos began last night with the "Coriolanus" overture, which the writer, arriving tardily, did not hear. He proceded with a performance of the Schumann D minor symphony with which one disagreed most of the time, and found at the same time arresting found at the same time arresting and wickedly fascinating in its unorthodox treatment of tempi, instrumental balances and detail.

Strauss Work Offered

And then, for some occult reason, Mr. Mitropoulos elected to fish out from the limbo into which it so quickly fallen, Richard uss' "Alpine" symphony. One would think that a composer would be a little embarrassed to confess to the authorship of a score like this today. That the orchestra has to have thirty-two extra instru-ments added to its full symphonic strength for this one-movement symphony is bad enough. That these instruments include every species of wood, brass and percussion, and a curtain of thin steel plates suspended in air, which a player shakes with deafening ef-fect from below, leaves us only without the atom bomb, which fortunately had not been invented when Strauss wrote the "Alpine"

symphony.

Neither these things, nor the "program" of the mountain, a vaterfall, a mountain pasture, thicket, a glacier, a thunderstorm a sunset, and a few other things, need necessarily have dismayed us. Strauss made astonishing music to programs only less obvious than this one in earlier years. But this music is so empty and tedious. One-twentieth of it-the aftermath of the thunderstorm—is mellifluous and sentimental in the most bourgeois vein, from which one would have expected Mr. Mitro-poulos long since to have gradu-

Some Sensational Sounds

If it really was the case that Mr. Mitropoulos wanted to make sensational and expensive sounds, then it may be said that he made them, or caused them to be made expertly. These noises, however, seem not only outmoded, but

Schumann's symphony something else again-and scarcely Schumann. The fine, careless rapture of the young tone-poet, in love with his Clara, hardly seems possible to Mr. Mitropoulos. He is too complicated, too much a so-phisticate, to be able to permit these lyrical melodies effortlessly to expand and sing their way through the instruments. When there was simplicity it was a simplicity well calculated and objectively approached by an inter-preter of many mental facets. But the saliency of phrase and the rhetorical emphasis to which the ideas were subjected, were strik-

The symphony was heard in italics, with dynamics and coloring more vivid than the text. Hence, one seldom agreed. At the same time the orchestra was gripped by the conductor's individuality, so that every measure held the attention, as the reading of a folk poem might gain a special if not entirely characteristic effect be-cause of the method and person-

ality of the reader.

We hope not to hear the "Alpine" symphony again, but are full of curiosity, again to hear Mr. Mitropoulos.

New Krenek Symphony

Thursday-Although it was impeccably served by Dimitri Mitropeccasis served by Dimith Mitro-poulos and the members of the orchestra, and offered a wide variety of musical fare, the Phil-harmonic - Symphony's Thanksgiv-ing night repast in Carnegie Hall left this partaker ill-satisfied and

with little to be thankful for.

To begin with, there was Cesar Franck's symphonic poem, Le Chasseur Maudit (The Accursed Huntsman)-a self-righteous and blatant orchestral penny dreadful which is not one of the French composer's more finished or ingratiating products. Then, for novelty, the Fourth Symphony of Ernst Krenek, which was receiving its world premiere-indeed a weighty if not very nourishing dish. And to finish the feast, there was the still palatable, but oh so familiar, Tchaikowsky Violin Concerto, warmed over for the nth time, with the utmost of skill and loving care, by Mischa Elman.

Couched in an agressively mod-

ern idiom, a blend of atonality, neo-classicism and what have-you the Krenek Symphony is a tough nut to crack. A serious, cerebral, large-scaled work, in which the composer resolves to his own satisfaction (if not entirely the listener's) the dramatic conflict between what he calls the Ideal and the Reality, it is more impressive than it is moving, at least on first hearing. Though it is expertly designed and put together, and is arresting at many points, it does not come off. In the end, one is left with the feeling that there has been a great deal of smoke and very little fire, that it is an essentially empty and unconvincing work.

XT-22-474 Music Mitropoulos Opens Series With the Philharmonic By JOHN BRIGGS

Dmitri Mitropoulos last evening made the first of a series of guest appearances with the Philhar monic-Symphony in Carnegie Hall and revealed as in the past an immense gusto and unquenchable ardor for music in performance.

Few conductors appear to have as much fun conducting as Mitro-poulos. The Minneapolis conductor loses himself utterly in the business at hand. He is wholly without self-consciousness; his platform manner seems motivated entirely by the desire to communicate his wishes unequivocally to the orchestra, without such window-dressing considerations as providing an impressive spectacle for the audience. To get a phrase right, Mr. Mitropoulos seemingly will sacrifice the conductor's traditional austerity without

Mr. Mitropoulos' obvious relish for the business at hand seemed to have communicated itself to the orchestra, which extracted the last decibel of sound and fury from Strauss' "Alpine Sympho-At times the results were almost overpowering; the gigantic, heavily-scored work is pos-sibly the nearest thing to concussion of the brain heard in Carnegie Hall since the Philharmonic did Bernard Herrmann's Cantata, "Moby Dick." Last eve-ning the "Alpine Symphony" appeared to one listener to contain, like other products of Strauss' quixotic inspiration, much music of ineffable loveliness and much

that was mere horsing around. Mitropoulos' opening concert offered another unhackneyed item, the Symphony in D minor of Robert Schumann, which was delivered with appropriate grandeur. A forceful, vigorous read ing of the "Coriolanus" overture of Beethoven opened the concert

ELMAN IS SOLOIST AT PHILHARMONIC

Offers Tchaikovsky Concerto -Mitropoulos, Guest Again, Leads Krenek's Fourth

By OLIN DOWNES

The very brilliant Dmitri Mitrooulos, for his second Thursday night concert with the Philhar monic-Symphony Orchestra in Carnegie Hall, chose again an odd program; a program, on the whole, of pretty bad music, of which the real climax and the single musical satisfaction was the masterly per-formance by Mischa Elman of the

I'chaikovsky concerto. But the première of the evening was Ernest Krenek's Fourth Symphony, played for the first time

Mr. Krenek is mainly known in America by his topical and satiri-cal opera of some years past 'Jonny spielt auf," which had a big run in Europe in the period between the two World Wars, and a lesser run, partly owing to a very poor American production, here. He explains in the program that he has long had it in mind to produce another symphony; that he sought long for the appropriate compositional style in which to couch this work, and that he feels that he has hit upon a style, which abandoning both "romanticism" and "atonality" of a previous day. achieves a synthesis—if we under-stand Mr. Krenek right—of these and other elements in a way that properly matches his conception. Be this as it may, we come to

the symphony. It is in four move ments, the last two joined together, and it has a recurring theme of the Ideal. This theme is designated, whenever it appears in its fundamental form, by a little bell. jogs along through the symphony as a pious beggar, with his stick and his bell, might negotiate the perilous street crossings of a modern metropolis. For there is plenty of modern and pseudomodern din and confluence of

noises in this score.

In the pages of this symphony the Real and the Ideal are suppose to conflict; until, at the last, a clarification is achieved. Good and evil forces are "incorporated, absorbed and reinterpreted by the positive force of spiritual life." The Ideal is no longer "a visionary image but immediate reality." Man has "conquered the negative powers . . . in an affirmative synthesis."

There is nothing wrong with this program, which is incipient in many great symphonic works, from Fifth and Brahms First to d'Indy's Second. There is nothing wrong with program music, as such, anyhow. The single question is whether the "proimplicit or avowed, We are duces good music. strained, in this case, to state our convinced opinion that it is very poor and labored piece of music: artificial in method, lacking in invention, ugly and tedious. We do not find it novel in technique or style, but outdated be cause of its stemming from the kind of composing that was fashonable in then-modern Vienna of twenty years past.

As for Cesar Franck's "Chas-seur Maudit," which opened the program and was given a virtuoso performance, it need hardly detain us, being, as it is, bad Berlioz and Meyerbeer, and certainly not one of Franck's important scores. Under these circumstances Mr.

Elman and Tchaikovsky too could hardly have had a more advanta-

geous position.

we need not debate upon this factor in the situation, which the preceding music so powerfully emphasized. We have seldom heard the concerto presented in such admirable proportions, such beauty of style and splendor of tone as Mr. Elman provided. The breadth and the reserve power of his statement of the initial theme; the complete avoidance of the ranting and raving with which many virtuosi choose to adorn the music; the sculpturing of each phrase, and the rare clarity of the execution, which was not careless of a single note, were features of a singularly ofty interpretation.

The singing of the slow movenent was as moving as it was unaffected in its delivery, and here Mr. Mitropoulos gave a poetry and a cohesion to the pages that connect the slow movement with the finale which they seldom at-

The finale could have been wilder, more barbaric, but here too it was evidently Mr. Elman's intention to present the music selflessly, in its finest proportions. He had the work in the palm of his hand, and could have done any-thing he chose with it. The audience was quick to realize the significance of his achievement, and recalled him again and again,

HERALD TRIBUNE. FRIDAY, DECEMB

= By VIRGIL THOMSON === PHILHARONIC - SYMPHONY ORCHESTRA. Dimitri Mitropolous, conductor. Soloist: Raya iarbousova. 'cellist. Concert last night at arnegie Hall. The program:

Overture "The Sicilian Vespers"......Verdi Dance Suite (first time by the Society). Bartok 'Cello Concerto (first time by the Society) Symphony No. 5......Beethover

Meaty Modernism

DIMITRI MITROPOULOS, who conducted a concert of the Philharmonic-Symphony Orchestra last night in Carnegie Hall, gave us, between a Verdi overture and a Beethoven symphony, two modern works of substance. Both Bartok's Dance Suite, from 1923, and Barber's Cello Concerto, from year before last, were welcome occasions for any listener to revalue a little his opinion of both com-

Bela Bartok's Dance Suite, based on Hungarian material, is from the time when modern music was really uncompromising. It makes "ugly" sounds and "discordant" harmonies with delight, uses reiterative material with gusto and with skill. Its six sections, which alternate between animation and repose, might well make an effective ballet, or series of dance numbers in the Hungarian taste.

Samuel Barber's Cello Concerto makes obeisance to modernism Fifth Symphony, I regret to say and to Brahms at the same time. in the same manner the rhythm It is a long work, ambitious, serious, carefully thought out, at no point frivolous or light-minded. Rehearing it after a year and a half, played, as before, by the excellent Raya Garbousova, as soloist, was a pleasure but also a slight disappointment to this reporter. The unsatisfactory moments that one had hoped were due merely to such faults of execution as occur in any first performance turn out far too often, when heard

Mr. Barber is not so skillful as the late Bela Bartok in the handling of reiterative themes, the kind that turn back on themselves and bite their own tail. They oblige him to constant modulation, with a consequent loss to modulation's expressive value. Also, his first movement's main theme, when combined with pizzicati of a picturesque character, give to that whole section a pseudo-oriental cast, an Algerian or Tunisian travelogue sentiment that diminishes the dignity of the whole work.

The orchestral sonorities that accompany the cello are not, for the most part, moreover, becoming to the instrument. In insistent use of hoarse orchestral sounds excellent in themselves, brings out the hoarseness of the solo instrument instead of its singing throat Only in the slow movement, a songful Andante is Mr. Barber's best man, did both the composer and the soloist seem last night not to be laboring against difficulties The concerto is a more than worthy work, but I am not convinced, save for the slow movement, that it is, in the musical sense, a successful work.

Mr. Mitropoulos handled Verdi's

Raya Garbousova



Cellist, who appeared last night as soloist with the Philharmonic-Symphony Orchestra

as if he were to the Italian opera He handled Beethoven's in the same manner, the rhythm was right; the tempos were perfect; the whole was streamlined by a master hand. This listener. however, was unable to find in the reading any expressive intention beyond that of provoking applause. The soft passages were clean and in every way pleasant. but the loud ones were all forced and consequently unmusical as sound. There were no mediumweight ones at all. Everything was again, to be faults of composition. a feather on a ton of bricks. Too bad. That piece throws nearly all the conductors these days. It needs to be restadied with tone in view, rather than mere weight. It is music, after all, not just a collection of quotations and sound

Music **New Krenek Symphony:** Met's First Tristan By HARRIETT JOHNSON

If people were austere ghosts inhabiting an astral sphere, Ernst Krenek's Fourth Symphony, given its world premiere last night by the Philharmonic-Symphony Or-chestra with Dimitri Mitropoulos conducting, would probably pierce to the inner core of their remote souls. As it was, the Carnegie Hall audience, doomed to be human, and in a holiday mood, were both puzzled and disturbed by the work's difficulties.

Mr. Krenek has attempted to portray the viccisitudes and tri-umphs of an abstract "ideal's" development in this symphony, his first in 25 years. The "ideal" is originally detached from real ity, then comes in upsetting con-tact with it and finally after a struggle "the idea is successfully integrated into the here and

The composer has elected to espouse this thesis in a harmonic synthesis easy to swallow at one sitting as a combination of Proust, James Joyce and Plato all dished to-

The first movement has an elemental power, an organic development and a continuity which makes it more convincing than the rest of the composition. In the Adagio, as well as the rest of the work, there are some superb orchestral effects which augment the drama and illustrate Krenek's mastery of instrumentation and the bigness of his orchestral imagination. A long, diffuse and super-abstruse third movement

becomes wearisome. It is so removed from the listener's normal experience, without a compensating reaction of creative vitality, that one has a feeling of suddenly being transported to Mars, not knowing whether to be amused or in-furiated. The entire work lacks varmth of emotion, but appar-

ently that is what the compointended.

Mr. Mitropoulos and the ol chestra lavished the most exper detailed care upon the performance. The composer was present and took a bow or two. Mischa Elman made everybody happy after the intermission by playing an extraordinarily fine perform-ance of Tchaikovsky's Violin Concerto supported in the best style by Mr. Mitropoulos.



stage.

Verdi Overture Gripping

orable circumstances the concerto

at the second hearing felt overlong

for its contents, with many good melodic ideas, but not enough physiognomy. Because of this con-flict of impressions between a first

and a second hearing of a modern work, let us say that estimates of

it from this quarter shall be ad-journed until a third hearing. In

the meantime the audience warmly

applauded Miss Garbousova and called Mr. Barber, with her, to the

CONCERT SOLOIST

Plays Barber Work for 'Cello

on Philharmonic Program

-Mitropoulos Conducts

By OLIN DOWNES Verdi's overture to "Sicilian Ves-

ers." Bartok's Dance Suite. Sam-

uel Barber's 'cello concerto, with

This program, performed by the Philharmonic Symphony Orches-

ra, Dimitri Mitropoulos conduct-

'cello soloist.

Raya Garbousova, 'cello so Beethoven's Fifth Symphony.

But the unconventional beginning of the concert was something else again—Verdi's bloodthirsty overture to the bloody opera, "The Sicilian Vespers." This overture, ferocious, often vulgar, and of a noisy and banal orchestration, nevertheless grips you. It immediately communicates suspense. It suddenly explodes in fury. It indulges a couple of times in a regu-lar old-fashioned Rossini cresendo. Brass and piccolos are employed with complete absence of taste Drums hit you in the stomach. And of course there is a long, curved melting cantilena in Verdi's most and sensual style. obvious there with tremendous energy, and passionate song, volcanic excitement in the cheap, theatrical mu-sic. By the standards of culture and decency it is wrong, wrong, wrong. Mob music confoundedly right, and devastating, in its clear-ness, its unswerving direction, its fury and genius.
But the end of the program was

the great reward. How would Mr. Mitropoulos, a modern, a sophisticate and perhaps too much a master of virtuoso effect, present such a classic as the Fifth Symphony? Well, he presented it by following the score with conspicuous fideli-ty to letter as well as spirit; by making the orchestra do what Beethoven indicated but more so! He did slightly alter a detail here and there, as when he took the earth-shaking passage for the basses and 'celli in the scherzo a trifle too fast for sufficient weight of the bows on the strings to be possible. The passage was too light, but it would be disproportionate to make an issue of that. for the scherzo, like the rest of the symphony, was projected with irresistible drama.

Slow Movement a March

The slow movement was a little faster than is traditional, and one rejoiced. It thus ceased to be a sort of religious homily, and retained some of the heroism of the opening movement. And what is it, fundamentally, this slow movement? Certainly a march. As a march was its tread and movement and resolve. There was the one necessary commentary, or variation of face and mood in the last measures, of exaltation and faith, if one must be interpretive

And this is more notable than it may seem, or at least less negative: not a single measure was routine. Not a note that did not blaze, or a phrase that failed to cut straight to the heart of its meaning. Every fermata was the roar, the endless defiance of Beethoven. It was a fresh reading of a masterpiece, of which it could have been the première instead of at least the 500,000th repetition. The finale, after the famous crescendo, was proclaimed so grandly, with such sincerity and power, that this, the one comparatively weak movement, never for an instant flagged, but swept unobstructed to its triumph. This interpretation must be rated as one of Mr. Mitropoulos' greatest achievements in this city, which fairly earned the gratitude and demonstrative enthusiasm of

blonde as soloist, Samuel Barber's of choirs. 'Cello Concerto returned to the local circuit on a Philharmonic program in Carnegie Hall last night. Dimitri Mitropoulos conducted.

To chois.

For real excitement, the big event last night was the tense and concentrated rendering of Beethoven's Fifth Symphony.

There Mr. Mitropoulos was inspired to gripping discrete.

Raya Garbousova, First Lady of terance. The symphony packed the 'Cello, made a pretty picture on the Carnegie stage; another A Bartok "Dance Suite," feafetching version, in fact, of the hundred-men-and-a-girl set-up, proved something of a let-down with a 'cello this time, instead of for those expecting a nother

warmth, and the girl seemed to Stravinsky.

be singing into the 'cello instead of the 'cello singing back at her.

In a few

Favorite of 'Cellists.

a melody that a Raya Garbousova a melody that a Raya Garbousova can wrap her technique and tone around. Actually, this concerto is one of the few of our time to be welcomed with open arms by all 'cellists.

The pennsyl
The cher this is concert stuff or

vania seems to have made a neat compromise in this score. Where he had earlier tried his hand at while it lasted. both classical and modernist styles, here he brings them to-gether on a kind of fusion ticket.

The result is that Mr. Barber has made everybody happy with his 'Cello Concerto. Classicists will find plenty to please them in the way of form and development and the smart flashes of synco-pation, plus the patches of dis-sonance, ought to keep the van-

Shrewd Balance.

While last night's overall reading failed to measure up to last year's local premiere in excitement, it showed one or two points of its own, especially in the way

With a chic little Russian of lyric line and shrewd balance

spired to gripping dramatic ut-

Yet, the way Miss Garbousova played, it almost sounded like a voice. The tone unreeled in lyric warmth, and the girl segment

Padding Closes In.
In a few places the old lion's paw batters through the shim-Mr. Barber is one American composer who knows how to write a melody that a Raya Garbousova it is hard to make an analysis and the snimmering web of tone, and one recognizes the Bela Bartok we know.

Whether this is concert stuff or

__IDAY, DECEMBER 12, 1947.

Music

Mahler's Symphony, Levant at Carnegie

By LOUIS BIANCOLLI.

Mitropoulos added two dazzling repeated bows with the orchestra. readings to his Philharmonic score

Orchestral Thrills. card, and Mr. Levant re-asserted his claims to being America's chief custodian of the Gershwin

But the modern orchestra accommodates all comers, so it was all blows of the finale.

One world on last night's pro-

Roaring Twenties Live Again.

While there were many ways of viewing the Mahler Symphony last night, there was only one for the Levant - Gershwin episode. The fabulous Oscar made this coiling scroll of the Roaring Twenties live all over again in the moody melody and biting rhythms.

12-5-41

Music

By JOHN BRIGGS

Raya Garbousova Plays

The polite spatter of applause in Carnegie Hall last evening following the performance of Samuel Barber's cello concerto

suggested that many listeners were perplexed by the American composer's latest creation, which had its first Philharmonic per-

formance under Dimitri Mitrop-oulos, with Raya Garbousova as

Mr. Barber, of course, knows

all the gimmicks utilized by Beethoven, Mendelssohn, Brahms, Tchaikovsky, Vieux-temps, Wieniawski and others to

end one's concerto with a punchy allegro guaranteed to leave one's audience in cheers; and, to tell the truth, they are obvious gim-

micks, as obvious as a colora-tura's final turn on the domi-nant, pause, and intake of breath

for the supreme effort, which is as old as Donizetti and yet never fails to bring down the house when the high note is safely at-

admission, not of Mr. Barber's

inadequacy, but of the listener's

A lofty, uncompromising artist, Mr. Barber does not seek to meet his hearers halfway; we must

take him on his own terms or

not at all. One may or may not

like the new concerto, but one can hardly fail to see it other-

wise than as the newest expres-

sion of a proud musical spirit

which, on the evidence of works so far made public, has never sought to compromise, or to be

swayed by anything but its own

Another Philharmonic first,

that of Bartok's "Dance Suite,

turned out to be, in the Hun-garian master's familiar manner, noisy, diffuse, labored, contrived,

cerebral, and having approximately the same relation to the art of music that a Saturday re-

view cryptogram has to the art

with Verdi's noisy, energetic overture to "The Sicilian Ves-

pers," and closed with the safe,

amiliar splendors of Beethoven

The evening's music opened

poetic vision.

of literature.

New Barber Concerto

Orchestral Thrills.

How much of the response ance and how much to the sym-There comparisons ended. For phony it would be hard to say. the Gershwin score is about as Certainly the 41-year-old score close to the Mahler Symphony as Certainly the 41-year-old score Tin Pan Alley is to Kamchatka, packs many orchestral thrills, among them the three-hammer

> There Mahler pictures his future in harsh prophecy, using an actual hammer to accent the personal horror to come. The or-

and biting rhythms.

Reaction to Mahler's massive movement, the odd, zig-zagging rhythms of the Scherzo, and the shattering Judgment Day of the

Power of Its Own.

Maybe Mahler wrote one or two Maybe Mahler wrote one or two by so imaginative a musician as better symphonies, like the Ninth Mr. Mitropoulos was not merely and "The Song of the Earth;" but the Sixth crams a power of its own in its fierce heartsick moods and tragic foreboding.

And Mahler wasn't wrong in his bleak prediction, for the fatal hammer struck three times, just as he dreaded—his young daughter died; his ideals and hopes as conductor crashed; and he died an untimely death in 1911.

With the grim prophecy fulfilled, life had finally imitated art.

Mahler Sixth Symphony Has First Hearing Here

-12 Music

By JOHN BRIGGS

The gigantic, 70-minute sixth symphony of Mahler was performed for the first time in this country at Carnegie Hall last evening, and the demonstration afterward for Dimitri Mitro-poulos and the Philharmonic-Symphony suggested your reviewer was not the only one who found it a profoundly moving experience.

Since earlier and later works of Mahler are known here, the piece, merely confirmed what we Co-featured in odd contrast on last night's Philharmonic program in Carnegle Hall were George Gershwin's "Concerto in F," with Oscar Levant as soloist, and the American premiere of Gustav Mahler's Sixth Symphony, Dimitri Mitropoulos conducted.

The one thing in common was the excellent performance. Mr. Mitropoulos added two dazzling repeated bows with the orchestra. preference for emotional impact rather than formal design also has been demonstrated in his "Lied Von Der Erde," in that unforgettable passage for the tenor—"Dunkel Ist Das Leben, Ist Der Tod." And in fact the final movement of the sixth is precisely that mood of overpowering melancholy stretched out to thirty minutes' length. Yet Mahstylized despair also is music of such beauty that it leaves the listener depressed, but curiously exhilirated. It is a quality to be found in Mahler's dualty to be found in Mahler's contemporaries, in the febrile, introspective writing of Stefan Zweig; it is the expression of a neurotic civilization, an inbred culture that achieved craftsmanship and refinement at the cost of overstrained powers. of overstrained nerves.

The program ended with George Gershwin's Concerto in F, with Oscar Levant playing playing the solo part dextrously. I cannot help thinking that the juxtaposition of the two works by so imaginative a musiciants. a coincidence

The Concerto is crude, brash

unpolished in almost every at tribute in which the Mahler Sixth reveals excellence; but its all-important power to touch the hearts and emotions of listeners. The merit of the sympathy is mature sophistication; that of the Concerto is youthful energy. Mahler was the magnificent autumn of Viennese music, the musical mathematicing who follows: musical mathematicians who folmusical mathematicians who followed were dry leaves falling from a plant that ceased to flower. It may be that Gershwin is the imperfect, tentative budding of an equally magnificent plant which some of us may live to see in bloom. to see in bloom.

RIDAY, DECEMBER 5, 1947.

The Music Makers

By IRVING KOLODIN

Masterful Beethoven by Mitropoulos.

The promise of last night's Philharmonic-Symphony concert directed in Carnegie Hall by Dimitri Mitropoulos was the opportunity it offered to hear again the 'cello concerto by a composer with a future named Samuel Barber. The performance of the evening worked out to be the fifth symphony in C minor of another composer with a future named Beethoven.

There were two ways in which with Koussevitzky in 1946. At arber's worthy and high-minded that first contact, it made a deep score might have left more than impression; at this second, some it did last night. One was for the of the weaknesses in the plotting listener to leave directly it was finished; the other was for Mitropoulos's playing of Beethoven ficiently apparent for other things to be woefully inadequate. The to be taken for granted. Mme. contrary, rather, was true. Few Garbousova's magnificent playperformances the guest from ing counted for more in the truly Minneapolis has given here have distinguished slow been so much to his credit as his (about as fine a piece of susreading of this indescribable tained melodic writing as a conwork, which, for all the storms it temporary has achieved) than it has weathered, has eroded not did in the more effortful fast secnot one bit.

Some conductors have felt it more deeply, dramatized it more soon is not. One certainty is that intently, responded with greater the work will be with us long assent to its oratory. The special skill of Mitropoulos was to as equated. semble its musical means with a surety and comprehension to make its tightness of organization a miracle anew. Occasionally one felt a bit of bicycle technic in the uphill pumping and little of it archaically 'modern, downhill coasting, but Mitropou- but all of it charmingly, fancifully keeping the pace constant, nevertheless. To judge from his control of each new effect and his anticipation of the next, Mitropoulos might share, musically, he gift of a man known to Ripey who can pronounce anything

n reverse (esrevertism). Barber's interpreter was again taya Garbousova; who played he introductory performance

movement tions. Some of these are contraenough for all its values to be Barber was present,

and warmly applauded. A full evening of interesting performance also included a Bartok "Dance Suite" (of 1923), part of it now at one with Liszt, a written for the orchestra. Verdi's "Sicilian Vespers" overture, played in tense, proclamative manner, began an evening of fine ly planned, artfully executed orchestral work.

AMUS

So if Mr. Barber has achieved what at first hearing appears to be a vague, amorphous work, ingratefully written for the solo ingraterully written for the solo in-strument and backed by a thin, watery orchestration, this first impression must be taken as an The Music Makers

By IRVING KOLODIN

Premiere of Mahler No. 6; Levant Plays Gershwin. its purely technical details with

Taking music for granted can be a temptation in a city more pianistic unction, but Levant which has as much of it as New York; but in what other Gershwin's rhythmic drive, the art could the violent contrast of last night's Philharmonic- swelling melodic impulse that no Symphony Orchestra concert in Carnegie Hall exist side composer of our time has matched.
Rugged tonal strength and sensiby side? Gustav Mahler, over-driven and introverted; tive nuance, clarity and form are George Gershwin, easy-going and extroverted, each por- elements of his interpretation as trayed by a self-likeness as distinctive as a thumbprint.

ence of hearing a Mahler sym- win, either.) is hardly so inferior to the others that no one should have ventured it in the forty-one years since it was written. The over-sight, if such it may be called, poulos last night.

only one element of the occasion remarkable enthusiasm. was truly absorbing-the consistently magnificent workman symphony should have been folship of Mitropoulos. Phenomenal lowed by some orchestral foil, memories are not new to us; but rather than a soloist who didn't Mitropoulos left one incredulous begin his work until nearly 10:15.

There is scarcely a page that doesn't have its quota of ingenuities, some of them still unique was rectified by Dimitri Mitro. with Mahler, but the totality suggests a completed jig-saw puzzle To one who finds the best of of an unintelligible design. The Mahler's symphonic works patchy and insufficiently worked over, dience received the playing with

For justice to all, the lengthy of the blueprint he drew for the Something similar was done to orchestra with no score in sight. Artur Rubinstein last season,

THE NEW YORK SUN, FRIDAY, DECEMBER 12, 1947. with results that are still talked about. Oscar Levant's mastery of the Gershwin piano concerto is no new story, but his affection for and continuing interest in this music have been a sober factor in converting it from an oddity into an accepted score of the re-

of no other. Mitropoulos bal-This audience had the experi- (There was none for the Gersh effort with a treatment of the phony—the sixth—which is not merely unfamiliar, as most of his still are, but actually new to this still are, but actually new to this mally over-written. The finale country. Some opinion holds it country. Some opinion holds it alone is a twenty-six minute mor- out, with special credit to James the weakest of the nine, which ce—a time span multiplied by Chambers, first horn (in the Mahmight be an explanation; but it the repetitious elaboration of ler) and William Vacchiano, first

ΜΙΑ ΕΓΚΥΡΟΣ ΑΠΑΝΤΗΣΙΣ

Ο ΕΛΛΗΝ ΠΡΕΣΒΥΣ κ. ΛΕΛΗΣ ΔΙΑ ΤΟΝ ΔΗΜ. ΜΗΤΡΟΠΟΥΛΟΝ

(TO EPFON TOY MEFANOY MAESTPOY KAI TO ENDIAGEPON TOY DIA TAE ENAHNIKAE EYN-ΘΕΣΕΙΣ.- ΑΝΩΤΕΡΟΣ ΤΟΥ ΤΟΣΚΑΝΙΝΙ)

ΑΙ ΜΑΤΑΙΩΘΕΙΣΑΙ ΣΥΝΑΥΛΙΑΙ

ΕΠΙΣΤΟΛΗ ΠΡΟΣ ΤΗΝ ΒΡΑΔΥΝΗΝ,,

Κύριε Διευθυντά,

λούθησα την συζητησιν είς τὰς έφημερίδας διὰ τὸν κ. Μητρόγενομένην άπὸ διακε-τς προσωπικότητας μὲ ριμένας το δια την δόξαν που συμπέρασμα ότι δια την δόξαν που είπω την γιαρετήσω επι δια την δόξαν ανεγνωρισμένην διεθνώς ώς 'Ελλη νικήν—άλλά μὲ τὸ παράπονον τινών ότι δὲν διέδωσε άρκετὰ Οὔτε, νομίζω, εἴνε ἀνάγκη νὰ τονίσω ὅτι, ἀφότου ἔδωσε την πρώτην συναυλίαν εἰς Βοστώνην πρὸ τοῦ πολέμου, τὸ στώνην πρὸ τοῦ πολέμου, τὸ στών προ τοῦ πολέμου, τὸ στών προ τοῦν πολέμου το τοῦν πολέμου κριμένας προσωπικότητας μὲ τὸ συμπέρασμα ὅτι ὅλοι μὲν συμφωνοῦν διὰ τὴν δόξαν ποὺ

'Ο "Ελλην πρέσδυς κ. Λέλης, δ όποῖος ἐσχάτως μετετέθη ἐκ. Νέας 'Υόρκης εἰς Χάγην, μᾶς ἀπέστειλε την κάτωθι ἐπιστολην ἐπὶ τοῦ δημιουργηθέντος θορυδου περὶ την ἐθνικην δράσιν τοῦ κ. Μητρόπουλου νὰ ὑπερή σπιζα ἐγω τὸν πατριωτισμον του καὶ την λατρείαν του πι την Έλλαδα, ην πολλαχώς ἔχει δείξη, κρίνω περιττον νὰ ἐπιμείνω εἰς ἀμφισδητήσεις πε ρὶ τοῦ πατριωτισμοῦ του— ὁ-Επιμείνω είς άμφισδητήσεις πε ρὶ τοῦ πατριωτισμού του— ό- φειλομένας ὑπερδολὰς ποὺ μοι ραίως γίνωνται χωρὶς νὸ τὸ θὲ λη κανείς, ὅταν ἡ συζήτησις προχωρήση εἰς τὰ ἄκρα—φρο νῶ ἐν τούτοις, ὅτι ὁφείλω νὰ εῖπω τὴν γνώμην μου ἐπειδή ἔτυχε νὰ ὑπηρετήσω ἐπι μακρὸν ἐν 'Αμερικῆ καὶ νὰ παρακολουθήσω τὸ ἔξοχον ἔργον του.

την πρώτην συναυλίαν είς Βοστώνην πρό τοῦ πολέμου, τὸ μαγικόν του τάλαντον ἀπέσπασε τὸν θαυμασμὸν ὅχι μόνον τῶν μεγαλειτέρων κριτικῶν τῆς 'Αμερικῆς,—οὶ ὁποῖοι εἶνε συνειθισμένοι νὰ ἀκούουν τοὺς πρώτους καλλιτέχνας τοῦ κόσμου—ἀλλ' ὅπερ καὶ σπουδαι ότερον ἴσως, τοῦ κοινοῦ τὸ ὁποῖον καταθέλγεται ἀπὸ τὴν κμπαγκέττα» του (ποῦ δέν κρατεῖ ποτέ, ὡς γνωστόν, καὶ τὸν χειροκροτεῖ μὲ τόσον ἐνθουσιασμὸν ὅσων ὅπως χειροκροτεῖ τὸν Τοσκανίνι, ἴσως οὲ καὶ μὲ περισσότερον φανατισμόν.

σμόν.
Παρεμπιπτόντως ᾶς λεχθή εδῶ ὅτι εἰς τὸ 1939 ῆκουσα τὸν διαπρεπέστερον μουσικὸν κριτικὸν τῆς 'Αμερικῆς νὰ μοῦ λέγη ὅτι θεωρεῖ τὸν Μητρόπου λον ἀκριδώς εἰς τὸ ἴδιο ὕψος τοῦ Τοσκανίνι καὶ νὰ εὕχεται νὰ εδέχετο ὁ Μητρόπουλος νὰ τὸν ἀντικαταστήση—ἀποχωροῦντα τότε—εἰς τὴν διεύθυνσιν τῆς Φιλαρμονικῆς Συμφωνικῆς Όρχήστρας Νέας 'Υόρκης. Τοῦτο ὅμως δὲν ῆτο τότε δυνα τὸν νὰ πραγματοποιηθῆ, διότι τον να πραγματοποιηθή, διότι τον να πραγματοποιηθή, διότι δ κ. Μητρόπουλος είχεν ήδη αναλάδη υποχρέωσιν διά πολυετή διεύθυνσιν τής Συμφωνικής Όρχήστρας Μιννεαπόλεως. Ας προστεθή και το έξής άγνωστον ίσως περιστατικόν, ότι είς πολλάς δοκιμάς, τοιού τος είνε δ ένθουσιασμός τῶν

μουσικών τῆς ὀρχήστρας πρὸς τὸν Διδάσκαλον, ὢστε, ἐγείρον ται καὶ τὸν χειροκροτοῦν πρὸ τῆς κενῆς αἰθούσης. Τοῦτο ἀ-ποτελεῖ πραγματικὸν θαυμα-

Παραστάς κάποτε είς τόΚαρ

Ο ΕΛΛΗΝ ΠΡΕΣΒΥΣ Κ. ΛΕΛΗΣ ΔΙΑ ΤΟΝ Δ. ΜΗΤΡΟΠΟΥΛΟΝ

(Συνέχεια έκ τῆς Ιης σελιδος) νέγκη Χώλλ, κατά τὰς δοκιμάς καθ' ᾶς συνέδη τὸ ἴδιον, ἦκουσα τὸν ἄγνωστον γείτονά μου νὰ μοῦ λέγη ὅτι ἐπὶ 30ετίαν οὐδέποτε παρετήρησε να συμδή τοι ούτον τι με τον Τοσκανίνι αλλά πολλάκις με τον Μητροπουλον. Σημειωτέον δέ, ότι ή όρχήστρα αϋτη δεν είνε η ίδική του, άλλά την διευθύνει ώς φιλοξενούμε-

νος. Καὶ διὰ μὲν τὰ ἀνωτέρω όλοι συμφωνούν και δέν ύπαρ-χει δευτέρα γνώμη.

χει οευτερα γνωμη.
Διὰ τὰ παράπονα ὅμως ὅτι
ὁ κ. Μητρόπουλος δὲν ἐξετέλεσε ἔργα Ἑλληνικά, δὲν εἶνε
ἀρκετὰ γνωστὰ τὰ ἑξῆς ἄτινα δεδαιῶ ὑπευθύνως.
Δὲν ὑπῆρξε περίπτωσις κα-

τὰ τὰς συναντήσεις μας, ας κας νὰ μὴ μοῦ ἐκφράση ὁ κ. Μη ας να μη μου εκφραση ο κ. Μη τρόπουλος τήν έπιθυμίαν του να έκτελέση έργα Έλληνικά έν μεγάλη κλίμακι, διατυπών συγχρόνως καὶ τὰς δυσκολίας καθ' ὧν είχε νὰ ἀντιπαλαίση, Παρ' ὅλα ταῦτα ὅμως, ἐπανει-λημμένως ἐξετέλεσε Ἑλληνι-κας συθέσεις. ὅχι μέναν τοῦ κας συθέσεις. ὅχι μέναν τοῦ Ελεπανος ἐξετέλεσε ὑχι μέναν τοῦ Κας συθέσεις. ὅχι μέναν τοῦ κας συθέσεις. ὅχι μέναν τοῦ Ελεπανος ἐξετέλεσε ὑχι μέναν τοῦ Κας συθέσεις. ὅχι μέναν τοῦ Κας συνθέσεις. ὅχι μέναν τοῦ Κας συνθέσεις. ὅχι μέναν τοῦ Ελεπανος ἐχενος ἐχενος Καν συνθέσεις. ὅχι μέναν τοῦ Ελεπανος λημμένως έξετέλεσε Έλληνικάς συνθέσεις, ὅχι μόνον τοῦ κ. Καλομοίρη, ὡς γράφει καὶ ὁ ἴδιος, ἀλλὰ καὶ τοῦ κ. Σκαλκότα καὶ ἴσως καὶ ἄλλων μουσοιοχών μας.

κότα καὶ ἴσως καὶ ἄλλων μουσουργῶν μας.
'Οφείλω νὰ προσθέσω ὅτι
πρὸ τοῦ πολέμου ὁ κ. Μητρόπουλος Ελαδε τὴν πρωτοδουλίαν νὰ ἐκτελέση 3 συνανλίας
ἐπ' εὐκαιρία της Διεθνούς 'Εκθέσεως Νέας Υόρκης εἰς ἤν
νὰ παιχθοῦν καὶ 'Ελληνικὰ ἔργα 'Η Επιγεοντά διεντά ἐργα 'Η Επιγεοντά διεντά ἐχονος 'Εκθέσεως Νέας Υόρκης εἰς ἤν
κα 'Η Επιγεοντά διεντά ἐχονος 'Ελληνικὰ ἔρνὰ παιχθούν καὶ Ἑλληνικὰ ἔργα. Ἡ ἐπιτροπὴ ὅμως ῆς μετεῖ χαν καὶ μεγάλοι ᾿Αμερικανυὶ μουσικοὶ καὶ ὁμογενεῖς μετὰ τοῦ ὑποφαινομένου, παρὰ τὰς προσπαθείας αὐτῆς ἡναγκάσθη νὰ καταθέση την εν τολην ἐλλείψει χρημάτων. Ἦσος ὅτι μια συναυλία μὲ τὰς δοκιμάς της, μὲ ὀρχήστραν 110 ὁργάνων στοιχίζει ἐν ᾿Αμερικῆ ἀναποφεύκτως περὶ τὰς 5000 δολλάρια, διότι καὶ ἄν ἀκόμη οι μουσικοὶ ἡθελον νὰ τὴν ἐκτελέσουν δωρεὰν ἀδυνατοῦν νὰ τὸ πράζουν ἔνεκα τῶν περιορισμών τῶν Ἑνώσεων εἰς ἄς κατ' ἀνάγκην ἀνήκουν, άνάγκην άνήκουν.

αναγκην άνήκουν.
Είς πᾶσαν μας συνάντησιν, καὶ κατά τὸν πόλεμον, τοῦτο ήτο τὸ κύριον θέμα τῆς συζητήσεως, ὅπερ δυστυχῶς πάντο τε προσέκοπτε εἰς τὸ εἰκονομικὸν ζήτημα. Ἔτερον σχέδιον συναυλίας, τὴν ἐποχήν ἐκείνην, ὑπὲρ τοῦ Κρὴκ Γουωρ Ραλὴφ ᾿Ασσοσιεῖσιον (Ἑλλην. Πολεμικὴ Περίθαλψις) ἀπέτυχε διὰ τὸν αὐτὸν ἐπίσης λόγον.

μικη Περίθαλψις) άπέτυχε διά τον αὐτόν έπίσης λόγον. Καὶ ταῦτα μέν κατά τὸν πόλεμον, άλλ' άπὸ τῆς άπελευθε ρώσεως, ἐπανειλημμένως ὁ κ. Μητρόπουλος μοὶ ἐξεφρασε τὴν ἐπιθυμίαν του νὰ ἐκτελέση Έλληνικὰς συνθέσεις καὶ δύνα μαι νὰ δεθαιώσω ὅτι ἐξήτησε τοιαύτας. Δέν γνωρίζω δίως τοιαύτας. Δέν γνωρίζω όμως έαν καὶ οἱ συνθέται μας άπετά θησαν ποτέ είς αὐτόν, ώς θὰ ἦτο φυσικόν, ἢ ἐὰν δὲν τὸ ἔπρα

ητο φυσικόν, η ἐἀν δὲν τὸ ἔπρα ξαν έκ μετριοφροσύνης.
Είδικῶς ἐπιθυμῶ νὰ τονίσω τὸ γεγονός ὅτι ἀκόμη καὶ κατὰ τὸν παρελθόντα 'Ιούλιον ἐτέρα πρότασις τοῦ κ. Μητροπούλου περὶ συναυλίας μὲ 'Ελληνικὰ ἔργα διὰ τὸν 'Απρίλιον 1948, γενομένη πρὸς ἀνωτάτους ἀντιπροσώπους τῆς 'Ελλάδος ἐν Νέα 'Υόρκη παρουσία μου, ἔσχεν ἀργότερα τὴν αὐτὴν τύχην διὰ τοὺς ἰδίους λόγους.

'Ως πρός την πρότασιν ταύτην, έχω μακράν έπιστολήν του χείρας μου, ήν μοὶ ἔστειλε

μετά την συζήτησιν. Οὐ μόνον τούτο. Ένθυμοῦ-μαι ἀκόμη ὅτι, δλέπων ὅτι πρὸς ἀντιγραφὴν των διαφόρων μουσικών μερών τών συνθέσεων ἀπαιτοῦνται χρήματα, τὰ ό-τοῖα είνε δύσκολον νὰ διατε-θοῦν ἐν Ἑλλάδι, ὁ ἴδιος μοι προέτεινε τὴν ἴδρυσιν ταμείου είς ὅ θὰ κατέθετε σημαντικὸν

ποσὸν ἀκριδῶς διὰ τὴν ὑπερ-πήδησιν τῆς δυσκολίας ταύ-της. Δυστυχῶς, σχετικαὶ ἐνέρ-γειαί μου πρὸς ἐξεύρεσιν χρη-μάτων διὰ τὸν ὡραιον αὐτὸν

γείαι μου προς εξευρεσιν χρημάτων διὰ τὸν ὡραιον αὐτὸν
σκοπόν, δὲν ἐτελεσφόρησαν λό
γω πολλῶν ἄλλων ἐπιβαρύνσεων τῆς ὁμογενείας. Εἶμαι ὁμως
δέδαιος ὅτι ἡ ἴδρυσις ταμείου
δὲν θὰ βραδύνη νὰ ἐπιτευχθῆ.
"Εξ ἄλλου, ὡς γνωρίζω προσωπικῶς "Ελληνες καλλιτέχναι πάντοτε εὖρον ἐν 'Αμερικῆ πραγματικὴν ὑποστήριξιν ἀ
πὸ τὸν κ. Μητρόπουλον, μία
δὲ διαπρεπὴς 'Ελληνὶς καλλιτέχνις τοῦ πιάνου ἔπαιξε πέρυσι μὲ τὴν ὁρχήστραν του εἰς
Μινεάπολιν καὶ κατὰ τὸ θέρος εἰς Φιλαδέλφειαν.
Διατὶ ὅμως νὰ περιμένωμεν
ἀπό ἔνα ἄνθρωπον τόσον πολυάσχολον ἐργαζόμενον 16 ὡρας τὴν ἡμέραν, μὲ εὐθύνας κο
λοσσιαίας, εἰς μίαν χώραν ἤτις ζῆ μὲ ἡλεκτρικὴν ταχύτητα
καὶ ὑπο Ιδιαζούσας συνθήκας,
νὰ ἐνθυμῆται ἐκείνος τὶ ἡμεῖς
οἱ ἴδιοι ἐπιθυμοῦμεν;
"Αραγε, ἀπέστειλε τις ποὸς
"Αραγε, ἀπέστειλε τις ποὸς
"Εξανόν τος τος
πόσος
"Αραγε, ἀπέστειλε τις ποὸς
"Αναγε, ἀπέστειλε τις ποὸς
"Αναγε, ἀπέστειλε τις ποὸς
"Αναγε, ἀπέστειλες τις ποὸς
"Αναγε, ἀπέστειλες τις ποὸς
"Αναγες Δεναγες
"Αναγες Αναγες
"Αναγες Τιστεν
"Αναγες Αναγες
"Αναγες Αναγες
"Αναγες Τιστεν
"Αναγες

να ένθυμήται έκείνος τί ήμεῖς οΙ ίδιοι έπιθυμοῦμεν;
*Αραγε, ἀπέστειλε τις πρός αὐτὸν τὰς συνθέσεις του, τὰς όποίας νὰ ἀπέρριψε ὁ κ. Μητρό πουλος ἀσυζητητεί, ἢ οΙαδήποτε σύνθεσις ἀποσταλείσα αὐτῷ θὰ ἔδει νὰ ἐκτελεσθῆ ὑπ' αὐτοῦ ἀσυζητητεί;
Έκείνο ὅμως ὅπερ ἔπρεπε πρῶτον νὰ τονισθῆ είνε τὸ ὅτι ὁ κ. Μητρόπουλος δὲν είνε Ιδιο κτήτης τῆς ὁρχήστρας, Μινεα πόλεως, ὅτι είνε ὑπάλληλος, ὅτι ἐγράζεται ἐπὶ συμβολαίω μὲ τὸν Γενικὸν Διευθυντὴν τοῦ Σωματείου τῆς 'Ορχήστρας, ἀ πὸ τοὺς ὅρους τοῦ ὁποίου δὲν δύναται νὰ ἀποστῆ, ὅτι τὰ προ γράμματα δὲν καταρτίζονται οἱ ουναται να αποστη, οτι τα προ γράμματα δέν καταρτίζονται οί κεία δουλήσει, άλλ' έγκρίνονται ὑπὸ Διοικητικοῦ Συμδουλίου καὶ ὅτι διὰ νὰ κάμη ὅ,τι θέλει «ὅπως ὁ Τοσκανίνι» θὰ ἔ πρεπε νὰ μὴν εὐρίσκεται ὁ κ. Μητρόπουλος μόνον 8 ἔτη έν 'Αμερική, ἀλλὰ περισσότερα. Πάντως ἀλιανικὰ εἰνόκεια

Πάντως, ή ψυχική εὐγένεια τοῦ κ. Μητροπούλου σπεύσαν- τος νὰ ἀναγνωρίση είς ἀπάντη σιν ὡς δίκαια τὰ ἐκφρασθέντα παράπονα έναντίον του—τὰ ὁ ποῖα πρέπει νὰ ὁμολογηθῆ, εἶποια πρεπει να όμολογηθή, είχον έλατήρια όχι προσωπικά,
άλλά τὴν έπιθυμίαν τής άναδεί
ξεως τῆς Ἑλληνικῆς μουσικῆς
με τὴν μαγικὴν πνοὴν ἐνὸς μεγάλου τέκνου τῆς Ἑλλάδος—
δείχνει ὅτι ὁ ἔξοχος Ἑλλην
καλλιτέχνης ἴσταται εἰς τὸ ὔψος τῆς παγκοσμίου φήμης
του. TOU.

Δέξασθε, κύριε Διευθυντά, τὴν διαδεδαίωσιν τῆς ἐξαιρέ-του μου ὑπολήψεως, μεθ' ἦς διατελώ,

ω, "Ολως ὑμέτερος ΝΙΚΟΛ. Γ. ΛΕΛΗΣ

Υ. Γ. Θὰ ήτο νομίζω λίαν έπικαιρον νὰ προσετίθεντο καὶ τὰ ἐξης ἐπ' εὐκαιρία τῶν συ-ναυλιων ἄς διευθύνει κατ' αὐ-τὰς ὁ κ. Μητρόπουλος ἐν Νέα

Υόρκη: Είς τὸ «Χέραλντ-Τρίμπιουν» τῆς 28 Νοεμδρίου ὁ μουσικὸς κριτικὸς Βίρτζιλ Τόμσον γρακριτικός Βίρτζιλ Τόμσον γραφει μεταξύ άλλων: «'Ο Δημήτριος Μητρόπουλος διηύθυνε χθες δράδυ τῆς φιλαρμονικήν κατά τρόπον που νά αγάλλε ται ή ψυχή. 'Ο Μητρόπουλος ὅ,τι δήποτε καὶ ὰν παίξη είνε μουσικός τόσον διακεκριμένης ποιότητος, ἄστε τις όπω σδήποτε, νά μὴ ἐνδιαφέρεται τὰ τὶ παίζει».

'Ο δὲ μουσικός κριτικός 'Όλιν Ντάουνς εἰς τοὺς «Τάϊμς τῆς Νέας 'Υόρκης» τῆς 21 Νοεμδρίου ἀποφαίνεται: «'Ο Δημήτριος Μητρόπουλος εἶνε εἰς ἐκ τῶν παραδοξωτέρων καὶ πε ριέργως προικισμένων διευθυν

ριέργως προικισμένων διευθυν τών όρχήστρας πού γνωρίζει το 'Αμερικανικόν κοινόν. 'Η ή λκτρική ίδιοσυγκρασία του , τό κοπτερόν ὕφος του, ή ἐπιτακτική διοίκησις τῆς όρχήστρας είνε ἐντελῶς ἐξαιρετικά, Είνε ἀσυνήθης προσωπικότης χωρίς θεατρινισμούς ἐπὶ τῆς σκηνῆς, ἡ δὲ τεχνική καὶ τὸ ὕφος του εἴνε ἐξ όλοκλήρου Ιδικά του. Διευθύνων χωρίς νότες ἡ

νε έξ όλοκλήρου ίδικά του. Διευθύνων χωρίς νότες ή μπαγκέττα, έξασφαλίζει ἀπό τους μουσικούς ακριδώς ὅ,τι ἐπιθυμεῖ καὶ είνε δραματικώτε ρος καὶ ἐγκεφαλικώτερος είς τὸ ὑφος του, ἀφ' ὅσον είνε ἐκ φύσεως λυρικὸς ἡ ρωμαντικῶς διατεθειμένος. Έχει παραδόξως συνδυασμένον ρεπερτόριον καὶ συνδυασμένον ρεπερτόριον καὶ διατεθειμένος συνδυασμένον ρεπερτόριον καὶ συνδυασμένον ρεπερτόριον καὶ συνδυασμένον ρεπερτόριον καὶ συνδυασμένον συνδυασμένου συνδυασμέ συνδυασμενον ρεπερτόριον καί είνε ίσως ὁ μόνος, έκτὸς τοῦ Τοσκανίνι, διευθυντὴς όρχήστρας, τὸν ὁποῖον ἡ ἀπομνημό νευσις τῶν συνθέσεων κάμνει πλέον αύθορμητον και αύθενπι κόν είς τὰς έρμηνείας των χω ρὶς νότες παρ' ὅσον ἐἀν τὰς εἶχε πρὸ ἀὐτοῦ. Ἡ ὁρχήστρα εῖχεν έξουσιασθῆ ἀπὸ τὴν προ σωπικότητα τοῦ διευθυντοῦ N. T. A.

MUSIC SYMPHONY HALL Minneapolis Symphony By CYRUS DURGIN

Seldom has a visiting orchestra been rewarded with the acclaim given the Minneapolis Symphony and its great conductor, Dimitri Mitropoulos, at its first Boston concert in Symphony Hall yesterday after-noon. After the concluding number, the Second Symphony of Rachmaninoff, cheering and cries of "Bravo swelled the applause to a terrific din. Granting that yesterday's audience was different from the Boston Symphony subscribers and definitely more demonstrative, here was an ovation of extraordinary intensity for this city.
Orchestra and conductor deserved

every decibel of it. The Minneapolis Symphony is a very fine orchestra and Mr. Mitropoulos has built it into an instrument capable of quick and sensitive response to his demands. There are something over 90 players, with a foundation of eight string basses. The various sections are well balanced, although on the evidence of yesterday's concert the percussion is not quite so strong as the rest.

The strings have a rich, deep and intense tone, and while occasionally there may be a few lose details of phrasing, they play with solid ability and much polish. The woodwinds are compact and so are the brass, with excellent first-desk men all these departments. in all these departments. What is more, they attack right on the beat, for that is something on which Mr. Mitropolous is exacting. He is not a conductor to seek overrefine-ment, and his object is healthy overall ensemble rather than super-super precision in trick effects.

super precision in trick effects.

As for the conductor himself, he is an old and valued friend here, and everyone who has heard him knows well that he is now to be counted among the few absolutely top-notch conductors in the country. You might find his tempo for the minuet of Mozart's "Jupiter" Symphony too slow—as I did—but that is a matter of interpretive feeling and not of stylistic fact. It was ing and not of stylistic fact. It was wonderful to hear the fugue finale of that Symphony done with such crystal clarity.

Rachmaninoff's wonderful, passionate and tuneful Symphony (which Mr. Mitropoulos had con-ducted the last time he was guest here) seemed really grand and emotionally overwhelming. Only a really mature conductor, at the height of his power can accomplish

such marvelous artistic re-creation. Yves Chardon, formerly a member of the Boston Symphony, and who now with his wife, Henriette de Constant, occupies the first desk of the Minneapolis cello section, gave an admirable performance of the solo in Ernest Bloch's Hebrew Rhapsody "Solomon." The concert was under auspices of Anatolia MUSIC

Minneapolis Symphony

The Minneapolis Symphony Orchestra. Dimitri Mitropoulos, conductor, Save a concert yesterday afternoon in Symphony Holl Yves Chardon, cellist, was the soloist; the program was as follows: Symphony in C major K. 551 ... Mozart "Schelomo". Hebrew Rhapsody. ... Bloch Symphony No. 2 in E minor Op. 27 Rachmaninoff

By ALEXANDER WILLIAMS

Boston is supposed to be notori-ously indifferent to visiting orch-estras, but yesterday's near-capac-ity audience in Symphony Hall applauded and cheered the Minneapolis Symphony on its first visit here and its conductor, Dimitri Mitropoulos, much more heartily than usually occurs at symphony concerts. This applause was on the score of performance for the most part completely justified, for the orchestra is an excellent ensemble, with admirable solo players. The tone and playing of the Minneapolis Symphony was something to be admired throughout the afternoon, save in some nervously ac-celerated phrasing in the first

movement of the Mozart.
As for Mr. Mitropoulos, he has long been acknowledged as one of the few first-rank conductors in America today. Those who rememthe ber him when he first came to this country as guest-conductor of the Boston Symphony will take that he is much calmer on the platform. Yet his interpretations have not lost any of their fire or persuasiveness. It was, for example, surprising to see what he could get out of the Rachmaninoff 2nd Symphony, which is hardly an in-

spiring composition any longer.
If the performances of the Minneapolis Symphony were rewarding neapons Symphony were rewarding to listen to, the program left something to be desired. The Mozart "Jupiter" Symphony was the only piece really out of the top drawer, and in that Mr. Mitropoulos' reading was not especially remarkable. It was a sturdy performance rather than a fine or distinguished one.

Bloch's "Solomon" is probably one of his best works, but the fact

remains that its melancholy quence is somewhat dated. It offers a good cellist a chance to show his mettle. And in this role Mr. Mitropoulos cast his excellent first-desk cellest, Yves Chardon, who is well known here through his years with the Boston Symphony and in the concerts of the Chardon Quartet. Rachmaninoff's Second Symphony

has a showy finale which is good fun, but the rest of it only fleet-ingly reveals the composer at his best. Rachmaninoff assuredly needed the solo piano to get that creative best out of him. His music for orchestra alone just doesn't stand up. Nevertheless, Mr. Mitropoulos managed to kindle quite a glow in the old embers and reaped a great popular success with the finale.

Minneapolis S. Mitropoulos Conductin Yves Chardon for Soloist

years that this organization had tone is bright, but not warm, Mozart's "Jupiter" Symphony: Bloch's Hebrew Rhapsody, "Schélomo," for cello and orchesra: Rachmaninov, Second Symphony, in E minor. The soloist was Yves Chardon. Boston is notoriously inhos-

pitable to visiting orchestras. The idea seems to be that since we have the best, why bother about others? But there are other orchestras, which are worth listen-ing to. Yesterday's audience might seem to indicate that Boston is getting broader-minded; the hall was filled, and the greatest enthusiasm was manifested. But this was a special occasion. The concert was under the auspices of Anatolia College, of Salonika, and the audience was made up chiefly of friends of the college. There were few Boston Symphony patrons present, 1 1 1

Mr. Mitropoulos is an old acquaintance. He made his American debut in 1936 as guest con-ductor of the Boston Symphony Orchestra, and he has appeared here several times since in the same capacity. It was interesting to hear him with his own orchestra. It was interesting, too, to observe that he has become much more temperate in his platform manner than he was formerly. He now uses the greatest restraint; no frenzied leaps, no crouching

The Minneapolis Symphony Orchestra, Dimitri Mitropoulos, conductor, gave a concert in Symphony Hall yesterday afternoon. It was the first time in many accurately and responsively. The balance is good.

Mr. Chardon, the soloist, is an-other old friend. He was for many years with the Boston orchestra. and he was leader of the Chardon Quartet. He is an excellent cellist, as he demonstrated yesterday in the Bloch number. The piece itself, if slightly old-fashioned sounding now, is still a moving expression of the 'Jewish soul Mr. Mitropoulos secured an elo-quent orchestral performance,

It cannot be said that the program in general displayed much enterprise. The Rachmaninov Symphony in E minor was con-ducted here by Mr. Mitropoulos little over three years ago. There seems to be no good reason for playing it again so soon. It is an individual expression, quite apart from the general course of Russian music, but not a distinguished one.

The Mozart was included presumably as the usual classical work designed to show a conductor's way with such pieces. Mr. Mitropoulos is clearly not a Mozartean. He injected a romantic element. His slow movements were too slow. The values of the otes in the second theme of the Andante cantabile were distorted. There were sudden bursts of energy, but no gradations. The whole symphony had a hushed quality inconsistent with the exuberance of the composer.

The pity of it is that the Greek conductor did not choose a more Hall yesterday afternoon and was enlivening program with which to cheered by an audience which was present himself here as the head lavish in its appreciation and large of his own orchestra-we have heard enough to make it necessary for

him several times as guest conductor of the Boston Symphony and many years ago we heard the Minne-Ernest Bloch; and the Symphony apolis Orchestra under another No. 2, in E minor, Oput 27, by Rachleader. The only first rate music maninoff.
on the list was the "Jupiter" Symphony of Mozart, which, truth to los, no stranger to Boston audiences tell, was not played or conducted opened with the Mozart in a rather any particular distinction, while between it and the Russian's symphony came another work of about the same vintage that has also experienced the ravages of time, namely, Bloch's "Schelomo" (Sclomon).

first 'cellist, Yves Chardon, once a member of the Boston Symphony. He played the solo part in the Swiss composer's overlong and turgid Rhapsody in exemplary fashion, and Mr. Mitropoulos in his turn gave it all he had. The music still refused to come to life, save in a few spots, one of them the always impressive

close, in which the Hebrew king can be heard to say "Vanity of vanities . . . all is vanity."

It is always the same story when another orchestra comes to Boston, or rather the same two stories. You do not recognize in the audience many faces that can be identified as belonging to Boston Symphony subscribers, and try as you will, you cannot help comparing the visiting band with our own, to the former's disadvantage. There are many fine orchestras in this country, and the Minneapolis Symphony is one of them, but you got the impression yesterday that its present conductor is less interested in tone, as such, than in interpretation. In that domain, even when you do not always agree with him, he is one of the most forceful of contemporary musical personalities. Yesterday's con-cert was given under the auspices of Anatolia College and the hall was

H KAOHMEPINH =

ΚΥΡΙΑΚΗ, 8 Φεδρουαρίου 1948

ΑΙ ΑΝΤΙΠΑΤΡΙΩΤΙΚΑΙ

ΔΗΛΩΣΕΙΣ ΤΟΥ ΜΗΤΡΟΠΟΥΛΟΥ

ΔΙΑ ΙΟΥΣ ΛΗΣΤΑΣ ΓΟΥ ΜΑΡΛΟΥ

ΑΙΑ ΙΟΥΣ ΛΗΣΤΑΣ ΓΟΥ ΜΑΡΛΟΥ ΝΕΑ ΥΟΡΚΗ, 7: (Τοῦ ἀνταποκριτοῦ μας). Τὸ ζήτημα τὸ δημιουργηθέν συνεπεία τῶν δηλώσεων τοῦ Ἑλληνος διευθυντοῦ ὀρχήστρας κ. Μητροπούλου ἐν σχέσει με τὸν διεξαγόμενον εἰς τὴν Ἑλλαδα ἀγώνα κατὰ τοῦ συμμοριτισμοῦ, τὸν ὁποῖον ἐχαρακτήρισεν ως «μηδαμινής σημασίας», τείνει νὰ λάθη διαστάσεις. Ὁ κ. Κυρου ἡπείλησεν ότι δὲν θὰ μεταθή αϋριον εἰς τὴν συναυλίαν, τὴν ὀργανουμένην ὑπέρ τοῦ ἐν Θεσσαλονίκη ἀμερικανικοῦ κολλεγίου, καθόσον αὶ δοθείσαι ἐξηγήσεις πα ρὰ τῶν ὀργανωτῶν αὐτῆς δια λογαριασμόν τοῦ κ. Μητροπούλου εἰς τὴν ἐπιστολήν τοῦ κ. Κύρου, ὁ ὁποῖος ἐζήτησε σχετικὰς διευκρινήσεις, δὲν ἐθεωρήθησαν ἐπαρκεῖς, 'Ο Ἑλλην ἀντιπρόσωπος φέρεται χαρακτηρίσας τὰς ἐξηγήσεις πας δοθείσαις κας δια καινήσεις τος δεργήσεις καν δια καινήσεις καν δια καινήσεις τὰς ἐξηγήσεις καν δοθείσαι καν δια καινήσεις τὰς ἐξηγήσεις τος δοθείσαις καν δια καινήσεις τος δοθείσεις καν δια καινήσεις του δια καινήσεις του

σησαν επαρκεις. Ο Έλλην άντιπρόσωπος φέρεται χαρακτηρίσας τάς έξηγήσεις τάς δοθείσας ύπο τῶν όργανωτῶν τῆς συναυλίας ώς ἐπιδεινούσας τὸ ζήτημα. Ό κ. Μητρόπουλος άνεμένετο ἀπόψε καὶ ἐλέγετο ὅτι θὰ διαψεύση τάς ἀποδοθείσας εἰς αὐτὸν ὅηλώσεις, Φαίνεται δὲ ὅτι ἐπεδείχθη σπουδή εἰς τὴν δημοσίευσιν τῶν δῆθεν ἀποκαλύψεων μὲ τάς ἀγτιπτιστικής δερλώσεις του Κάται στου του διαθερού του κακαλύψεων και και δε ἀγτιπτουτικής στον διαθερού στον διαθερού στον στον διαθερού στον στον διαθερού στον στον διαθερού στον διαθερού στον διαθερού στον διαθερού στον στον διαθερού στον δια

με τας άντιπατριωτικάς δηλώσεις όπως παράσχουν έπιχειρήματα είς την έντονον άνθελληνικήν προπαγάνδαν τῶν γνωστῶν ένταῦθα κύκλων.

Thanks to the fact that Rach-BOSTON TRAVELER, MONDAY, FEBRUARY 2,

Minneapolis orchestra to Symphony many persons to stand during the performance. The program consisted of Mozart's Symphony No. 41, in C

The distinguished Mr. Mitropoumore subdued manner than might have been expected from him an while there was perfect co ordination by the archestra, the perform ance suggested an exhibition of an especially well-controlled group working with the minimum of di-rection. On the whole it was an Possibly this last was included for the benefit of the orchestra's haps Mr. Miltopoulos' detached air contributed scmewhat to its lack of Mozartian sparkle. This was par-

ticularly noticeable in the Menuetto. With the Bloch "Schelomo," a age and stirring music, the conductor began to warm up to the occasion and brought out the composer's intert to a fine degree. The music is based on a glorification of the great King Solomon and Mr. Mitropoulos showed a keen sense of the grief and despair inherent in the work. The solo Violoncello was played in a most competent fashion by Yves Chardon, a former member

of the Boston Symphony, The deeply implessive and elegiac Rachmaninoff symphony rounded out the program and was given a sensitive reading. Although ex-pertly played and, for that matter conducted, the slowness with which the Adagio was performed reminded the audience of just how long and repetitive this third movement is. But the fine work in the fourth movment, under virile handling eased the situation and sent the audience away with the sense of having enjoyed a concert note-worthy in fine musicianship.

The performance was under the auspices of the Anatoeia College fund campaign.

CAMERON DEWAR.

EZTIA

ΝΑ ΑΝΑΚΟΙΝΩΘΟΎΝ ΕΠΙΣΗΜΩΣ

ποιράσχη ύπευθύνως είς τὸν τύπον τὰς πληροφορίας του, περί τῶν ὅ-

σων φέρεται είπων ό κ. Δ. Μητρό-

πουλος διὰ τὸν ἀγῶνα τοῦ ἐθνικοῦ

στρατού έναντίον τών έαμο-

Βεδαίως, ήμεῖς δὲν ἀποδίδομεν καμμίαν ίδιαιτέραν σημασίαν είς

δσα φρονεί ἢ δὲν φρονεῖ ὁ δεῖνα ἢ

ο τάδε "Ελλην τενόρος, χορευτής

η άρχιμουσικός. Έπειδή, όμως, τὰ

όσα φαίνεται ὅτι ἐλέχθησαν, ἐξεφωνήθησαν δημοσία είς τὴν μεγά-

λην αϊθουσαν τοῦ Πανεπιστημίου

τῆς Βοστώνης, τὸ πράγμα ἔχει κάποιαν σημασίαν — ὅχι πλέον διὰ

τὸ πρόσωπον ποὺ τὰ εἶπεν ὅσοι

δι' έκείνους ποὺ τὰ ἥκουσαν. Καὶ

άπὸ τῆς ἀπόψεως αὐτῆς, νομίζο-

μεν, ότι ή ὑπόθεσις χρήζει ἐπισή-

μου καὶ ταχείας διευχρινήσεως.

Δέν νομίζει το ύπουργείου τῶν Ἐξωτερικῶν, ὅτι θὰ ἔπρεπε νὰ

9 Φεβρουαρίου 1948

νώνα πάνω στην όμορφη καὶ ίστορική 'Ακρόπολη.

ATΛANTIΣ, ΦΕΒΡΟΥΑΡΙΟΥ 22,

'Αφιερωμένο στὸ Μαέστρο

κ. Δ. Μητρόπουλο

δα χώρα τῶν Γραμμάτων, τῆς

Τέχνης καὶ τοῦ πολιτισμοῦ, Χώ-

ρα πού γέννησες παιδιά πού χαμ-

μιὰ χώρα έως τώρα δὲν γέννησε.

Γέννησες τὰ παλληκάρια τοῦ

1821. Γέννησες τοὺς μεγάλους

σοφούς καὶ ρήτορας. Γέννησες

τούς μεγάλους καλλιτέχνας τῆς

έποχης έχείνης, που για δώρο

αίώνιο σου χάρισαν τὸν Παρθε-

"Ω, γλυκειὰ Έλλάδα, Έλλά-

Γέννησες όμως καὶ ένα άλλο παιδί, πού λείπει χρόνια μακρυά σου, μὰ δὲ σὲ ξεχνᾶ. Ζῆ μέσα στὴν χώρα τῆς Ἐλευθερίας, τὴν δοξασμένη 'Αμερική. Μάλιστα, μητέρα μου Έλλάδα. Αὐτὸ τὸ παιδί σου έργάζεται στὰ ξένα γιὰ την τιμή και την δόξα τη δική σου. Τώρα δίδει μεγάλες συναυλίες καὶ τὰ χρήματα τὰ στέλνει δπως διατηρηθή το Κολλέγιον ('Ανατόλια» της Θεσσαλονίκης. Αὐτὸ τὸ παιδί σου, Μάννα μας Έλλάδα, Είναι τὸ καμάρι τοῦ άποδήμου έλληνισμοῦ, γιατί με τή δόξα τη δική του, δοξάζει τὸ έλληνικόν "Εθνος. Εύγε τοῦ κ. Μητροπούλου. Εύγε στὸν μεγάλον μας Μαέστρον. Τέτοια παιδιά, Μάννα μας Έλλάδα, νὰ γεννᾶς πάντοτε. Τέτοια παιδιά που ἂν

δοξάζουνε. Γε' αὐτὸ καὶ γὼ σήμερα κάθησα νὰ γράψω δυὸ λόγια γιὰ νὰ έχφράσω και γω τάς εύχαριστίας μου καὶ νὰ συγχαρῶ διὰ μέσου τῆς Σελίδος τῆς Νέας Γενεᾶς τῆς «'Ατλοντίδος» μας τὸν μεγάλον μας Μαέστρο διὰ τοὺς κόπους πού καταδάλη ΐνα ύποστηρίξη τὸ ἀμερικανικόν ἴδρυμα τὸ ό-

καὶ βρίσκονται μακρυά ἀπ' τὴν

άγκαλιά σου, σὲ τιμοῦνε καὶ Σὲ

ποΐον τόσο χρειάζεται ή Έλλάδα. Ζήτω λοιπὸν ἡ Ἑλλάδα μας, που γέννησε τόσους μεγάλους άνδρας καὶ μαζὶ μ' αύτούς γέννησε καὶ τὸ καμάρι μας, τὸν μαέστρο μας τὸν κ. Δ. Μητρόπου-

ΑΝΤΩΝ. Θ ΤΑΡΑΜΠΙΚΟΣ 129 S. 5th Ave. Coatesville, Pa.

'Ο Φιλόμουσος Ήλίας

Σεδαστὲ Διδάσκαλε,

Μὲ μεγάλην μου χαρὰ σᾶς έχφράζω τὸν ένθουσιασμόν μου διά την συναυλέχν του μεγάλου έλληνος μαέστρου κ. Μητροπούλου, δπου παρηκολούθησα με τούς γονείς μου την περασμένη Κυριακή είς τὸ Symphony Hall τῆς Βοστώνης. Ἡτο κάτι τὸ ὑπέροχον. Σωστή αποθέωσις έγένετο πρός τὸν κ. Μητρόπουλον με χειροκροτήματα καὶ ἐκφωνήματα. Αὐτὸ είναι ὑπερηφάνεια δι' ἡμᾶς τούς "Ελληνας και μάλιστα διά τὸν ἱερὸν σχοπὸν ποὺ ἐδίδετο.

'Ο Μαθητής σας, ΗΛΙΑΣ Π. ΣΩΤΗΡΌΠΟΥ- $\Lambda O \Sigma$

Κυριακή 15 Φεδρουαρίου 1948

Έν σχέσει μὲ τὰ γραφέντα κατ' αὐτὰς εἰς ὑρισμένος ἐφημερίδας πορὶ ὅποθεν ἀνθελληνικῶν ὅπλωσεων ἐν 'Αμερικῆ τοῦ διαπρεποὺς "Ελληνος ἀρχιμουσικοῦ κ, Μητροπαύλου, πληροφορούμελα, ὅτι ἡ κ. Μαρὶα Βρυωνίδου ἐτηλεγράφησε πρὸς διακεκριμένον φίλον μας τὰ ἐξῆς: «Δηλόνω ὑπευθύνες, ὅτι οἱ λόγοι τοῦ μαέστρου Μητροπούλου διεστράφησοπν ὑπὸ "Ελληνος — ἀναφέρεται καὶ τὸ ὅνομα "Ελληνος — ἀναφέρεται καὶ τὸ ὅνομα 'Αἰσν του» εἶνε δὲ ἡ κ. Βρυωνίδου διαλίαν του». Εἶνε δὲ ἡ κ. Βρυωνίδου διακεκριμένη συνεργάτις τῆς «'Ατίλαντίδος», γνωστῶν δὲ ἐθνικῶν φρανημάτων 'Ελληνίς.

«TO BHMA»

Lynn, Mass.

Τὰ αίώνια!

«ΤΟ ΒΗΜΑ» Τετάρτη 11 Φεδρουαρίου 1948

Ο κ. Δ. ΜΗΤΡΟΠΟΥΛΟΣ ΔΙΑ ΤΗΝ ΕΛΛΑΔΑ

ΝΕΑ ΥΟΡΚΗ, 10 Φεδρουαρίου. (Τοῦ ἀνταποκριτοῦ μας). — Ο «'Εθνικὸς Κῆρυξ» δημοσιεύει ἐπιστολὴν τοῦ κ. Δ. Μητροπούλου σχετικὸς μὲ τὰ δημοσιεύει ἀπιστολὴν τοῦ κ. Δ. Μητροπούλου σχετικὸς μὲ τὰ δημοσιεύει ὅτως ὁ τόπος μας ἡσυχάση τὸ ταχύτερον. Σχετικὸς μὲ τὰς Μητροπούλου σχετικὸς μὲ τὰς δημοσιεύει ὅτως ὁ κεὶ τὰν αυκλοφοροῦν, ἐπιθυμῶ νὰ διαδικα τὰν τὰν κερδη προορίζονται τὰ ἐκ τῶν συναυλιῶν του εἰς Βοστώνην καὶ Νέαν 'Υόρκην κερδη προορίζονται τὰ ἐκ τῶν συναυλιῶν του εἰς Βοστώνην καὶ κείνην τῆς γῆς εἰς τὴν ὁποίας ἡμεῖς εἰμεδα τὰν ἐξύψωσιν τοῦ πνευματικοῦ ἐπιπέδου τοῦ δεινοπαθούντος ἐλληνικοῦ λαοῦ. Εὐτος καὶ γλῶσσα, τῆς ὁποίας ἡμεῖς εἰμεδα τὰν ἐπιδοσιν τοῦ τιμητικοῦ ἐπιλώματιος, εἰπεν δλίγας λέξεις απλοί ἐρηγέμοται τὰν τὰν λαάν. Επιθυμά νὰ δηλώσον ὅτι αὶ δηλώστις μου δὲν εἰγον τοῦ λόγου του καὶ φαίνεται ὅτι μερικοὶ ἐδὰ Ἑλληνες παρέσρον τὰν πράγματα περδολικὰ την ἐπιδοσιν τὰν πράγματα τὰν πράγματα περδολικὰ την ἐπιδοσιν τὰν πράγματα περδολικὰ την ἐπιδοσιν τὰν πράγματα περδολικὰ την ἐπιδοσιν τὰν πράγματα τὰν πράγματα περδολικὰ την ἐπιδοσιν τὰν πράγματα τὰν πράγματα περδολικὰ την ἐπιδοσιν τὰν πράγματα τὰν τὰν τὰν τὰν κατά

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MANA AEYTEPA 9 DEBPOYAPIOY 1948 CANALISATION ΘΛΙΒΕΡΟΤΗΤΕΣ ΜΙΑΣ ΔΟΞΗΣ,....

Ο ΜΗΤΡΟΠΟΥΛΟΣ APNEITAI OTI EINE EAAHN! ΕΔΗΛΩΣΕ ΧΘΕΣ ΟΤΙ ΑΝΗΚΕΙ ΕΙΣ... ΟΛΟΝ ΤΟΝ ΚΟΣΜΟΝ

ΑΠΙΣΤΕΥΤΌΣ ΑΝΤΕΘΝΙΚΉ ΣΤΑΣΙΣ

ΝΕΛ ΥΟΡΚΗ, 9 Φεβρουαρίου. (Τοῦ συμμορίας ποῦ μάχονται εἰς τὰν Ἑλ-νταποκριτοῦ μας).— Όπως εἰνε γνω λάδα. Εἰς τὰν ἐρώτπσῖν μου αὐτὰν ὁ Μηάνταποκριτού μας). — Όπως είνε γνω στὸν ἀπό ήμερῶν ἔχει δημιουργηθῆ νέον — μεγάλον αὐτὴν τὴν φοράν — ζήτημα μὲ τὸν διάσημον "Ελληνα ἀρχιμουσικόν Μητρόπουλον, ὁ ὁποῖος πρό ήμερων ωμίλησε με περιφρονη-τικόν ύφος διά την Έλλάδα και τόν άγωνα των συμπατριωτών του έναν-

τικόν ύφος διὰ την Ελλων του ἐνανἀγῶνα τῶν συμπατριωτῶν του ἐναντίον τῆς ἀντεθνικῆς ἀνταραίας.
Αὶ δπλώσεις ἐκείναι προκκάλεσαν
ἄμεσον ἀντίδρασιν τοῦ "Ελληνος μονίμου ἀντιπροσώπου εἰς τὸν Ο. Η. Ε.,
Κ. Κύρου — ὅστις ἐδπλωσεν ἐμφαντικῶς ὅτι τὸ ἀνάστητια ἐἰουδήποτε Ελλάδα ἐχουν πληγωθῆ δαθύτατα
καλλιτέχνου δὲν διν
ναται νὰ ἀντιπαραταχθῆ μὲ τὸ ἀνάστημα καὶ ἐνὸς ἔστω μαχπιτοῦ τῆς
Κονίτσης — ἀλλὰ Κονίτσης — ἀλλὰ Κονίτσης — ἀλλὰ προκυμού
κατριμα καὶ ἐνὸς ἔστω μαχπιτοῦ τῆς
Κονίτσης — ἀλλὰ
Κονίτσης — Κανίτσης
Κανίτως
Κανίτσης — Κανίτσης
Κανίτσ στημα καὶ ἐνὸς ἔστω μαχητοῦ τῆς
Κονίτσης — ἀλλὰ
δὲν εἰχον γίνει πιστευταί. "Ολοι ἐνόμιζον ὅτι ὁ Μητρό
πουλος ὅταν θὰ
ἤρχετο εἰς τὴν Ν.
'Υόρκην διὰ νὰ διευθύνη τὴν συναυλίαν ἐπ' εὐκαιρία
τῆς ὁποίας εἶπε τὰ
ὅσα καταπληκτικὰ
τοῦ ἀπεδίδοντο. θὰ του άπεδίδοντο, θὰ προέβαινεν εἰς διά-ψευσίν των. Πρός Υενικήν κατάπλη-ζιν όμως ὁ Έλλην ἀρχιμουσικός τὰ ἐ-πεδεδαίωσεν ἀπολύπεδεδαίωσεν απολυ-τως. Συγκεκριμέ-νως ὁ Μητρόπου-λος ἡρνήθη ὅτι ἀ-νήκει εἰς τὴν Ἑλ-λάδα, ὅπλώσας ὅ- Ὁ Μητρόπουλος, ὁ ὁποῖος δέν... τι ἀνήκει εἰς τὸν καταδέχεται νὰ λέγεται Ἑλλην!

λάδα, δηλώσας δ. Ο Μητροπουλος, ο οποίος σεντί κατολία σουν και το γάνηκει είς τὸν χαταδέχεται νὰ λέγεται Ελλην! ἐκ μέρους τῶν ἐλκοσμον όλοκληρον.

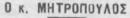
— Πρέπει, μοῦ ἐδήλωσε, νὰ ἀντιμοθοῦν εἰς τὴν 'Ελλάδα ὅτι ἐγὼ πλέον δὲν ἀνήκω εἰς αὐτὴν, ἀλλ΄ εἰς τὸν κόσμον.
Εἰς τὴν ἀνωτέρω δήλωσιν ὁ Μητρόπουλος προέδη μετὰ τὸ τέλος τῆς χθεσινῆς συνευλίας του, όπότε τὸν ἐπεσκέφθην εἰς τὸ κομμοθνί του καὶ τὸν ἡρώτησα ἄν ἔχη νὰ εἰτη τίποτε ἐπὶ τῆς όμιλίας του κατὰ τὴν δεξίωσίν του εἰς τὸ Πανεπιστήμεν τοῦ Χάρδαρντ — ὅπου τοῦ ἀπενεμήθη ὁ τίτλος τοῦ ἐπιτίμου διδάκτορος τῆς Νομικῆς — κατὰ τὴν ὁποίαν ἐδῆλωσιν ὅτι εἰνε εὐτυχὴς διότι εἰργάσθη διὰ τὸ Κολλέγιον 'Ανατόλια ἔδηλωσιν ὅτι εἰνε εὐτυχὴς διότι εἰργάσθη διὰ τὸ Κολλέγιον 'Ανατόλια και κατὰ τῆς Θεσσαλονίκης καὶ ὅχι διὰ τὰς κομμουνιστικὰς ἢ τὰς δασιλόφρονας

Α. ΑΡΓΥΡΟΠΟΥΛΟΣ

τρόπουλος απήντησεν ότι έδωσεν ή δη τήν άπάντησιν είς τὸν "Ελληνα ἀντιπρόσωπον παρὰ τῷ Ο.Η.Ε. κ. Κύ-ρου, είς τὸν ὁποῖον ὡς γνωστὸν ἑδή-λωσεν ότι θεωρεί μάταιον τὸν ἀγῶνα είς τὴν 'Ελλάδα. Πάντως δὲν είνε ῶρα δι' αὐτὰ, μοῦ είπε.

φερα προηγουμέ-

νως, ότι όπλ. όξυ άντικει είς την 'Ελ-λάδα, άλλ' είνε κο-σμοπολίτης! 'Η αΐθουσα τῆς συναυλίας ῆτο, ση-μειωτέον, κατάμε-στος κόσμου άγνο οῦντος την στάσιν οῦντος τὴν στάσιν τοῦ Μπτροπούλου, τού Μπτροπούλου, δεδομένου ότι αἰ ἀρχικαὶ δηλώσεις του δέν είχαν δη-μοσιευθη εἰς τὸν ἀ-μερικανικόν Τύπον, είχε δὲ γίνει ἐξαι-ρετική προεργασία τόσον έχ μερους τόσον έκ μέρους τοῦ Κολλεγίου 'Α-νατόλια ὅσον καὶ ἐκ μέρους τῶν ἐλ



ΝΕΑ ΥΟΡΚΗ, 5. (Τοῦ ἀνταποκριτοῦ μας).— 'Ο γνωστός μουσικός κ. Δημ. Μητρόπουλος ἀτυχώς καθίσταται όλονὲν καὶ ἐμφανέστερον ὅργανον τοῦ διεθνοῖς κομμονισμοῦ. Εἰς τὰς διαφόρους ἐκδηλώσεις του προακτέθη σήμερον καὶ τὸ ὅτι δὲν διέψευσεν ἀκόμη την ἐναγραφείσαν εἰς τὸ γνωστὸν κομμουνιστικών ἐλληνομερικαγικόν σεν άκόμη τὴν ἔναγραφείσαν εἰς τὸ γνωστόν κομμουνιστικὸν ἐλληνοαμερικανικὸν «Βῆμαα πληροφορίαν ὅτι θὰ ὑποστηρίξη τὴν Ἑθνικὴν Συνδιάσκεψην διὰ τὴν ἀμερικανικὴν πολιτικὴν εἰς τὴν Ἑλλάδα. Ὠς γνωστὸν ὁ Μητρόπουλος λαμδάνει ἐνεργὸν μέρος καὶ εἰς τὸ Τρίτον Κόμμα τοῦ κ. Ουώλλας.

'Η ἐν λόγω συνδιάσκεψις ἡ ὁποία ἔγινε κατὰ τὸ τρέχον Ιαδδατοκύριακον ἀποτελεί τὸ κύριον ὁργανον τῶν ἐν ᾿Αμερικῆ κομμουνιστῶν συνοδοιπόρων διὰ τὴν δυσφήμησιν τῆς Ἑλλάδος εἰς τὸ ἐξωτερικὸν. Ὁ Κ. Μητρόπουλος εἰναι ᾿Αμερικαγὸς ὑπήκοος

κομμουνίστων συνοσοίπορων στα την ουσφη-μησιν τής 'Ελλάδος είς τό εξωτερικόν. 'Ο κ. Μητρόπουλος είναι "Αμερικανός ὑτήκοος άλλά κρατεί και τήν έλληνικήν ὑπηκοότητα. Οι έδο ὁμογενείς διερωτώνται ἄν ή Έλ-ληνική Κυδερνησίς θὰ τὸν καταγγείλη ὡς προδότην της πρώτης πατρίδος του. Είναι όμως άγνωστον άν ή 'Ελληνική Πρεσδεία συμφωνή με παρομοίαν ενέργειαν.

Radistelpiter

••• «ΤΑ ΝΕΑ» Πέμπτη

12 Φεβρουαρίου 1948 ****

Ο κ. ΜΗΤΡΟΠΟΥΛΟΣ

Κατά πληροφορίας ἐκ Νέας Υόρκης δ κ. 'Ερνέστ Ρίγκς πρόεδρος τοῦ Κολ λεγίου « Ανατόλια» ὁ ὁπαῖος ἐπεδωσε προσωπικός εἰς τὸν Μητρόπουλον τὸ δί πλωμά του ὡς ἐπιτίμου διδακτορος ἐ- δήλωσε τὰ ἐξῆς: «*Ο κ. Μητρόπουλος τονίσας την ἐλ Λειμίν και τὸν πτάσει» τῶν περιματικών Ατιμίν και τὸν πτάσει» τῶν Ατιμίν και τὸν πτάσει» τῶν Ατιμίν και τὸν πτάσει» τῶν Ατιμίν και τὸν περιματικών Ατιμίν και τὸν του Ατιμίν και τὸν Ατιμίν και του Ατιμίν και τὸν Ατιμίν και του Ατιμίν και τ

«Ο κ. Μητροπουλος τονισας την ελ λειψίν και την πτώσιν τών πνευματικών άξιων είς τον σημερινόν κόσμον όπλως μόνον έξέφρασε την λύπην του διό τόν έν 'Ελλάδι έμφύλιον άλληλοσπαρογμόν και προσέθεσεν ότι είνε εύτυχής προσφέ ρων τας ύπηρεσίας του είς το Κολλέγιον το όποιον, ώς είπε έχει σκοπόν την δια φύλαξιν και συνέχισιν της πλευματικής

φύλαξίν καὶ συνέχισιν τῆς πνευματικῆς ἀποστολῆς του ἡ ὁποία εἶνε τόσον πολύ ἀναγκαία εἰς τὰν σύγχρονον κόσμον. Προφανώς οἱ λόγοι τοῦ μεγάλου μου σικοῦ παρερμηνεύθησας καὶ εἶνε λυπηρὸν ὅτι δέν ἐκρατήθησαν πρακτικὰ τῆς τελε-τῆς τὰ όποία θὰ ἐπέτρεπαν νὰ δοθῆ ἀκριδὲς ἀντίγραφον τοῦ λόγου του» 'Ο κ. Ρίγκς ἐξέφρασε τὴν δαθυτάτην λύπην του, διά τὴν παρερμηνείαν καὶ τὴν δοθείσαν συνέχειαν ὑπὸ τῶν ἐν ᾿Αμερικῆ 'Ελληνικῶν ἀρχῶν.

TITE H BPAAYNH II

Παρασκευή, 6 Φε6) αρίου 1948 ENE LO DICH

ME TON K. MHTPL TOYAON

ALA MIAN LYNEYN AN

NEA YOPKH, 6 Φε6ρουαρίου. (Ἰδιαιτ. ὑπηρ.) — Θλι-δερον ἐπεισόδιον ἐσημιουργηθη έξ άφορμής τῆς μετά τινας ή-μέρας δοὺησομένης συναυλίας είς τὴν αἴθουσαν τοῦ Κάρνετζ. Χώλλ, ὑπὸ τὴν διεύθυναιν τοῦ κ. Δ. Μητροπούλου, πρὸς ἐνίσχυσιν τοῦ «'Ανατόλια Κόλ λετζ» τής Θεσσαλονίκης. Το «Άνατολια Κόλλετζ» δια

ένταῦθα άντιπροσώπου του

έπέδωκε την Κυριακήν είς την αΐθουσαν τοῦ Πανεπιστημίου Χάρδαρτ τῆς Βοστώνης τιμητι κὸν δίπλωμα πρὸς τὸν κ. Δ Μητρόπουλον, μετά την επίδο σιν του όποίου ό κ. Μητρόπου λος είς εύχαριστήριον άντιφώ Ασς εις ευχαριστηριου αντιφωνισίν του έτονισεν, ότι «κατα
τύχην έγεννηθη «Ελλην, όπως
θά ήδύνατο να γεννηθη είς οἰονδήποτε άλλο σημείον της
γής» καὶ ότι αἰσθάνεται χαράν, διότι θά συμδάλη ὑπερ
τῆς εὐοδώσεως τῶν σκοπῶν
του Κολλεγίου «'Ανατολια»,
διότι εἶναι ἡ πρώτη φορά, που
τοῦ ζητεῖται νὰ συμδάλη εἰς
συγκέντρωσιν χρημάτων, τὰ οσυγκέντρωσιν χρημάτων, τά ο ποία δέν προορίζονται εδι έ ξοπλισμούς άριστερών ανταρ-τών η τρομοκρατικών συμμοτού βασιλισμού»

Ο μόνιμος άντιπρόσωπος Έλλάδος είς τὸν Ο.Η.Ε τής Έλλάδος είς του κ. Κύρου, πληροφορηθείς τὰ άνωτέρω, τόσον παρά του προ-ξένου τῆς Ἑλλάδος εἰς Βοστώ-νην κ. Τριανταφυλλάκου, ὡς καὶ παρά τοῦ κ. Ξύδη, μέλους τής έλληνικής άντιπροσωπείας είς τὰ Ήνωμένα "Εθνη, οἴτινες είς τα Πνωμένα Εσνή, οπτες άμφότεροι παρέστησαν κατα-την ώς άνω όμιλίαν του κ. Μη-τροπούλου, έκάλεσε τον ένταυ-θα άντιπρόσωπον του «'Ανα-τόλια Κόλλετζ» κ. Έρνεστ τόλια Κόλλετζ» κ. Έρνεστ Ρέγς καὶ τοῦ έδήλωσεν ότι εΐ-ναι ἀπαράδεκτον ὁ έλληνικός στρατός, φυρεύς καὶ ὅργανου τοῦ ἡρωϊκοῦ ἀγῶνος του "Ε-θνους, ἀγωνιζομένου ὑπέρ των πολιτικών ἐλευθεριών του καὶ τής άκεραιότητός του, να έμφανίζεται άπο στόματος έλλην φανίζεται άπο στόματος έλληνι κης καταγωγής καλλιτέχνου ώς τρομοκρατική συμμορία, δηλώσας προσέτι δτι, έὰν ὁ κ. Μητρόπουλος, ἔστω καὶ ἀργά, δευ άνακαλέση τὰ ὑπ'αὐτοῦ λεχθέντα, οἱ ἐπίσημοι ἐκπρόσωποι τῆς Ἑλλάδος θ' ἀπόσχουν της συναυλίας, εἰς ἔνδειξιν ἀποδοκιμασίας. Ὁ κ. Ρέγκς ἀπήντη σεν εἰς τὸν κ. Κύρου, ὅτι θὰ μεταδή ἀμέσως εἰς Νιου Λόντον, ὅπου εὐρίσκετο ὁ κ. Μητρόπουλος, διὰ νὰ ρυθμίση το ζήτημα, ἀναγνωρίσας, ὅτι ὁ κ. Μητρόπουλος ἐξεφράσθη ἀ τόπως.

Πράγματι, ή συνάντησις Ρέγκς καὶ Μητροπούλου, πραγ ματοποιηθείσα τὸ έσπέρας τῆς ματοποιηθείσα το εσπερας της Τοίτης, έσχεν ώς μόνον άπο-τέλεσμα έπιστολήν του κ. Ρέγκς πρὸς τὸν κ. Κύρου, λη φθείσαν τὴν Ίθην π. μ. της χθές, αὶ εἰς τὴν ἀποίαν διδο-μεναι έξηγήσεις ἐπεδείνωσαν τὴν κατάστασιν, καθ' ὅσον, ἀν-τὶ ἀναιρέσεως, ὁ κ. Μητρόπου-λος ἐπεξήνησεν, ὅτι δια τόν λος ἐπεξήνησεν, ὅτι δια τόν δια τόν δια τέντησεν ὅτι δια τόν Το δια τέντησεν ὅτι δια τόν δια τόν δια τέντησεν ὅτι δια τόν Το δια τόν δια τόν δια τόν Το δια τόν δια τον δια τον δια τόν Το δια τόν δια τον δια τον δια τόν Το δια τον δια τον δια τον δια τον δια τον δια τον δια τόν Το δια τον δια τ λος έπεξήγησεν ότι διά τών λόγων του ήθέλησε να εξάρη την σημασίαν τοῦ «'Ανατόλια Κάλλετζ», θεωρών τὰ συμβαίνοντα ἐν Έλλάδι ὡς γεγονότα «futil», ῆτοι ἄνευ σημασίας.

Ο κ. Κύρου ἀπήντησεν, ὅτι

οὐδενὸς καλλιτέχνου τὸ ανάστη μα ήμπορεῖ νὰ ἐξισωθῆ προς ενα στρατιώτην της Κονιτσης Αποτέλεσμα του ἐπεισοδίοι είναι ότι άθροα ήρχισαν έπιστρεφόμενα τὰ είσιτήρια τίς συναυλίας καὶ ὅτι ἡ ὁργήστρα τοῦ κ. Μητροπούλου κινουνευκι νὰ παίξη πρὸ κενῶν καθισμά-TOV.

H «BPAAYNH»

EABBATON 5 'louviou 19481

ANGEAAHNIKH ΔΡΑΣΙΣ ΤΟΥ ΜΗΤΡΟΠΟΥΛΟΥ EIΣ HN. ΠΟΛΙΤΕΙΑΣ

NEA YOPKH, 5 'louviou. (Τοῦ ἀνταποκριτοῦ μας). Είς την γθεσινήν έκδοσιν τοῦ Έλληνοφώνου κομμουνιστικού «Βήματος της Νέας Ύόρκης» καί είς την πρώτην αὐτοῦ σελίδα παρατίθεται φωτογραφία τοῦ κ. Μητροπούλου, ὑπὸ τὴν ὁποίαν δημοσιεύεται ἡ εἴδησις ότι «ὁ "Ελλην μουσουργός είνε δρών στοιχείον» του ύπὸ των κομμουνιστών υποστηριζο μένου καὶ έλεγγομένου «Τρίτου Κόμματος» τοῦ Οὐάλλας.

Πληροφορούμαι ότι ὁ εἰς Λαίηκ Σακσὲς μόνιμος ἀντι-πρόσωπος τῆς Ἑλλάδος κ. Κύρου, δάσει και πολλών άλλων στοιχείων, ἀπέστειλε χθές εἰς τὸ ὑπουργείον τῶν Ἐξωτερι-κῶ μακράν Ἐκθεσιν, ἀσχολουμέ νην με την έν γένει άνθελληνι-κην και άντιαμερικανικήν δράσιν του Μπτροπούλου.

K. MHAZTIAZ

MARIN

Mitropoulos Analyzes Russian Censure Of Composers

Dimitri Mitropoulos, Minneapolis Symphony orchestra conductor who now is in York, Pa., on tour with the orchestra, has written the following comment for the St. Paul Pioneer Press on Wednesday's action of the central

committee of the Communist party at Moscow in censuring seven leading Russian composers. The composers, including Dmitri Shostakovich and Serge Prokofieff, were accused of writing music which follows "the formalist

trend—a trend against the people."

Spread across half of Pravda's front page was a resolution sharply critical of "survivals of bourgeois ideology nurtured by influence of the decadent music of western

Europe and America." Mitropoulos The resolution added that the trend has been one which "engendered in composers an obsession with intricute instrumental symphonic forms to the neglect of opera, choral music

and folk songs."

By DIMITRI MITROPOULOS | Russia today undoubtedly is a ple."

thing like this happened during because of his operas it was pure terest and, in the process, eduthe more or less similar attempt chance. of the Hitler regime.

cient reason to call it decadent music. or to use the familiar Communistic expression "bourgeois."

nated "for or against the peo- attack upon artistic freedom.

Now, to force artists to com-Now, there is no doubt that pose in one way or another is urged to lay aside—momentarart has made tremendous Utopian as well as being an in- ily, I hope—their artistic and no progress, but unfortunately the sult to art itself, but certainly doubt legitimate artistic impeople have not kept abreast operatic, choral and folk song pulses because the Russian with it. To call an advanced forms are more accessible to the masses are not yet advanced art decadent is a year derived forms are more accessible to the masses are not yet advanced art decadent is a year derived forms are more accessible to the masses are not yet advanced art decadent is a year derived forms are more accessible to the art decadent is a very daring masses. Therefore, I do believe accusation which carries a heavy that such types should be encouraged in order to uplift the The fact that the average lis- people to a degree from which tener cannot understand nor en- they can be still further raised joy music is surely not a suffi- to the higher form of abstract

Undoubtedly the Russian attempt to intrude in a censorial ideal, we still condemn to I do not believe there is any way in the productivity of their starvation those of advanced musical trend that can be desig- contemporary composers is an

Nevertheless, if Russia has a YORK, PA. — My principle country which withdraws itself Neither Beethoven with his plan to educate her people, this and effort in life has been to from the rest of the world with formalistic approach, nor Verdi regimenting way ceases to be try and understand, explain and a definite plan toward reeducat- with his operatic approach com- an attack upon artistic freedom. excuse people or communities ing its people and the glorifica- posed for or against the people. It simply means a considering who have a sincerely believed in ideology and goal rather than to man against, as they term it, the what they honestly felt, and if ing the people, with composibourgeois and decadent. Some- Verdi had a more direct appeal tions that will attract their in-

Chamber Concert

Mitropoulos Is Conductor of Berg-Stravinsky Music The Juilliard School, in collabo-

ation with the International So-

ciety for Contemporary Music presented last night an all Berg-

Stravinsky concert under the di-rection of Dimitri Mitropoulos at

the Juilliard Concert Hall. Ed

ward Steuermann, pianist, and

Louis Krasner, violinist, were solo-

ists in the Berg Chamber Concerto for Piano, Violin and Thirteen

Wind Instruments, while both the

Berg work and Stravinsky's "The Soldier's Tale" featured the Juli-

Berg's Chamber Concerto bris-

tles with the typical atonal problems of the Schoenberg

school. For one thing, the Con-

certo's musical expressivity is

often hidden under its many poly-

phonic leaves, and of its several layers of sound only the violin in

the second movement is immedi-

ately affecting. The operas "Lulu" and "Wozzeck," and the "Lyric Suite," while similarly tortuous in

make-up, are far more direct in emotional power. This is due, it seems, to the nature of Berg's

present medium, piano, violin and

winds, in which every member is

a potential soloist, though the combination does not favor focal

points. More often than not, the

piano and violin arrogate to them-

selves the lion's share of solo per-

formance, but the remaining play-

ers have music that insists on being heard. Each part winds about its own elaborate course de-manding the listener's attention.

and this high-strung importuning

creates the level of tension which marks this as a real Berg creation.

But this is not to say that the music is inaccessible; on the con-

trary, it is replate with all man-

ner of easily recognizable senti-

ment. The sustained legato pas-

sages are by turns impassioned

middle section is wrung with authentic nostalgia. The livlier

section, never less than johy, are

As in the case of his other

works, Berg has not allowed his

atonal patterns-in this case

made up of musical anagrams on the names Arnold Schoenberg, Anton von Webern and Alban Berg—from becoming overly stark

and forbidding. He has amply

compensated for them by a clear

concise and beautifully propor-

ioned formal outline. As in "Wozzeck" where one finds per-

fect passacaglias, marches and the

ike, so does the Concerto hew

close to conventional forms, name-

ly theme and variations and a two-part adagio. Only in the final

Rondo is the form lax; the music

Berg's models are those of the

past but his musical means and

esults are purely contemporary.

Bold in spirit and fresh in language, the Chamber Concerto wants

several hearings before its in-

tricate web of sound can be un-

tangled. On first hearing, how-

ever, it stands beside the best of

Of Stravinsky's "The Soldier's Tale" there is little left to be said.

It has been performed several times this season and one never

tires of hearing it. Last night's

presentation featured not only the

music but the action, dialogue and

choreography as well. As interpreted by the Juilliard students

the chatterbox orchestration and

carefully marked crossed accents

of the score came to life on the stage. Mr. Mitropoulos did a su-

perb job; the soloists, Messrs

Feuermann and Krasner, in fact

every one connected with both

productions matched his brilliance

all the way.

turns to wandering.

often downright jubilant.

poignant, while the whole

liard Chamber Ensemble.

The composers are merely enough to absorb abstract music.

After all, strange as it may look, this attack on the part of the Russian government upon artistic freedom is not a procedure at which we can cast the first stone, when here, with principles of demo-cratic freedom of thought as our musical thinking because we either do not like or do not understand their thought, not to mention those listeners who stubbornly refuse to be edu-

We pure artists and thinkers, with all respect to the genius of Shostakovich and Propofieff, have already accused them of making concession in their creations during the last decade for the sake of being understood by the masses and of having a direct success with them.

But there are many such musicians here who do likewise for success and for money. Their concessions are made to enable them to escape from effort and to achieve a comfortable and agreeable life.

Now to come back to Russia. If the people are not advanced enough to follow even the works of the aforementioned composers despite their concessions, I ask myself if the restricting order to write easier or more palatable forms of music is not a justifiable means to an end.

Now, as a conclusion, I come with my own integrity to say this: As an honest artist and musician, my musical spirit, belongs to the artistocracy of devotion to art itself-or, in the Russian, the bourgeois - but my soul, my heart, my love for my neighbor and humanity, urge me to make some concession especially today with very evident upward progress of the common man.

I am, therefgore, willing to show a kindly, cooperative and understanding spirit with the hope and patience of a missionary who believes that in the end he will win the people to his cause and uplift them to higher spiritual and artistic

6-22-48

Robin Hood Dell Opens 19th Season

By MAX de SCHAUENSEE

became concerned, like the Reader, with the evil fortunes of the sol- Dell opened last night with Dimitri diers; drank from a can as the Mitropoulos beginning his fourth bemused soldier drank at his table season as musical director and con-

Despite threatening weather, a begin again, etc. An absolutely crowd of 5,000 music lovers gathered as the Greek conductor raised The little orchestra sat on his arm to initiate the summer seasenches and things at one side of son with "The Star Spangled Banson with "The Star Spangled Ban-

> Mr. Mitropoulos, in an immacu-late white suit, and the 90 odd members of the Dell orchestra in white flannels and shirt sleeves launched into the opening program, which included music of Richard Strauss, Franz Liszt and Tchalkovsky.

> Amparo Iturbi, sister of the fanous Jose, was the evening's solost, playing the flamboyant Liszt Concerto for Piano and Orchestra, sometimes known as the "Triangle Concerto," because of the unorthodox introduction of that instrument in the orchestration.

Feature of the evening was Mr. Mitropoulos' playing of Tchaikov-sky's Fifth Symphony. This celebrated performance was quite up to the lofty standards we remembered from earlier seasons.

The fluid grace of the third movefinale had their due effect, and were missing. received with cries of bravo from

The soloist offered the Chopin the evening. "Polonaise" as an encore, and here The amplification system seemed

mate virtuosity demanded by this Dell's best standards, the orchestra music for a complete realization of really not coming into its own unment valse and the unusually vital its romantic qualities was surely til the symphony, which was with-and quick-paced conception of the out any competition the success of

the audience.

"Polonaise" as an encore, and here
Miss Iturbi, a distinguished and a certain relaxation and brilliance to err at times on an unnecessary

In the slow movements there are measures of a rarely textured and intensely evolved beauty. For us the finale is rich but labored. Musical architecture of the first rank—yes. But not a living musical organism, or language, which is something else again. It is true that the intensely musical nature of Berg, and his emotional sensibility, too, are felt repeatedly un-der the elaborately cerebral camouflage of his imposed method. It remains for us ingrowing, inbred music. The Decline of the West. Revival must come from other directions

Finale Is Labored

Stravinsky's "L'Histoire" is a wholly different thing, and a mas-terpiece in little. The man who wrote "Petruchka," with its glowing color and spectacle, which "L'Histoire" eschews, is nevertheless of the same genius. There is that well up and will not flow, pity expressed as in a drama of marionettes. The stupid, bewildered soldier, back from the front, seeks the answers to life's riddles. He is enmeshed by the devil, to scraps of the most banal tunes, little strummings so naïve that they are almost idiotic—and so pitiable for just that reason—paro-dies of hymn-tunes and bizarre marches. It is music that might persistently throb through a tired brain, in endless repetitions and distortions.

Everything is in little, as it had to be, when the piece was composed for a traveling theatre and a seven-piece orchestra. The instrumentation is astonishing in its precision—the music does not relax once into either a grin or a sigh. The story can be taken as mere burlesque, fantasy, child's tale, a jumble of nonsense, or as a most woeful comment upon lost humanity. And so with the music.

Staging Very Good

The staging of this piece was striking and amusing in much of its detail; not the least amusing when Mitropoulos, clad like his fellows in dungarees and workingmen's caps and shirts, entered from time to time into the action; is, of course, wholly modern, pro-digally dissonant and in the with the evil fortunes of the sol on the stage; or wearily notified ductor-in-chief, his players that it was time to Despite three first-class actor!

> the stage, while the narrator read the story from what looked like a movie script from a desk on the late other side of the stage. The action of the principals was not, however, laconic enough. The soldier was himself more of a tortured intel-lectual than he was the burly stupid fellow whom we have seen in European performances of this work, and which we believe to have been nearer the composer's conception. The princess danced too warmly and gracefully. We have seen her as emotionless and

irresponsible as the doll in Petruchka, doing rigid, doll-like stupidities that mocked the soldier's

The reader, Adolph Anderson, was placed too far back on the stage. The soldier was Herbert Voland, the Devil Jack Bittner, the princess Atty Van Den Berg. Mr. Cohen was the stage director, Mr. Kiesler the author of the rather fussy scenery. It is, however, to be said that in all this everyone perfluous tone in the whole business. This applies even to the cadenzas of the solo instruments, played so admirably.

collaborated with high intelligence, artistic sensibility, technical thoroughness and spirit. In the total, an evening of rare and valuable entertainment.

AMPARO ITURBI and DIMITRI MITROPOULOS

meticulous pianist, played the were again absent.

Liszt concerto with musical feeling and artistry. However, the ulti"Don Juan" was also not up to the be remedied in subsequent concerts.

Mitropoulos Leads Ensemble

in Concerto-Stravinsky's 'Soldier's Tale' Offered

By OLIN DOWNES

Dmitri Mitropoulos, having the time of his life, conducted remarkably fine orchestral performances, as usual without score, of Alban Berg's Chamber Concerto for pi-ano, violin and thirteen wind in-struments and Stravinsky's "L'His-toire du soldat" last night in the

concert hall of the Juilliard School of Music on Claremont Avenue.

The performances were given through the collaboration of the Juilliard School and the United States section of the International Society for Contemporary Music. These performances were of the sort that only a musical institution, exceptionally endowed and with the aid of a distinguished conductor, could possibly give. "L'Histoire du soldat" was staged.

The concert performance of Berg's music was memorable.

Fewer rehearsals than those which Mr. Mitropoulos had had through two weeks with the thirteen wind instrument players and Eduard Steurmann, pianist, and Louis Krasner, violinist, could not have produced results of such finish, fluency and expressivity. finish, fluency and expressivity. The difficulties of such a work would seem almost insurmountable. "L'Histoire," orchestrally speaking, is less of a feat than Berg's score. But a masterpiece, only to be revealed by imaginative as well as highly skilled performance. The performances alone, re-

ance. The performances alone, regardless of the merits of two very striking modern scores, would fully have deserved the ovations of the

What of Berg's music itself? It twelve-tone technique. It is deditwelve-tone technique. It is dedicated to Schoenberg on his fiftieth birthday. There is the quotation in the score, "Alle guten Dinge"—"all good things * * *" They come in threes. Webern and Berg were Schoenberg's most beloved and distinguished pupils.

and distinguished pupils.

piano and orchestra.

Music Is Wholly Modern

A musical motto in the form of an anagram of notes that correspond to letters in the names of the three composers opens the work. The piano announces ArnolD SCHoenBErG; the violin Anton von WEBErn; the horn for AlBan BErG opens the work. Thereafter come three themes, or "tempi," as they are called in the score, and variations upon them for the first movement, for the

The slow movement has five

themes which go forward one way to a climax, and then backward in the opposite direction, a retrograde movement, "cancrizans," of the five sections. The last movement is freely a rondo, with further complications and developments of material of the first two movements. The first movement varia-tions are amazing in their complex fidelity to the original note-group. The themes, variants, retrogressions and elaborations, are so

packed with thought and so concentrated that there is not a su-perfluous tone in the whole busi-

4500 at Dell Give Ovation to A

By Samuel L. Singer

But Templeton's fans, not least of

bassed in the art of improvisation,

a man who" can balance a classical

and popular musical budget, "a man

who" is expert in today's foreign and

iomestic musical affairs, and "a man

vho" is an able administrator at the

nelm of a concerto. There are

elenty of seconds for this nomina-

he composer arranged from his own 14th Rhapsody. In tone, technique and interpretation this was quite up

to the Templeton standard, but as

always it was the shorter numbers

After giving Beethoven's Minuet

in G and Haydn's "Surprise" Sym-phony theme the Templeton treat-ment, Alec did a stunt new for his

which scored the biggest hit.

PLAYS LISZT FANTASY

19th Symphony Season Opens at Robin Hood Dell

By Samuel L. Singer

A conservative, soundly musical program quite according to convention was greeted with enthusiasm Chopin's Polonaise in A flat ("the" as Robin Hood Dell's 19th symptony inine musicianship triumphed over leonine virtuosity, in artistic fashion. platform, as always on a non-partisan and harmonious basis, stood up well for an orchestra of American tone poem, "Don Juan," and Tchaiand many other backgrounds, a Greek-American conductor and a Spanish-American pianist.

Thematic statements of proved popular appeal by German, Hungarian and Russian composers were unanimously approved by a delegaour foreign policy could well emulate uality in details of nuance and temmusic, the language of all men.

MITROPOULOS CONDUCTS

Dimitri Mitropoulos conducted, and the soloist was Amparo Iturbi, better than ever pianist. Miss Iturbi was making her first Philadelphia appearance in several years and her first, also, without her famous brother, Jose, as the other half of a two-piano team.

The soloist played Liszt's Concerto No. 1 in E flat, sometimes known as the "Triangle" Concerto because Liszt used this instrument in the

final movement. The work has many bravura pas-sages, and while Miss Iturbi displayed virtuoso qualities they were, perforce, in feminine style and the fireeating parts of the Concerto were not played with the wonted power and abandon. The soloist utilized to the full the opportunity for expres-

sive playing which the brief slow section granted. ENCORE OFFERED

THE PHILA

as Robin Hood Dell's 19th symphony Polonaise), another work where fem-

The orchestra opened and closed kovsky's Symphony No. 5 in E minor. In both pieces orchestra and conductor were in fine form. The Strauss work was played with unflagging energy and spirit that sometimes reached exciting peaks.

Mitropoulos appeared to give speunanimously approved by a delega-tion of nearly 4500, suggesting that Symphony. There was great individthe international welding powers of po, and unusual clarity in enunciating inner voices. These characteristics were noted most in the famous slow movement.

The amplification system sounded

4500 at Dell Hear Thomas; Concert Broadcast by WFIL

Genial John Charles, Thomas, long-time baritone favorite, was soloist at Robin Hood Dell last night for an audience estimated at 4500. The program contained more than a dozen numbers, including the Dell premiere of "Pive Russian Pieces" orchestrated by Louis Gesensway. premiere of "Five Russian Pieces" orchestrated by Louis Gesensway.

were tight, breath control was some- Gesensway, a member of the Ortimes faulty, and a tremolo was par- | chestra, took a bow ticularly noticeable in the opening selection, "Di Provenza il mar" from The program opened The soloist's best 'La Traviata."

STYLE PREVAILS

chestra, ending with Percy Grain- performance. ger's arrangement of a sea chanty, Shallow Brown.

Then Thomas introduced his ac-

Genial John Charles Thomas, companist, Roy Urseth, and said, "I really should have brought 40 or 50

Dimitri Mitropoulos conducted.

The "Five Russian Pieces" were most enjoyable, with straightfornight. The velvety tone remains in ward orchestrations that made good the middle register, but top notes use of the warmth of the strings.

The program opened with Beeteffort was in the relatively unfamiliar, highly effective "C'en est fait!" from Massenet's "Herodiade." touch the second trumpet was hoven's "Leonore" Overture No. 3. sounded from the hillside to the The baritone was quite at home left of the shell. Two well-loved in shorter works that came later. symphonies rounded out the pro-All were done with a sense of style; gram-Mozart's "Haffner," the playnothing sounded commonplace, a fate that often befalls "encore pieces." Three were sung with or-Three were sung with or- cal," which was given a sparkling

This concert was the first of the Thursday and Monday programs to be broadcast by WFIL, with Edwin H. Schloss, of The Inquirer's music and drama department, as com-

John Corigliano will be violin soloist tonight, weather permitting. But no concerts will be given tomorrow Sunday or Monday because of the July 4 week-end.

Dell Program Tonight

Alec Templeton played second Dimitri Mitropoulos, Conductor fiddle-beg pardon, piano-to the 'Prometheus" Overture-Beethoven Convention last night, and instead of the usual overflow crowd drew only about 4500 to Robin Hood Dell. "Thus Spake Zarathustra"-Strauss Symphony No. 1 in D-

whom are Conductor Dimitri Mitropoulos and the members of the
Orchestra, gave an ovation to "a
man who" would easily win any
election as the foremost musical
satirist, "a man who" is unsursatirist, "a man who" is unsur local listeners: He improvised on a

USES 'NATURE BOY'

Then he combined 'Nature Boy,"
"Appassionata" Sonata, "Rhapsody
in Blue" and "Now Is the Hour." Opera was notably satirized with Bing Crosby singing "Samson and Delilah" and Templeton taking all the parts in Wagner's 'Ring." Paganini's 24th Caprice want the South American Way. With the or-Templeton's principal offering was chestra the soloist played 'Mozart Liszt's "Hungarian Fantasy," which Matriculates"—twice, with hepcat Mitropoulos on the podium.

The first half of the program was devoted to two relatively unfamiliar works—Verdi's Overture to "Na-bucco," worth hearing once in a while, and Chausson's only Symphony. In its cyclical form, and in harmonic and thematic structure, this work reveals the influence of composer's teacher, Cesar Franck. Its passages of vigor and exaltation, and the slow movement's mellow and lyric prooding, were beautifully enunciated.

EVENING BULLETIN, PHILADELPHIA, THURSDAY, JUNE 24

Templeton Holds Dell Stage With Musical Shenanigans

DEFYING unfavorable weather; reports, Robin Hood Dell went ahead with the concert scheduled for last night and the several thousand music-lovers who journeyed to the Fairmount Park amphithesymphonic Poems, "Also sprach Zarathustra Symphonic Poems, "Also sprach Zarathustra Richard Straus Mahle

and entertainer, appeared as the free to this concert. soloist and proved to be in fine form. As a matter of fact, this reviewer thought the artist put on
one of the best shows he has ever
given in this city and the vociferous
enthusiasm of the audience left no
control of the sudject of the residue of the second of the secon loubt of its enjoyment and ap-the principal theme from the slow

Tonight at the Dell

All-Orchestra Program

Symphony No. 1, in D minor Gates open at 7.00.

proval.

Accompanied by the Robin Hood Dell Orchestra under the leadership of Dimitri Mitropoulos, Templeton first displayed his skill in Liszt's "Hungarian Fantasy," an effective choice to exemplify his status as a concert virtuoso. Then came the Templeton whose unique and inimitable capacities have won son and Delilah; the laugh-provokand inimitable capacities have won and Delilah; the laugh-provokfection of the public—Templeton "Through the Ring in Five Min-the clever improvisator, musical utes,"" and "Mozart Matriculates," in which Mitropoulos and the Dell Orchestra assisted. It can be noted that the Greek-American maestro and his colleagues relished Templeton as much as anyone and joined in the applause with a right good

> However, the evening was not all Templeton's. There was Ernest Chausson's beautiful and expressive Symphony in B-flat which had a truly magnificent exposition as to structure and content. Mitropoulos' interpretation attested to his profound insight into the work's poetic and dramatic values and his intensity of feeling for its lofty musical purposes. The Dell musicians responded superbly in fluency, spirit and tonal grandeur. It was indeed a memorable and long-to-be treasured experience.

> Also offered was the rarely heard Overture to Verdi's early opera, 'Nabucco." Here again Mitropoulos and his associates demonstrated the heights that can be mounted by a great conductor and a great or-

John Charles Thomas Sings at the Dell

By MAX de SCHAUENSEE

The season's first vocalist made a belated appearance at Robin Hood Dell last night in the well-known person of John Charles Thomas.

The popular American baritone who had not appeared in Philadel-phia for a number of years, was forced to bow to Wednesday night's downpour, but was rewarded las night by the best weather the Dell has so far enjoyed this year.

It was a varied evening, for besides Mr. Thomas, there was Dimitri Mitropoulos very much on his toes in two symphonies, and a new composition by Louis Gesens-way, member of the orchestra's first violin section.

An audience of 4,500 greeted Mr. Thomas in the "Dl Provenza il Mar" from "Traviata" and the recitative "C'en est fait . . . La Judee ap-partient a Tibere" and the aria, "Salome! Salome!" from Massenet's "Herodiade."

Mr. Thomas' once magnificent voice was in only fair condition, the upper notes sounding hard driven and squeezed in quality. He sang the first part of the "Traviata' aria well, but ran into difficulties at its close, taking an inadmissible breath in the middle of a word on the last phrase. The baritone's years in the opera at Brussels stood him in good stead for the taxing air "Herodiade. and his Frenc

from "Herodiade," and his French diction and style were admirable.

Later, Mr. Thomas programmed some strange things—a traditional "Roll, Jordan Roll" in which the orchestra overwhelmed him; a sea shanty — "Shallow Brown" — in which the ridiculous orchestration sounded like a competitor for Wagner's Overture to "The Flying Dutchman," and a version of "Drink to Me Only with Thine Eyes," buried in a lush and pretentious accompaniment.

The singer fared best in a group of encores with piano at the end of the concert. He reeled off "Mah Lindy Lou," Richard Hageman's "Charity," "Ye Banks and Braes of The with the composition of the concert. He reeled off "Mah Lindy Lou," Richard Hageman's "Charity," "Ye Banks and Braes of The with Doen," and "Blow Me Eyes" to the orchestration is both expert and effective and of a desirable simplicity. The effect and richness of color was decidedly pleasing. The piece had a great success and the composer was called from the first violin section to acknowledge a fervent demonstration.

Mr. Mitropoulos was in unusually fine fettle in the Mozart "Haffner" Symphony and the Prokofieff "Classical" Symphony. He opened with a thrilling "Leonore" Overture, No. 3, in which the trumpeter was stationed on the top of the hill for what is normally an off-stage trumpet call.

"Charity," "Ye Banks and Braes of trumpet call. Bonnie Doon" and "Blow Me Eyes" with well lubricated competence

with well lubricated competence and not a little showmanship.

Mr. Gesensway's new piece, "Five Russian Songs," was played last winter by the Germantown Sym-phony. It consists of a suite of five

JAMES

4-1-41

LOUIS GESENSWAY and JOHN CHARLES THOMAS

EVENING BULLETIN, PHILADELPHIA, SATURDAY, JUNE 26

Mahler Symphony Featured In Robin Hood Dell Concert

night's deluge, took place last eve- ing experience. ning before 3,000 absorbed patrons. Beethoven's Overture to "Prome-

Dell performance.

one includes his performance with later "Rosenkavalier."

off with such eclat and authority Richard Wagner. last evening. There were certainly

This week's all-orchestral pro-thrilling moments in a work which, gram, washed out by Thursday at its best, is a moving and reward-

Dimitri Mitropoulos offered a program of rarely heard 19th century works and a classic overture.

Theus'' was an admirably paced springboard for the Richard Strauss tone-poem, "Thus Spake Zarathustra," which immediately followed.

Most prominent place on the program was occupied by Mahler's which comes between "Till Eulen-Symphony No. 1 in D-Major, which spiegel" and "Don Quixote," have vas receiving its third Robin Hood been fairly rare in Philadelphia of late.

It is no secret that Mr. Mitropou- It is a handsome, brilliant compolos, with Bruno Walter and others, sition filled with typical Strauss is a staunch Mahlerite. Due to him tone coloring, including a waltz sec we have had four performances of this symphony in three seasons, if foreshadowing of the composer's

the Philadelphia Orchestra.

It was because of the conductor's winds and strings in high registers, indomitable will, phenomenal memory and great belief in this score, that the D-Major symphony came was a direct musical descendant of

Corigliano Plays Bruch Work With Orchestra at the Dell

By MAX de SCHAUENSEE

Dell before an audience of 3,500.

Dimitri Mitropoulos' playing of Beethoven's "Eroica" Symphony, and the evenings soloist, John gram with a vital playing of Sme-Corigliano, violinist.

Mr. Corigliano was heard in the Bride. Max Bruch Concerto No. 2 in D Minor, which is not this composer' well-known concerto. In fact the D minor had not been heard in Philadelphia since a performance in 1911 by the late Kathleen Parlow.

Bruch is clearly influenced by Brahms in this composition, without the latter's nobility and pro-fundity of expression. This is facile and romantic music, but one's attention wandered, which is a pretty sure test that the quality heard is not first class.

This observation should in no way detract from Mr. Corigliano's altogether admirable performance. The soloist's purity of tone and artistic integrity were ever apparent. The unprogrammed Chausson "Poeme" for Violin and Orchestra immediately followed, given with-

out any announcement.

This altogether lovely piece of music gave Mr. Corigliano his chance, and his playing was of a serenity and artistocratic style that well became Mr. Mitropoulos's fer-

vent orchestral account.

The Greek conductor gave a

Last Tuesday evening's program, memorable reading of Beethoven's postponed because of bad weather, epic "Eroica" symphony. The mag-came off last night at Robin Hood nitude and scope of this tremendous Honors were divided between work were well realized, and the

tana's Overture to "The Bartered

By Samuel L. Singer

An artist and a concerto who

haven't been around for awhile fea-

tured last night's program at Robin

Hood Dell for an audience of 3500. The soloist was John Corigliano,

concertmaster of the New York Phil-

harmonic-Symphony, and familiar via the radio. This was his first Dell

appearance in a decade. Dimitri

Corigliano chose the Bruch Vio-

lin Concerto No. 2 in D minor, never

before played at the Dell, and last heard on a Philadelphia Orchestra

program in 1911. It is easy to under-

stand why this Concerto is much less popular than Bruch's First. It lacks sturdiness and solidity of structure. Instead of the usual fast-slow-fast movements, it begins with

virtually two slow movements-an

adagio and a recitative.

The Concerto's two opening move-

ments have many lovely moments.

They are predominantly songful, and the flowing melodies were nurtured

with beauty of tone by Corigliano. The lively finale gives opportunity for technical display, an opportunity

An unusual "encore" number, un-

not neglected by the soloist

Mitropoulos conducted.

SATURDAY MORNING, JULY 3, 1948

Corigliano Is Soloist at Dell

5500 at Dell Hear Arrau Play Two Beethoven Concertos

By Samuel L. Singer

both games of a doubleheader he's he scored in two demanding Beettermed an "iron man." Perhaps in G and the "Emperor." Claudio Arrau, Chilean pianist who two concertos on one program. Not just any concertos, either. In 1946

fortunately not announced, was

Chausson's "Poème," which like the

Concerto was given a musicianly and

The concert opened with Sme-

tana's sparkling "Bartered Bride" overture and closed with a vigorus,

well-paced reading of Beethoven's

"Eroica" symphony. The inter-pretation was notable for its clarity

of detail, especially in the famous Funeral March.

poetic interpretation.

he played both Brahms concertos In baseball, when a pitcher hurls (one would be enough). Last night

starred at Robin Hood Dell last Titan, with Dimitri Mitropoulos conducting, proved too much even for the perverse weather. Despite The combination of Arrau and the Man" Arrau for his feat of playing threat of showers, the season's largest audience to date-about 5500-came and was well rewarded tendering Arrau a prolonged ovation at the program's close.

RAINDROPS FALL

A few good sized raindrops fell during the playing of the Concerto in G, in the program's first half, but Arrau was utterly oblivious and Jupe Pluyius bowed.

Arrau for most of his performance was in top form. Yet there were inconsistencies. At times the notes in upper octaves lacked sufficient tonal body for clear enunciation. At other times there were both beauty and clarity. The piano was not sufficienty heard above the orchestra in the beginning of the G-major Concerto but amplification adjustment remedied this.

RONDO FINALE THRILLING

The soloist seemed to get better and better as the performance progressed. The opening movement of he Concerto in G lacked fire, but the short slow movement (during which rain disturbed everybody else) was a marvel of limpid beauty and tenderness, while the rondo finale was played with thrilling crackle and

Arrau kept right on going after the intermission. He took the lordly 'Emperor" Concerto in stride. The cales and demanding chord passages seemed as nothing in an interpretation marked by breadth of style and leonine power. Speaking of power, Arrau seemed to have a special reserve for emphasis of certain phrases for stunning effect.

Mitropoulos and the orchestra a always gave first-class cooperation in the concertos, and began the program with a well-paced playing of the Symphony No. 1 in C.

1,500 Hear Orchestra Perform Prokofieff Symphony at Dell

Dimitri Mitropoulos and the Weather Cuts Robin Hood Dell Orchestra's virtuoso performance of Prokofieff's Symphony No. 5 in B-flat Major was the feature of last night's Dell

A small crowd of 1,500 listened with unflagging attention during the 45 minutes it took the sym-phony's four movements to unravel.

This is undoubtedly Prokofieff's most serious and profound work. Even in the allegro and the final allegro giocoso the music is never really light-hearted but ranges from cynical grotesquerie to passages that are brutal in their percussive power. Maybe the symphony reflects some of the spirit of the age

we live in; it was composed in 1944.

Prokofieff has written pages of stunning and attention-compelling sonority, which were played to the hilt by Mr. Mitropoulos and the Dell Orchestra. The orchestra Dell Orchestra. The orchestra sounded unusually well rehearsed; consequently it offered one of its finest performances of the summer

The first part of the program which was devoted to Mendelssohn, offered decided contrast.

A young violinist, Dorotha Powers, made her local debut in the Mendelssohn Concerto in E Minor. Miss Powers played smoothly with

a tone which was light but of lovely quality.

The violinist gave the andante in graceful and poetic fashion, but despite nimble fingers, her final allegro lacked real brilliance and that certain undefinable quality

that might be called temperament. It was said that Miss Powers was playing on one of the most cele-

brated Stradivari in the world-a priceless instrument known as the 'Earl of Plymouth.'

The program opened with Men-

delssohn's romantic and forceful Overture to "Ruy Blas."

Crowd at Dell

By Samuel L. Singer

Last night's weather apparently was too cool for a summer concert, for the smallest audience of the season-about 1500-enjoyed a Mendelssohn-Prokofieff program at Robin Hood Dell. Fashion note: in the concert's second half the members of the orchestra wore their coats for the first time this season.

Dimitri Mitropoulos conducted and the soloist was Dorotha Powers, young violinist from the midwest by way of New York, who made her Philadelphia debut. She played the Mendelssohn Concerto, perhaps the most "violinistic" of all fiddle concertos, and no harm was done either, in having a Stradivarius to play on.

Miss Powers' performance was eminently capable though not touched with musical genius. Her tone was light, of good quality. Her playing was in good taste, and the technical demands were capably met; spectacular effects were eschewed in favor of a straightforward interpretation.

The program opened with Men-delssohn's "Ruy Blas" Overture whose many themes include that of "On, Wisconsin." The second half was devoted to Prokofieff's Symphony No. 5 in B flat, a work that improves on repeated hearings and is certainly one of the best symphonies written in the 20th century. Its alternating slow and fast movements were played with dis-cernment and fine finish, making a tonal picture of extraordinary scope The two allegro movements were productive of some thrilling mo-ments as Mitropoulos and the orchestra swept on with surging

7-4-48

Claudio Arrau Wins Ovation From 5,500 at the Dell



CLAUDIO ARRAU and DIMITRI MITROPOULDS

By MAX de SCHAUENSEE

A crowd of 5,500 brave souls braved the radio's dire threats of promised storms as well as actual frills of inky clouds, and was rewarded by one of the outstanding concerts of Robin Hood Dell's still young season.

Claudio Arrau was the evening's soloist in an all-Beethoven program, and his performance of two concertos drew prolonged vocal demonstrations from the Dell audience in the biggest ovation of the season

As a matter of fact, a spatter of rain fell during the slow movement of the G Major Concerto and a few umbrellas went up but the audience. which had evidently made up its ance mind to hear this concert, stuck to welcome sight of a few stars as Mr. oulos, who evidently saw eye Arrau launched himself into the

"Emperor" concerto. Seldom, if ever, do Beethoven fans have the opportunity of hear-

ing the No. 4 and No. 5 ("Emperor". concertos at one sitting. Just as rarely will they hear these master-pieces played with so much integrity and artistry as Mr. Arrau displayed last night.

The pianist was evidently in an inspired mood and he gave himself to his considerable task with no end of good will and enthusiasm

Mr. Arrau's range of dynamics is one of the widest possessed by any of today's major pianists. He has surprising power for a fundamentally lyric artist, when he so desires, and his soft effects were wonderful

in their feathery lightness.
Pearly scales and immaculate phrasing were features of a serious and altogether definitive perform-

its guns and was rewarded by the every intention was Dimitri Mitrop-Companioning Mr. Arrau in his eye with the Chilean pianist. Finer orchestral portions of the two concertos would be hard to think of.

Mr. Mitropoulos began the evening with Beethoven's not too interesting Symphony No. 1 in C Major. This was a sparkling per-formance—a fitting opening to a memorable evening of music.

4-13-48

Large Dell Audience Hears Melchior

Gigantic and genial Lauritz Melchior drew an audience of 12,000 enthusiastic fans to Robin Hood Dell last evening. It was a happy occasion, not only because of the perfect summer weather, but also because of the contagious good hu-mor the soloist radiated so gener-Mr. Melchior in full dress, medals

adorning his ample breast, was in excellent voice and spirits.

With Dimitri Mitropoulos, looking quite small, at his side, the great artist first appeared in the role that first brought him fame: the finest Wagnerian tenor of his era. He vas heard in Lohengrin's Narrative and Farewell, the Steersman's Song from "The Flying Dutchman," and the Forging of the Sword scene from "Siegfried."

These were done with no little vocal splendor and the breadth and dignity one expects from Mr. Mel-Here and there an extra breath quickly taken, or in pinched high note were the only payments the tenor made to advancing age.

After the intermission, Mr. Melchoir was heard in a variety of things — Gounod's "Ave Maria," "Torn'a Surriento," "The Two Grenadiers" and a Viennese Waltz.

Then came the encores-Guy d'Hardelot's apparently eternal "Because," and "Vive la Compagnie" from Mr. Melchior's film, which the audience was asked to

Mr. Mitropoulos offered a bril-"Rosenkavalier" suite, in which the insinuating grace of the lovely waltz section was achieved to perfection.

To companion Mr. Melchior's numbers from the Wagnerian repertoire, the Greek maestro play-ed the "Good Friday Spell" from "Parsifal," an ethereally luminous Prelude to "Lohengrin," and the more rarely heard "Faust" Over-

The audience was perhaps the most spontaneously enthusiastic of the season.



DIMITRI MITROPOULOS and LAURITZ MELCHIOR

7-13-48

TUESDAY MORNING, JU

12,000 Hear Melchior at The Dell

By Samuel L. Singer

Fresh from a European concert tour, Lauritz Melchior scored a triumph last night at the Robin Hood Dell with an audience of 12,000. Dimitri Mitropoulos conducted, and the program was calculated to appeal to musical Republicans and Democrats so to speak-half Wagner and half of lighter numbers.

The great tenor sang in winter for-mal garb—"white tie and tails." "It is cold in Europe," Mrs. Melchior ckstage and get a chance to obtain something lighter on their return to America. IN GOOD VOICE

Melchior's voice has not sounded better, in recent seasons, than last night. It had freshness, resonance a silken quality in the softer passages, and no sense of strain on long or high notes. The tenor sang Lohengrin's Narrative, "In fernem Land," and gave a most expressive interpretation of the Bach-Gounod 'Ave Maria."

Other Wagnerian items included the Forging Song from "Siegfried" as one encore. Shorter works in the second half were followed by "Because" and the inevitable and likeable "Viva l'amour" from Melchior's first movie, "Thrill of a Romance." The audience joined in the chorus of "Viva l'amour," and everyone was so pleased that it had to be sung

ORCHESTRA FINE

1998

Though Melchior was the star of the occasion, the orchestra contributed notably. The concert opened with Wagner's "Faust" Overture, a work which can sound dull in lesser hands, but which Mitropoulos

brought to dramatic life last night. The Good Friday Spell from "Parsifal" and especially the Prelude to "Lohengrin" were beautifully played. Richard Strauss's suite from 'Der Rosenkavalier" was rousingly done to begin the program's second half. Conductor and orchestra played it with becoming verve and Other highlights now canceled in-cluded the American debut of Eileen

Joyce, British pianist, planned for

Quartet and Isaac Stern, violinist.

The high artistic level under Mi-

tropoulos' direction was eloquently illustrated by last night's program, which featured Elen Dosia as so-

prano soloist, and numbers by Bee-

thoven, Wagner and Faure. Miss Dosia, who had sung "Tosca"

with the Metropolitan Opera at the

Academy of Music last December, made her Dell debut in four French

operatic numbers. In strapless or-

chid gown, the streamlined soprano displayed a voice of pleasing quality

and power, and a sensitive under-standing of French music. She did numbers by Debussy and Massenet

with feeling, adding the Gavotte from "Manon." Then came an un-

familiar item—the Air de Leonora from Godard's "Le Tasse," an opera

which has never been given in this

Mitropoulos and the orchestra ex-celled in Faure's tenderly evocative

Suite, "Pelleas and Melisande," as well as in Beethoven's "Coriolanus"

Overture and seldom-heard Second

Symphony, and three excerpts from Act 3 of "Die Meistersinger." The audience was applauding the buoy-

Dell Lacks Funds, Season Will Close Tonight

Dell in Red, Season Will End Tonight

By SAMUEL L. SINGER

forthcoming today or tomorrow.

The announcement, which the Dell management had planned to make in tomorrow's newspapers, was given impromptu last night by Dimitri Mitropoulos, Dell musical director, when he "spilled the beans" to the departing audience of 1500 by saying: "There will be one more night. The Friends of the Dell have let us down."

REPEATS STATEMENT

The bewildered listeners, hardly believing what they heard, crowded back to the stage for more informa-tion. Mitropoulos would only say

that his statement meant there will be no concerts after tonight. Following Mitropoulos' short message to the Dell audience, however, Henry Gerstley, Dell president, issued a complete statement. It had been planned for announcement Sunday, he said, but Mitropoulos' premature statement moved up the

UNHAPPY' ACTION

Music

"All of us realize," said Gerstley, "what a serious action this is, and we have taken it most reluctantly and unhappily. This summer marked

the Dell's 19th season, and we entered on it confident it would go through successfully. However, several factors have adversely affec-

ted our plans, and we are compelled to terminate present activities at once. But the sudden and unwelcome end of this season does not mean the end of the Dell. We alecent experiences."

weeks of the Dell's 1949 season, and can be used in that period just as they could have been in the last three weeks of this summer's concerts had we been able to present them. We earnestly request coupon book holders to stand by the Dell in this present crisis; to real. Dell in this present crisis; to realize that their books are good, to take the situation as a prolonged postponement. May I emphasize again that the Dell concerts will go income later in the season. on. I also ask the continued faith and support of the Friends of the Dell whose efforts and contributions brought \$40,000 for our mainten-

\$150,000 BUDGET

carry the complete seven weeks' season the Dell president reported that the overall budget was set at \$150.- "We believed, and it seems we were the overall budget was set at \$150,-000. Toward this \$30,000 was made mistaken, that our season, if based available from the Friends of the mainly on the highest standards of Dell—the other \$10,000 from their symphonic music, with a great or-\$40,000 was used to clear up the chestra, would find the public enthudeficit from the 1947 series.

\$24,000 less than for 1947, an alarming indication of a drop in public intrend. I also would like to remind the terest and support, he said. Income from sales of coupon books and single tickets since the start of the season on June 21 has failed to reach a figure anywhere near that required to insure costs of successful operation for the entire seven weeks' schedule.

BIG INCOME DROP

"At the point of deciding to close," said Gerstley, "we found Dell income \$25,000 less than at the end of the fourth week last summer. We found our recording royalties off \$10,000. The Dell directors felt that if we phony Orchestra, is completing his phony or as mysical director and more. This amount would be extremely difficult, if not impossible, to liquidate, and might well prevent any Dell season in 1949.

"By concluding the

"By concluding the present season at once we are better prepared to organize for next summer, and to consider how best to win and retain

Premature Dell Closing Hampers Philadelphia's Cultural Life

By Max de Schauensee

THE curtailment of the Robin Hood Dell's 1948 season, three weeks A ahead of schedule, can only appear in one light—a disgrace to a city which has always prided itself on being one of the great musical centers of the country.

This was the Dell's 19th season, and the summer programs were by now an integral and vital part of Philadelphia's cultural life and needs. The concerts, in other words, had become a civic exercise.

Reasons for the abandonment of the season are not as easy to analyze as you might think; they are probably many. Certainly, except for the Iturbi, Melchior and Romberg concerts, audiences this season have been discouragingly small, averaging perhaps 2,500 persons.

Only Big Names Drew Crowds

Maybe the post-war public is only interested and attracted by big names, by "stars of stage, screen and radio"; maybe the standards of the Dell programs are too high, too idealistically planned to admit of solid financial returns; perhaps operetta music with the frequent appearance of personalities of the Romberg type is the answer.

The Dell management and its musical and artistic director, Dimitri Mitropoulos, have with the greatest sincerity and integrity laid a founda-tion during the past four years to give Philadelphia an outstanding and distinguished summer musical life. Their often stated aim was to give the city summer concerts of an excellence and lofty standard that could not be duplicated elsewhere in the country. Artistically they have succeeded well indeed, for the quality of repertoire and performance during the last few seasons has been of the type to gladden the hearts of musically minded people.

The bitter pill to swallow is the realization that such people in this very musical city of ours are evidently a small minority.

Bad Weather Given as One Reason

Bad weather has undobutedly played a part in these unfortunate results, but bad weather, after all, has been no stranger to the Dell in former seasons. It seems to me that the reasons in back of the debacle are more varied, more complex, and possibly more psychological.

The high cost of production and civic taxes can certainly not be cal-

culated to make things easier for an endeavor which is hardly a moneymaking proposition.

When situations such as this present themselves, one cannot help but think of the European system, where the state or the city considers their cultural pursuits a moral and financial obligation. Especially before the war, definite and effective steps were always taken to support

Undoubtedly the Dell will go on next season. It seems almost unhinkable that it wouldn't. But the Dell, such as we have known it in the past few seasons-a place where one heard really beautiful and worth-while concerts performed with a touch of genuine splendor—may well be a thing of the past. Whether this will be so or not is up to the public and no one else.

Whatever the reasons contributing to yesterday's announcement there is no getting away from the fact that the abandonment of the Robin Hood Dell's 1948 season in mid-stream, is a shameful blot on the city's record, and a tragedy.

ready are looking forward to 1949 the first three weeks of this season, and a new season which will witness the Dell reported an attendance total different policies in purposes and of about 50,000, Gerstley said. In the programs, policies determined by our same period last year, the total of "Madame Butterfly," also with recent experiences." Concerning holders of 1948 Dell the problems with which the Dell has tropoulos conducting. The Robin Hood Dell outdoor symphony season will end tonight unless a sizable financial gift is weeks of the Della 1948 Dell the problems with which the Della has had to contend this season, Gerstley cited a run of bad weather which will be honored for the first three will be honored for the first three weeks of the Dell's 1949 season, and given under threatening skies.

several nights when concerts were next Tuesday; and appearances of the Ballet Theater, the First Piano

conditions since are too much to warrant such a possibility. We must recognize that the public apparently de-Regarding the amount needed to sires something different in the type

siastic. However, music of a more Through the pre-season sale of popular character and spectacular coupon books, \$48,000 was obtained— soloists appear to be what is wanted, public that this summer, in spite or rising prices and rising costs, the Dell maintained the same scale as when Mitropoulos stunned them with when Mitropoulos stunned them with

PRECEDENT IN 1934

The season's curtailment has a precedent. In 1934 bad weather cut the crowds and the final two weeks were omitted, though announcement was made several days before

fourth year as musical director and principal conductor at the Dell.

der of the season was revealed to the orchestra members only last night, at The orchestra men were cautioned to keep it secret until the public statement for tomorrow's news-

papers.

The musicians were undecided on what action to take. Union officials indicated that the Dell management may be asked for some settlement, rather than outright cancellation, on the rest of the

It was also indicated that the musicians, who attempted to manage the concerts themselves on a cooperative basis for two seasons, back in the 1930s, are not entirely satisfied with present policies and may demand a

change in the management.

The cancellation washes out what

Mitropoulos Wins Ovation At Final Dell Concert

By MAX DE SCHAUENSEE of The Bulletin Staff

Robin Hood Dell's curtailed season came to an abrupt close last night before 2,000 patrons of the summer auditorium. Dimitra Mitropoulos appeared promptly at 8.30 to conduct the opening Bizet Suite "Children's Games." The orchestra joined in the applause for the Greek maestro and stood in

The evening's soloist was Yvonne Druian, Philadelphia pianist. Mme. Druian was heard in the Saint-Saens Piano Concerto No. 2, which had not been played in this city for some 35 years.

tribute to him as to turned to it.

It is surprising that such a fasci-nating and fanciful work, filled with nvention, should have lain so long

dormant.

Mme. Druian played the concerto with great style and much spirit. The feathery lightness of her runs were admirably suited to the pres-to section, and her technique coped easily with the many difficult and tricky passages. As an encore, Mme. Druian played two Chopin Etudes. The second half of the program

consisted of Charpentier's seldom heard suite, "Impressions of Italy" and Berlioz' three well known excerpts from "La Damnation de Faust."

The Charpentier suite is on the long side but has many evocative and lovely sounding passages, prov-ing that the composer of "Louise" could write for symphonic programs with excellent results.

At the end of the "Rakoczy March," Mr. Mitropoulos turned to the audience and signalling it to stand, played "The Star-Spangled Ranner" Banner.

Eight recalls and applause, whose genuine ring must have warmed the onductor's heart, brought the Dell's truscated season to a close.

> Dell's Season Is Cut Short

Windup Tonight, 3 Wks. Ahead of Schedule

A stunned audience-almost lost n the empty seats at Robin Hood Dell-last night heard Dimitri Mitropoulos suddenly announce the ending of the Dell season three weeks ahead of schedule.

The applause was still echoing in the outdoor amphitheater at the end of the concert when Mitropou-los took his third bow and started to walk off the stage.

But just before he passed out of the audience's sight he suddenly turned and spoke into a micro-

"You might as well enjoy your-self," he said. "Tomorrow night is the last night.

"The Friendss of the Dell almost let us nown."

Mitropoulos did not explain fur-ther. He walked off stage.

The announcement was a surprise to the audience of 1,400, of course, and the fact that it was made last night was a surprise to the Dell management.

The management knew that bad come from. weather and poor attendence were "It would be extremely difficult, forcing an end of the season. But if not impossible, to liquidate such a it had planned to keep the decision to quit for 1948 a secret until a formal announcement could be made for tomorrow.

Within a half-hour, however, Henry E. Gerstley, the Dell's president, released his statement declaring that tonight's concert will be the final one of the season. If rain forces a postponement it will be given tomorrow night.

Not End of the Dell

Gerstley promised Philadelphia music lovers that the action did not mean the end of the Dell.

"We are already looking forward to 1949 and a season which will wit-ness different policies in purposes and programs-policies determined by our recent experiences," he said. The Dell president said that sub-

scribers for Dell season coupon books will be able to use them in the first three weeks of the 1949 series. He added:

"We earnestly request coupon book holdrs to stand by the Dell in this present crisis—to realize that their books are good, to take the situation as a prolonged postpone-

"May I emphasize that the Dell concerts will go on.

The sudden termination of the 1948 season was taken most reluctantly and unhappily, Gerstley said, noting that "this summer marked the Dell's 19th season and we entered on it confident that it would go through successfully."

The 1948 series was based on a \$150,000 burget, Gerstley said, with \$40,000 being contributed by the organizatino known as Friensd of the Dell. But of this \$40,000, the Dell had to use \$10,000 to rease the deficit left from last year.

Pre-season sales of coupon books netted only \$48,000, or \$24,000 less than in 1947. Since the season's start the income from sales of coupon books and single tickets has failed, Gerstley said, to reach a figure anywhere near the amount required to meet the costs of a seven-week

schedule.
Total attendance so far has been less than 50,000. In the same period last year the total was 67,000.

One reason for the dwindling at-tendance, according to Gerstley, has been the weather. There have been six postponements, and several conerts were given under threatening skies.

Another reason, Gerstley said, was that the political conventions kept many would-be Diel listeners at home behide their radies.

Recording Royalties Off "At this point," Gerstley reported.

"we find Dell income \$25,000 less at the end of the fourth week last summer. We find our recording royalties are off \$10,000. "The Dell directors felt at their

meeting that if we went on under such circumstances continuation finally result in a deficit of at least \$35,000, perhaps more, without us knowing where the money would

deficit, and might well prevent a Dell season in 1949. "By concluding the present season

at once, although the stp is a drastic one, we are better prepared to or-ganize for next summer and consider how best to win and retain the favor of the general public so vital to the Dell's strength and welfare."

Gerstley said that the Dell would not have been closed had there been "any reasonable assurance that we could catch up in attendance and income later in the season

"But the big dropoff in coupon book sales before the season started and conditions since are too det rimental to warrant such a pos-

sibility." Looks Ahead to 1949

Looking ahead to next year, Gertsley said:
"We must recognize that the pub-

lic apparently desires something different in the types of attractions than the programs of 1948. We believed, and it seems we were mistaken, that our season, if based mainly on the highest standards of symphonic music by a great orchestra, would find the public enthusiastic.

"However, music of a more pop-ular character and more spectacular soloists appear to be what is wanted and our 1949 season will reflect that trend.

"I would like to remind the public, on which we depended, that this summer, in spite of rising prices all around, the Dell maintained the same scale as in 1947."

\$150,000 Budget

7-17-48

1,500 Hear Elen Dosia, Soprano, Beethoven Symphony at Dell

Mme. Dosia, who had not made too good an impression when she tainly not among his finest, again Mme. Dosia, who had not made proved a stunning finale. ropolitan at the Academy of Music, substantially redeemed herself.

The Greek-French soprano sang the Air de Lia from "L'Enfant Prodigue," "Il est doux, il est bon" from "Herodiade," and as encores, the Gavotte from Massenet's "Manon' and an unknown aria, "Les Reigrets," from Benjamin Godard's opera, "Le

Mme. Dosia sang with firmi, powerful tones and with communicative temperament. Her diction was excellent and she indulged im some ocal niceties that had not been ap-

By MAX DE SCHAUENSEE
A highly varied program drew only 1,500 persons to Robin Hood Dell last evening.

Elen Dosia, lyric soprano, was the soloist, and Dimitri Mitropoulos' principal offering was the Beethoven Symphony No. 2 in D Major.

Myse Dosis Rypin Hood Dell numbers were Faure's atmospheric and wholly beautiful suite, "Pelleas and Wholly beautiful suite, "Pelleas and Procession of the Apprentices and Procession of the Mastersingers from "Die Meistersinger," which proved a stuming final proved a stuming final proved as stuming final proved proved as stuming final proved prov

proved Mitropoulos an interpreter par excellence of the titan's music, and the opening "Coriolanus" Over-ture substantiated this impression.

The Music Makers

By IRVING KOLODIN

Roney Makes Debut in Stadium 'Tosca.'

Any one craving a knowledge of what the score of Puccini's "Tosca" really sounds like should pay a visit to the Lewisohn Stadium tonight, where Dimitri Mitropoulos

is conducting a repetition of last night's performance. It was, in some respects, a reprise of the personnel which gave "Butterfly" last season, with Eleanor Steber again a self-destroying heroine; but there was a valuable recruit in Louis Roney, a young Georgian who made his Stadium debut as Cavaradossi something memorable.

Depriving "Tosca" of scenery, costumes and action is something like playing "Scheherezade" on two pianos, but Roney sang his music with a fervor and warmth that made his moments of the score thoroughly dramatic. What his voice might sound like without amplification would be merely a guess, but there was 7,000, not looking for what was

no want of range, security or not offered, found what it heard good support in his use of it last to its taste. night. A good top is something to which every tenor aspires, but Roney distinguished himself by the excellence of his low tones as well.

Since Miss Steber's well-sung Butterfly at the Stadium last season has not yet had an echo at the Metropolitan, one should not regard her Tosca as anything more indicative of immediate results. There can be no question, however, of her ability to sing the music; she did this with consistently beautiful sound, much effective detail and a kind of emotional sincerity that was less stagy than the usual prima donna's, but rather more believable. Of course, she had no long gown, cane, bouquet and other impedimenta of the stage Tosca to manipulate, but how much of a handicap can these be? John Brownlee's dryish Scarpia and the Angelotti of George Cehanov-

sky need no exposition now. According to his custom, Mitropoulos directed without score, but not without a knowledge of every thing in the score. Consequently his preference for rather mathe matical, angular phrasings must be attributed to choice, even when it disregarded the liberties proposed by the composer. Giver such an orchestra as the Philharmonic, the results could hardly be decried; but one imagines that Puccini would have been more amazed than amused by this kind of "Tosca." An audience of about



IRVING KOLODIN

A Concert 'Tosca'

Mitropoulos Conducts at the Stadium

Dimitri Mitropoulos conducted the Philharmonic-Symphony in a concert version of Puccini's "Tosca" last night at Lewisohn Stadium. Eleanor Steber was heard in the title role, Louis Roney was the Cavaradossi, John Brownlee, the Scarpia, and Jean Herman, the Shepherd. George Cehanovsky tripled in the roles of Angelotti Sciarrone and the jailer, while Lester Englander sang the part of the Sacristan along with the role of Spoletta.

An audience of 8,000 was on hand to hear a memorable rendition of the Puccini score. It was memorable for its over-all integration and dramatic effectiveness first-rate characterizations and fine singing. Mr. Mitropoulos watched over the orchestra-unused to playing opera-with uncommon sharpness. The instrumental parts with their sudden and unexpected time changes was performed in a man-ner to do the Philharmonic proud. The performance of the orchestra was characterized by bold echoing crashes, always held in check, and richness of timbre throughout its various sections. The brasses especially were wonderfully alive and crackling.

Miss Steber's Tosca was real theater. There was deep gentleness to her singing; when it was required, there was violence, too. Singling out any aria on which to bestow praise is to do an injustice to the remainder of the soprano's work. Operatic refinement was evident in the bulk of her portrayal. Her top tones, never clearer, were sturdy and directly on pitch; her bottom notes, warm, freely produced, and full in volume.

Louis Roney, whose Cavaradossi marked his Stadium debut, is a tenor in the grand style. Combining musical taste and discernment th a supple of color gradation from the top to the bottom of its range, Mr. Roney, in his first local appearance, sang with masterly grace. On occasion, however, the artist has a tendency to overdo; the sob in the throat hews too close to a frayed tradition. But there is a wealth of good vocal material here. It was a notable debut.

Mr. Brownlee's coolnes smade for a more menacing Scarpia than the usual bloated and overenthusiastic Baron we have come to know Last night the barytone's voice showed signs of strain, but there was dignity to his rendition and the sure flavor of drama.

So it was with the remainder of the cast. The minor roles were minor only in length, Artistically they fitted perfectly into an allround effective "Tosca."

Taking a real theater piece, a thoroughly Italian stage work, and giving it force when stripped of its accustomed stage, props and atmosphere is a gigantic task. The credit for last night's success rests largely in the hand of Mr. Mitropoulos, who will conduct the opera again this evening. J. S. H.

Mitropoulos Takes Whack At 'Tosca' in Concert Form

Giacomo Puccini's lyrical thriller drama. Consider how much more the opera "Tosca," was given at that menace exists in the out-of-the Lewisohn Stadium last eve-doors. That Mr. Mitropoulos, dening in concert form. An audience of some 8000 heard the work ing idea—or so it seemed—avoided with considerable interest and enthusiasm, Again it was Dimitri Mitropoulos who conducted, and well it might be, after his remarkable success up there last summer with the same composer's "Ma-dama Butterfuly."

Eleanor Steber sang the role of Floria Tosca; Louis Roney, a young generally in her control. Mr. Ro-American tenor, that of Mario; John Brownlee, the Scarpia; Scarpia; George Cehanovsky, the Angelotti. Sciarrone and Jailer; Lester Englander the Sacristan and Spoletta and Jean Herman, the Shepherd. Of these artists only Mr. Roney made his Stadium debut.

It happens that "Tosca" is much

less an out-of-doors opera than "Butterfly." For the former contains too many subtleties of text action, and music, to be properly exploited in the wide open spaces,

Aims at Grandiose, Even so, as we learned last evening, it is not impossible to present al fresco the general idea of 'Tosca," given a conductor who knows how to get the big effects -although these were achieved sometimes to the detriment of detail—and a cast and orchestra able to give him a good deal of

what he wanted. Last evening Mr. Mitropoulos seemed to desire the grandiose, the oratorical almost. But though he amply succeeded in obtaining them, he left the bulk of Puccini's "Tosca" somewhere in the score there to await some other opportunity for total release.

This performance, regrettably was no repetition of "Butterfly's" completeness. On that memorable occasion there had been, openair or not, a deep, underlying idea of the whole, which, as the opera proceeded, revealed all of its musical beauties, its force and vitality if not more.

Continuity Lacking.

Last night the first act-most tenuous of the three-moved along slowly and without much dra-matic clarity, which might have been expected at a performance in the open. So far, therefore, so One was making allowan-But the second and third for all the stylish singing done by Miss Steber (particularly and some of the others, gave th merest impression of continuing line. Yet there were whole sequences of taut and trenchant expression which more or less came to the rescue. It was just that they were not linked together as they should have been.

Actually "Tosca" even indoors offers the interpreter a huge challenge in restraint, for it is so easy to make of it a ludicrous melodoors. That Mr. Mitropoulos, despite the lack of central motivat-

those pitfalls is a credit to him. Of the singers Miss Steber, Mr. Brownlee, Mr. Englander and Mr. Cehanovsky were the most consistently in the "Tosca" frame. The soprano sang her lines divinely, and her voice, disregarding some thin top tones, was sensuous and neys' I'll hazard a guess, is not a Cavaradossi voice. Yet it is sweet, and he often uses it well, particularly in measures of soft singing. The chorus did its work well enough, and the Philharmonic-Symphony Orchestra was most of the time superb. Tonight the opera will be given again, same place, same time.

STEBER TAKES LEAD IN STADIUM 'TOSCA'

Mitropoulos Conducts Stellar Performance-Louis Roney Heard in First Role

The Lewisohn Stadium concerts started their next to last week last night with one of the major nov-elties of the season, the concert version of Puccini's "Tosca," with Dimitri Mitropoulos conducting and Eleanor Steber in the title

It was a distinct success and its repetition tonight deserves a still larger audience. The 8,200 who attended were enough to more than fill the Metropolitan Opera House twice over, but they formed only a moderate attendance as Stadium concerts go.

"Tosca" does not rely on spectacle to the same degree as many other operas, so the lack of costumes and scenery was not as large a handicap as it was, say, with last season's "Madam Butterfly." Still, it must be admitted they were missed,

But this production had something that went a long way to offset the absence of theatrical illusion, sometthing that many performances of the work lack, for all their scenery: namely, the intergration of excellent forces by a masterly conductor, who took the opera seriously as a musical com-

Miss Steber sang beautifullywith passion and dramatic conviction, as well as with sumptuousness of vocal sound—and Louis Roney, the new tenor from Atlanta, Ga., made a personal hit. But the evening nevertheless belonged to Mr. Mitropoulos. Under the spasmodic movements of his seemingly disjointed arms, the work had extraordinary musical cohesion.

Its many pages of outpouring song, its orchestral interludes and its moments of sheer drama, ac-centuated perhaps only by the soft snare drum-all these were realized and fitted into a total pattern that was continuously ve and moving towards its ult mate resolution. Of course, the fact that he had the New York Philharmonic-Symphony to play for him was an enormous help. Seldom does "Tosca" sound that way with an orchestra playing in the pit of a theatre.

Mr. Roney, a navy veteran and Harvard graduates, is only 27. The part of Cavaradossi was his first big chance. He proved equal to it. the triumphant cry of "Victoria" in the torture scene he showed that if the microphones told the thruth, he has a voice that can ring out with thrilling power. But he also has notable lyric feel-

ing. The voice is fresh, sympathetic, easy-flowing and sweet in quality without losing its esential masculinity. Several times he won bravos.

But Mr. Mitropoulos kept the applause down as much as he could so it would not interfere with the musical flow of the work Even the well-earned applause for Miss Stebers "Vissi d'arte" had to give way to uninterrupted playing.

John Brownlee was the Scarpia. He was competent, but somewhat colorless in the part. The other five minor male parts were divided between George Cehanovsky and Lester Englander. Jean Herman had the small bit as the shepherd. The Robin Hood Dell Chorus selped in two climactic moments. Mrs. Charles S. Guggenheimer was not far wrong in her intermission speech when she called it "a gor-geous opera." R. P.

CRITICAL and AMUSEMENTS

Music -

Mitropoulos and Steber Shine in Stadium 'Tosca'

By ROBERT A. HAGUE

Concert versions of operas, with conductor and singers lined up on a platform in front of an orchestra, are generally pretty poor substi-

for the real thing And an opera with a richly melo dramatic story like Tosca's, with its plethora of physical violence - its jeal hates, murders, executions and suicides, would seem particular-



Hague

ly ill suited for concert presenta-

ius of Dimitri Mitropoulos, who directed, and the communicative artistry of Eleanor Steber, who sang the title role, that Tosca without a tion, scenery and costumes still came vibrantly alive on the Lewisohn Stadium stage and added up to a stirring experience. One needed only a passable familiarity with the libretto to be held and bled before Mr. Brownlee's Scarpia. deeply moved by what one heard. He did little to project that evil

With the members of the Summer Philharmonic continuously on their toes and playing like virtuosi, Mr. Mitropoulos directed a of Cavaradossi, but showed that he notably cogent, pungent and was not yet quite up to portraying dramatic projection of Puccini's that romantic painter, cavalier and music. Having completely committed to memory the score, with earnestness and boyish fervor to its hundreds of vocal and instrumental cues and entrances, he presided over the executants like an be fully acceptable. Mr. Cehaninspired madman. Every detail was ovsky and Mr. Englander did well accurate and clear; every meaning in the minor roles, and in the last and every emotion were wrung act, Jean Herman sang the lyrical from the music.

In voice and bearing, in outward and inward expression, in of the opera house, very nicely. every way Miss Steber was a

The Star Reviews

TOSCA, opera in three acts by Giacomo Puccini; book by Victorien Sardou, Luigi Illica and Giuseppe Giacosa; presented in concert form, Monday and Tuesday evenings at Lewisoln Stadium; with the Philharmonic-Symphony under Dimitri Mitterestical tropoulos.

Eleanot Steber
Louis Roney
John Brownlee
George Cehanovsky
Lester Englander
Lester Englander
George Cehanovsky
George Cehanovsky
Jean Herman Floria Tosca _____ Mario Cavaradossi ___ Baron Scarpia Cesare Angelotti _ The Sacristan Spoletta _ A Jailer ____ A Shepherd _

superbly convincing and affecting Floria Tosca. Regal, yet warm and human, proud and passionate, et tender, she conveyed admirably all there is in the role. And the young Met soprano has seldom ly ill suited for concert presentation. Without stage action to parallel the music, you would think the piece would fall especially flat. Her 8000 hearers broke into cheers the application of the stage action to parallel sung better. Her voice was clear and fresh in quality; her high notes firm, on pitch and freely produced. Her 8000 hearers broke into cheers after her beautifully sung Vissi d'arte, and would gave given her a prolonged ovation had Mr. Mitropoulor permitted a break in the progress of the music, which, laudably, he never did.

> As for the rest, I am sure that none of Rome would have tremone's villainies, and was not in the best of voice. Making his Stadium debut, young Louis Roney used his pleasant tenor well in the role hater of tyranny. Though he lent earnestness and boyish fervor to rather too callow and diffident to bit of the Shepherd, which is usually lost in the backstage regions

Mitropoulos Leads 'Tosca' at Stadium

By JOHN BRIGGS

maestro.

Hearing opera conducted by Mitropoulos is an unusual experience. The conductor manifests an almost voracious gusto for The conductor manifests Italian opera. Not that this is in itself remarkable. Bored conduc tors are not the rule, even in the midst of a crowded season at the Metropolitan.

But for the enormous enthusiasm which possesses Mr. Mitro-poulos, and which animates him from his toes to the crown of his shiny bald head, is something special. It appears to communicate itself both to performers and audience-the two ingredients of a superior performance. It is the special zest of a man who, like a newspaperman settling old scores in a vicious pen-portrait, has his heart in his work. In it I find confirmation of a theory of mine, that musicians, whether they fid dle, conduct or copy scores, are all frustrated Italian opera ten-ors at heart. Certainly the unkind things that have been said about tenors down the ages can have a rational basis nowhere but in envy

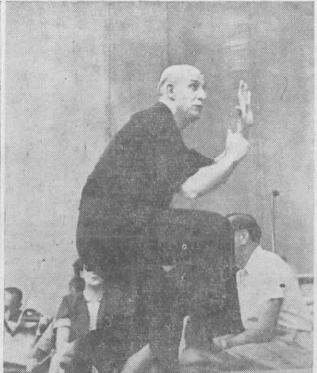
Last night's tenor was a young newcomer named Louis Roney It is difficult to form an opinion about voices heard in the tricky acoustical conditions of the Stadium. The microphone is deceptive. It can make voices sound bigger and richer than they are. It can even smooth out a tremolo. But heard thus inconclusively, Mr. Roney sounded worth hearing There are rough spots in his singing, which will probably be smoothed down with time and further experience. As a singer with a promising voice, however, and a flair for Italian opera, Mr. Roney has made an excellent be

ginning. Eleanor Steber sang the title role with vocal opulence and great dramatic intensity. Her concert-version performance suggested that when Miss Steber gets around to doing "Tosca" on the stage, her interpretation of the role will be a memorable one.

John Brownlee sang Scarpia with his customary air of authority. George Cehanovsky, who "Madame Butterfly," with Di- can apparently do anything that mitri Mitropoulos conducting, was a highlight of the Stadium season of 1947, and last night the house, sang the roles of Angelot-Stadium people had the excellent ti, Sciarrone and the jailer. Lesidea of repeating with a performance of "Tosca" under the same tently as Spoletta and the sactently as Spoletta and the sac-ristan. The shepherd boy's song in Act III was sung by Jean Her-

> ΜΗΤΡΟΠΟΥΛΟΣ. — 'Ο Ελλην άρχιμουσικός είχε μίων άπο τὶς μεγαλύτερες ἐπιτυχίες του είς τὸ Λούισον Στάδιον τῆς Νέας 'Υ-όρκης μὲ τὴν «Τόσκα». Σπανίως ἡ κιριτικὴ ἔγραψε γιὰ ἔνα μαξιστο μὲ τόσον ἐνθουσιασμό, ὅπως ἔγραψε αὐτὴ τὴ φορὰ γιὰ τὸν Μητρόπουλο. Ίδοὺ μερικὰ ἀποσπάνματα: «... Ἡ δραδυὰ ἀνῆκε είς τὸν κ. Μητρόπουλο. Κάτω ἀπὸ τὶς σπασμωδικὲς κινήσεις τῶν χερι'ν του τὸ ἔργον είχε ἔκτακτη μουσικὴ συνοχή.... Οι σελίδες τών τραγουδιών, πὰ όρχη-στρικὰ πρελούδια, καὶ οἱ δραμα-τικὲς στιγμὲς, όλα μετουσιώθησαν εἰς ἔνα σύνολον ποὺ ήταν διαρ-κῶς ζωντανὸ καὶ ἐκινεῖτο πρὸς τὰν τελικὸν λίστι» (Τάξιμε Νέσσ κώς ζωντανό και έκινειτο πρός την τελικήν λύσιν» (Τάθμς Νέας Ύόρκης).....«Τόση ήταν ή δι ευθυντική μεγαλοφοία τοῦ Δημήτρη Μηπροπούλου, ώστε ή «Τό-για την επιτυχία ανηκει εις το χεοι τοῦ κ. Μηπροπούλου». (ΚῆρυξΒῆμα Νέας "Υόρκης)... "Η Τόσκα ἐδόθη μὲ μορφὴ κουσέρτου,
> κατὰ τὴν ὁποίαν ἡ Φιλαρμονική
> "Υόρκης ἔπαιξε ἐπὶ σκηνῆς καὶ
> τέσσερες τραγουδισταὶ τραγούδισαν τὰ κυριώτερα φωνητικὰ μέρη.







Τρεῖς χαρακτηριστικὲς, γεμάτες ἔκφρασι καὶ κίνησι φωτογραφίες τοῦ διασήμου ἀρχιμουσικοῦ κ. Μητροπούλου, ἀπὸ
τὸ δοκιμὲς μιᾶς συμφωνίας
τοῦ Μάλερ, μὲ τὴν περίφημη
ολοίἴσον» Στάδιον.
Μετὰ τὴν Νέα Ύόρκη θὰ ἀδρχήστρα τῆς Φιλαδελφείας. Ο
"Ελλην μαέστρος μετὰ τὴν Φιλαδέλφεια, μετέδη εἰς Οὐάσιλαδέλφεια, μετέδη εἰς Οὐάσι-

rather decadent flower. It is of yesterday, and not of today or to-morrow. It is incontrovertible that the Mitropoulos reading was mag-nificent, and that the music could

hardly have been presented more

MUSI = By VIRGIL THOMSON =

PHILHARMONIC-SYMPHONY ORCHESTRA, mitri Mitropoulos, conductor, first concert of the 107th season last night at Carnegie Hall, the progress. ude and Fugue in D major, Bach-Resphigh Poem, "Also Sprach Zarathustra", Straus phony No. 1, in C Minor...... Brahm

(though the idea that it isn't is not

original with me). The Philhar-

monic itself, though unquestiona-

bly a first-class orchestra, is not a

sensuous or colorful music-produc-

ing body and never has been in my

draws from any orchestra and the

frequently over-weaning nature of

his emphasis.

10-8-48 Times SEASONAL DEBUT BY PHILHARMONIC

Mitropoulos Leads Orchestra in Respighi, Strauss, Brahms Works at Carnegie Hall

By OLIN DOWNES

Dmitri Mitropoulos, one of the most individual and incandescent of modern conductors, opened the season of the New York Philharlmonic Symphony Orchestra last night in Carnegie Hall with a program that compassed such a range of music as the Respighi tran-scription of the Bach D major organ Prelude and Fugue, Richard Strauss' "Also sprach Zarathustra" and Brahms' C minor symphony.

If one had rated this conductor by the first item of the program it would have been uncomplimentary to him. The Respighi transcription of the D major Prelude and Fugue is rather worse, because of its incongruity with the nature of the original material, than the same arranger's thunderous tran-scription of the Bach C minor Passacaglia. It is Mussolini orchestra-tion. And Mr. Mitropoulos, in our opinion, did not palliate that offense by the manner of his conducting, which was principally in the vein of noise and speed.

Oh yes, the thing brought a hand! The orchestra did every-thing Mr. Mitropoulos asked of it, very well. But both the breadth and depth of Bach were lacking.

Impresses on Podium

Passons-nous! A virtuoso conductor will have his little curtain raiser. The striking music and the important interpretations of the

evening were to come.

Mr. Mitropoulos impresses us as the conductor of conductors for Strauss' extraordinary rhapsody inspired by Nietzsche, "Also sprach Zarathustra" is perhaps the most imperfect as it is the most daring, the most imaginative and spiritual-ly intrepid of all Strauss' tone-The orchestration is perfectly amazing and is sometimes not fully successful. The composer is reaching out for greater horizons and instrumental effects that had to be newly created to realize them.

The form is entirely unique, strangely segmented, yet fundamentally and astoundingly unified. There is such a wealth of ideas that they would get in each other's way if it were not for the power with which Strauss maintains his grand over-all line and sweep of fantasy. The thematic material, as s well known, comprises some of the poorest and some of the greatest ideas Strauss ever had. Someimes the theme is unworthy of his vision, as, for example, the commonplace Viennese waltz which exemplifies Nietzsche's Dance Song. Well, there was once a humble juggler who performed his tricks nightly in adoration of the Virgin His frivolity was condemned by the monks of the monastery, but the statue of the Virgin was seen to bend down and kiss the perspiring brow of the poor juggler,

for his faith was in his acts.

And so it is, if considered as an element of its context, with the waltz theme of "Zarathustra." Performed by the first violin to a starry accompaniment in the wood wind, made from the theme of the world-riddle, it expands and as cends, and as it does so gathers unto itself greatness.

The theme Of Joys and Passions is not unusual in contour, but when the same theme with the grey colors of the orchestra and the elegiac song of the oboe is heard one thinks inevitably of the passing of mortal things and the end of every man's desire.

And when this theme, nobly transformed with major harmonies. s heard much later, it is as a voice from on high we refer to the passage marked "etwas ruh-igar," previous to the gigantic previous to the gigantic peroration. The sunrise music remains a page without parallel in modern music for simplicity and grandeur. It moved Philip Hale to think of "the gates of eternity swinging slowly asunder." Dimitri Mitropoulos



Symphony Orchestra last night in Carnegie Hall

pieces is hardly a gauge of good faith to the intellectual world sage, night's concert came from an ease bly and irredeemably a member

knows, not characteristic of our of the great Bach organ Prelude to have his mind on the music. In Philharmonic. As if the brilliant and Fugue in D major, it is not any case, he made music out of by any such heavy-fingered score some thoroughly tired old pieces. turned fifty, into serenity. His conductor is likely to scale Parreadings were both straightformassus. Not that transcriptions
ward and reserved, alert but imare in themselves a low art form. personal, thoroughly musical and Every age enjoys them and makes at no point egotistical in exprescentury played Variations on any-This new aspect of his work is thing and everything. The nine-

by and large, with this music and

with his performance. Yet we have

one reservation, which is important.

At times we thought him overso-

licitous of detail, and we would

say to him, when he conducts a

piece which we believe to be so

native to his intellect and his tem-

perament, "Be wilder, to the ut-

most extent that you feel the music. Be reckless! Be yet more

Here again it could be that the

was too

incandescent!"

conductor

teenth loved its pianoforte fantasies on folk songs and opera airs. Ours rewrites for orchestra Bach's organ works. All this is perfectly proper musical proced-ure is merely regrettable that Respighi is not as good at it as so expert an orchestrator might have been expected to be. Compared to Arnold Schoenberg's orchestrations of Bach (or Fritz Stiedry's version of the "Art of Fugue"), Respighi's arrangements sound as ineffective as Thalberg's do when compared to those of Franz Liszt.

In the present case, he failed to solve the chief problem, which is to render in effective orchestral sound the pedal cadenza that is the peroration, the culminating point, the whole beautiful joke that the D major Fugue (a grand and joyful piece of Baroque com-edy) is all about. Also, I think Mr. Mitropoulos rather muffed its dead-pan humor by playing it a little fast. He removed the pompousness without achieving, in place of this, a scherzo quality. The piece is a joke surely, the joke of an organist in church; but it is not kittenish, nor yet a mere fun-piece all about see-how-fast-I-can-play.

How handsomely Mr. Mitropoulos can conduct was the chief mesto your reporter, of last The pleasurable quality of last from a musician who is irreduci- night's concert. And that message was all the more convincing from the fact that one was not aware at any point of any specific wish As for Respighi's transcription one think that. He really seemed

> Music Mitropoulos Leads The Philharmonic By JOHN BRIGGS

Dimitri Mitropoulos led his second concert of the season with the Philharmonic-Symphony last night at Carnegte Hall. The evening's musical bill of fare was a diverse one, offering the familiar excitement of 'Tchaikovsky's Fourth Symphony, a first Philhar monic-Symphony, performance of the overture to Verdi's early opera, "Nabucco," and Charpentier's youthful orchestral suite, "Impressions of Italy," which re-turned to the orchestra's reper-toire after an absence of some decades

'Nabucco," Verdi's first great success, is remembered today chiefly for the wonderfully ex-pressive "Va, Pensiero, Sull' Ali Dorate" and for being an important milestone in the composer's career. It was not surprising to find the overture marked by the energy and rather melodramatic emotion that characterized the orks in which the composer' style was still evolving

The "Impressions of Italy" were what might have been expected from the composer of "Louise" charming, agreeable sketches done with competence and refined taste, but of rather slight texture. In short, pretty music.

One suspected that in Mr. Mitropoulos' hands the work rather gained than otherwise, and that with a less knowing treatment it might have sounded even more slender than it did last night. The Philharmonic plays well for Mr. Mitropoulos. The orchestra's playing last night was clean, crisp and on the nose, free of the muddiness which is not quite extreme enough to be either good or bad ensemble. The Tchaikovsky Fourth was

re-created with immense gusto and headlong tempi. This reviewer has seldom heard anything to equal last night's orchestral gallop through the final allegro con fuocop. It may or may not have been good Tchaikovsky, but it was lively listening.

SZIGETI IS SOLOIST FOR PHILHARMONIC

Violinist Is Heard in Concerto by Brahms as Mitropoulos Leads at Carnegie Hall

By OLIN DOWNES

The performances given under Dimitri Mitropoulos by the Philharmonic-Symphony Orchestra last night in Carnegie Hall were exciting and challenging and uneven. But he had a program and a soloist to reckon with. The soloist was Joseph Szigeti, playing the Brahms violin concerto. Sandwiched between the joyous overture to the "Marriage of Figaro," and the fine careless rapture of the youthful Schumann's "Rhenish Symphony" came the Five Pieces for Orchestra of Arnold Schoenberg, which have not been heard here, we believe, for a quarter of a century or more, and which, with arresting modernity, fur-

performance of these extraordinary pieces in New York. We heard them when Karl Muck presented them with the Boston Symphony in Boston in December of 1914. The pieces were then wholly incomprehensible and unaccepta-ble. Now thirty-four years have passed; Schoenberg has proceeded more radically in later scores than he did then. Nevertheless, the "Five Pieces," whether one liked them or not, sounded arrestingly fresh and audacious last night. It compelled close attention, and it communicated mood. It is in fact hyper-emotional music, very in-tense and compressed. And neu-rotic into the bargain. When the "Five Pieces" were first performed in Vienna and in London they had no titles. It was

London they had no titles. It was Schoenberg himself who provided titles for the second London performance, which he conducted, in 1914. This seems a little disingenuous, since Schoenberg's atti tude, more or less consistently maintained, is that of the artist who does not attempt to secure by any compromise the approval of the public. We may, however, take the composer's explanation of the moods of the music as authentic. His titles are "Presentiments. "The Past," "The Changing Chord,"
"Peripeteia"—which some have
translated as "Denoument" and
"The obligato recitative."

Essentially Harmonic Music

Also interesting is the fact that this is essentially harmonic music -music often highly dissonant but music fundamentally of chord-structure, and not merely of contrapuntal lines, as "melodies," run-ning amuck without responsibility to chord or key. This is not the same as Schoenberg's music anarchic of tonality, and which came

The music can be called, without to alarm, decadent if not morbid. There is in the first piece a certain nightmarishness. There are tonal visitas of unearthly, or let us say a sun-less nature. In stages there is an intense if prosphorescent beauty. The pieces are strikingly scored for an immense orchestra of enormously expanded brass, wood and percussion groups These many instruments are used for purposes of precision and often of great delicacy, not for bulk or mere impact of tone. The "changing chord" is a piece of opalescent tints, and subtle shifting modula-tions that cluster about a very few tones, repeatedly or gradually changed in one or another constituent element of the slowly evolving chord.

Still Is Bold Music

It is bold music today. How much bolder in the year 1909 of its composition! We are ne partisan of Schoenberg - on the contrary. Just the same, this is a striking score, in structure - the first piece has the elements of a fugue—in the directness, economy, concentration of the style and the strange coloring. The first and the last pieces we rate lower than the middle three. And doubt if we care to live with any of them, or with a kind of art which we rate as a

hardly have been presented more graphically.

The other performance outstanding was that of the Brahms concerto, which got off to a somewhat nervous and breathless start, but evolved into one of the most virile and truly characteristic readings of the great score that we have heard in this city. The singing of the slow movement, with the oboe the slow movement, with the oboe in the orchestra and with the wonderful and infrequent sensuous beauty of tone with which Mr. Sziget injusted it standard to the standard to the slow that the standard to the slow that the slow geti injected it, stands out beyond any other moment of sheer interpretation of the evening. The rousing finale was the fitting climax, and one does not thing of this as one person's performance, Mr.
Mitropoulos was part and parcel
of the achievement.
Mr. Mitropoulos' treatment of

the Schumann symphony was curi-ous. His finest movement here was unquestionably the impres-sionistic cathedral music of the fourth part. His last movement was the most interesting reading we have heard of a part of the symphony that customarily falls nished at least a sharp seasoning from the level of the preceding to a dish which had a good deal of unleavened tonality in the keys of the beam, being much too fast, and the samples of the composer's E flat and D major.

The program annotator gave us plentiful quotes about Schoenberg and his art and even the dates of first European performances, but we, who needed them, did not discover in any part of his learned disquisition the time of the first performance of these extraordi-



memory. And Mr. Mitropoulos though surely a musician of the first water, has long been a disappointment in performance, because Who conducted the Philharmonicof the cast-iron tone quality he

of execution that has not hitherto of that world. been shown in New York by this conductor and that is, heaven

deeply satisfying. It is hoped, however, that it will not be accompanied during his full eight weeks' stay here by the relaxation of his former high standards of program making that is alarmingly shown in this and next week's lists of works offered. Brahms's First Symphony is due, of course, its annual observance; and Strauss's Zarathustra" (a third-rate piece by a rather wonderful second-rate composer) is still worth giving about once in five years. But sacrificing a whole program to these O-so-tried-however-true routine

Overwhelming in Effect

Mr. Mitropoulos intoned this passage with overwhelming effect. He saw in the ensuing music of the "Backworld's Dwellers"—in the murmurs of plain chant and the supplicating by mr. their mass from slow movement was acceptable in supplicating hymn that rises from slow movement was especially im-the obscure depths of the orches-tra something more than splendid a religious homily either, as so tra something more than splendid sonorities of brass and strings and organ. The passages which connect the major episodes of this strange tone-poem are among the most original and striking that the music of the last fifty-two years—which is the age of this amazing piece—has to offer. Mr. Mitropoulos was no stranger to their mystery and the tonal vistas they unfold, vistas new in Strauss' they unfold, vistas new in Strauss' the safiy days, and still unparalleled confidence in the results of the third movement. The strange to often sounds to us overladen with detail and with "working-out."

Here again it could be that the confidence in the sounds to us overladen with detail and with "working-out." early days, and still unn

With pages of his interpretation with underlining every point one did not wholly agree — for which needed to be scored, a little whatever that is worth. We would have welcomed a slower tempo. a grayer color, in the pages of the grave-song, as the instruments moan with their memories. But the greatest places were all there. The corybantic dance, the songs of the birds, with the high-mounting. the birds, with the high-mounting trumpet, the wild glee of "The Convalescent," and the whole long sweep of the development which carries forward all the themes on its cresting wave, to the mad clamor, the tolling of the bell, the frantic leaps of the strings, of the Wanderer's Night-Song. Nor were the last pages, which because of the delicacy of the orchestration and subdued, enigmatic conclusion often fail with an audience, left inarticulate. The song of the Great Longing, the chords of the woodwind that rise and recede like the morning stars, the plucked C in the basses, with the theme of the ideal soaring aloft in the conflicting key—to a reader unfamil-iar with the captions in the score or the detail of the music these exclamations may well appear pur-

ple and flambouyant.
Well, this is a great baroque piece of wildly romantic imagina-tion. James Huneker put it not the less extravagantly when he said that "Also sprach Zarathustra" should be heard by an aduience of poets and madmen. He was not

far wrong. So Mr. Mitropoulos thrilled us,

Szigeti Plays Brahms With the Philharmonic By JOHN BRIGGS

Dimitri Mitropoulos led the Philharmonic-Symphony last evening in a Carnegie Hall concert

amusingly the furore created by the work at its first performance. Such a concerto, with Joseph Szigeti as But nowadays everybody has heard Schoenberg ad nauseam. The shock value of the work is and the Szigeti cult is a numer-

apartments. It gives off light but not heat. It is phony, contrived a simulation rather than the real thing. If a reviewer who attends concerts regularly is any judge of audience reaction, the luke warm spatter of applause that followed meant that last night's audience found the "Five Pieces" merely something to sit through

Mitropoulos Conducts

Philharmonic Concert

Of the three pieces played in

Carnegie Hall last night by the Philharmonic - Symphony, two were real strangers. Verdi's "Na-bucco" (or "Nabucodonosor")

Overture, in fact, has had to wait

108 years for a performance with his orchestra. It is not a very

able piece of music; if it were human, it would boast great black

mustachios, a sworthy counte-nan , and eyes that roll alarmingly to all points of the compass once. Nevertheless it has a

certain artistic honesty, some-thing which Charpentier's "Im-pressions of Italy" lacked.

In some places the Charpentier

score is tuneful. Mostly, how

ever, it is overpretty, overlong

and the oughly second-rate. There are five movements, with a Vic-torian French idea of what con-

stitutes Italian melody permeat ng the quintet. A principal re

sult was to make one think wist-

fully of Berlioz's "Harold in Italy" and other scores of cre-

ative imagination with an Italian

At least the Philharmonic-Sym-

phony sounded beautifully-rich in one, accurate in attack.

also sounded beautifully in the Tchaikovsky Fourth Symphony, though the sound was not always

put to logical use. Mitropoulos

had his own ideas about phrasing

and tempo, as in the lyric theme

of the first movement, where he dwelt so lovingly on the cello

episode that the flute and clari-

net arabesques above it were vir

tually smothered, a failing re-peated elsewhere. The orchestral playing proper, however, was me-

iculous, and whatever one may think of Mitropoulos's ideas, there was no denying the cer-tainty with which he delivered

HAROLD SCHONBERG.

The Philharmonic

Mitropoulos on the Podium

A Carnegie Hall

By Jerome D. Bohm

PHILHARMONIC-SYMPHONY ORCHESTRA.

Dimitri Mitropoulo's second pro-

gram of the season with the Phil-

ture to Verdi's "Nabucodonosor."

eating a sandwich, no fault could

ligible products as the overture to

Verdi's early opera and the French

composer's penny post card en-

visagement of Italy, and then to

follow them up with one of the

With the richest of all musical

iteratures to choose from, it seems

that Mr. Mitropoulos could have

done better, and the factt that next

week his programs conitain three

excuse the poor taste reevealed in

That Mr. Mitropoulos conducted

all of these works con atmore only

made it the more regrettable that

he should waste his remarkable

this and last week's listts.

important modern works does not

cert than the opening one.

Next came the Brahms Violin gone and with it, apparently, ous one; but I hope I may be for most of the reason for playing it. given the observation that the Pieces of this sort always remind me of one of those imitation fireplaces to be found in city sort.

which, in one listener's opinion, did not reflect much glory on anyone concerned.

There was a Schoenberg work, his "Five Orchestral Pieces" composed 39 years ago and now a dated museum piece. Mr. Biancolli's program note describes amusingly the furge created by

10-21-48

for this listener.

THE NEW YORK TIMES,

WEBERN FEATURED BY PHILHARMONIC

His Passacaglia and Bloch's Suite Added to Repertoire - Mitropoulos Conducts

By NOEL STRAUS

Two works new to the repertoire of the Philharmonic-Symphony Orchestra were featured at its concert given Saturday night at Carnegie Hall, under Dimitri Mitonaules. The concert given Saturday of the second division to the language enchantment of the magnificent slow tropoulos. These consisted of the movement and the gay abandon of Passacaglia, Op. 1, by Anton von elan effects. Webern, and Bloch's Suite for Viola and Orchestra. The Bach-Mitropoulous Fantasy and Fugue in the performance of the suite in G minor and Schumann's "Rhen-memorable for beauty of tone and

with Arnold Schoenberg, is a masterly composition, already possessing the sensitive, highly imaginative scoring and the marked originality of his later creations. There are hints of Schoenberg's influence in it, but taken as an entity, only Webern could have written this music, which has a character all its own.

Work Held Rich in Interest

design is clearly outlined, the work falling into three large sections followed by a brief peroration. Each of the principal sections be-gins quietly and is led to a vividly dramatic climax, while in the peroration there is a return to the

s introduced. With the first variation, the or-chestration already takes on a romantic character, still further em-phasized in the next variant, where phasized in the next variant, where the theme is stated by the harp in a middle voice. Then, as in each of the chief divisions, the music gradually gathers impetus and grows more complicated as it moves toward a powerfully climactic culmination. There is a Wagnerian sensuousness in this score, which makes it sound rather dated which makes it sound rather dated, but it is so replete with fascinating orchestral combinations and so resourceful in the development of its

fective coda arrived all too soon

Bloch's Suite for Viola and Or-chestra, composed in 1919, and originally written for the solo instrument and piano, is more familiar to local music lovers than the Webern composition. In this masterpiece, Bloch, who never has visited the Orient, summons up visions of the Far East, and more particularly of the East Indian islands, with uncanny imagination and skill. A kaleidoscopic series of moods and colors, all rich in appeal and hauntingly impressive, follow each other through the four the finale with its striking gam-

William Lincer, the orchestra's intensity of feeling. The orchestral support provided by Mr. Mitropoulos was superb, but would have been still more highly laudable if he had taken a swifter pace in the

music kept it from palling.

Herald Tribune

USIC = By VIRGIL THOMSON =

PHILHARMONIC-SYMPHONY ORCHESTRA, riage of Figaro"...Mozar First Orchestral Pieces Schoenber Symphony in E flat, No. 3 ("Rhenish"), Schuman Violin Concerto in D major Brahm

In Waltz Time

ARNOLD SCHOENBERG'S Five Orchestral Pieces, which Dimitri Mitropoulos conducted at last night's concert of the Philharmonic-Symphony Orchestra in Carnegie Hall, were written in 1909, nearly forty years ago. Previously they have been played in New York, I believe one and three-fifths times. They are among the more celebrated works of our century, and yet few musicians or music lovers have heard them. The present writer, though the owner of a printed orchestral for twenty-five years, listened to them last night with virgin ears. Having followed the performance score in hand, he is able to certify that Mr. Mitropoulos and the Philharmonic boys read them to perfection and faithfully. His opinion of the work, by the way, is that it deserves every bit of its world-wide prestige and none of its world-wide neglect.

istle and clean, at no point em- thing like that. plactic or demagogic. There is not in it one doubling of a note for purposes of weight. Harmonically it is consistently dissonant and atonal, though there is no twelve-tone row in it. Contrapuntally and chythmically the texture resemular. bles that of the Brahms Intermezzi, though it offers a more advanced state of the technique.

That technique tends toward fragmentation of the musical material by rhythmic and contrapuntal device. Schoenberg here carries it close to the state of ultimate pulverization that his pupil Anton Webern attained fifteen years later. Rhythmic contradictions, the gasping, almost fainting utterance of intense emotion in short phrases conventional of curve, the constant chromatic character of these phrases—all this is out of Brahms, though the nomeny is far harsher and the ound of it all, orchestrally speaking, is French.

The expressive character of the Five Pieces is deeply sentimental a spite of a touch (and more) irony. Four of the five are in ple time. Composed, as they almost wholly of phrases conated by Vienna to waltz ge, your reviewer is inclined consider them a sort of heosis of the waltz. He realhowever, that their walts neture is no obvious or perhaps n consciously intended com ation. All the same, except the one called "The Changing ord" (in reality an unchanging one), which is an essay in

Arnold Schoenberg



Whose Five Pieces were played by the Philharmonic-Symphony Orchestra last night

pure orchestration, he finds them all evocative of waltz moods and The orchestral sound of the work waltz textures, an etherealization is derived from French Impres- of a theme that is at bottom just prism in general and from the good old Vienna. He also suspects nuclic of Debussy in particular, that in another decade they may The orchestra is delicate, color- be understood by all as some-

The rest of the program was

The Passacaglia is not atonal, being definitely in the key of D minor, with post-Wagnerian chromaticism prevailing throughout its content. It is rich in interest, harmonically, contrapuntally and in its architectonics. The structural design is clearly outlined the week

mood of the opening variants.

This mood, one of solemn mystery, permeates the initial announcement of the theme by the muted strings, a theme of eight measures, quite according to classical procedure in its melodic patterning, except for an unexpected flatted fifth in the fourth bar, which is as unorthodox as the bushed manner in which the theme hushed manner in which the theme

material that the wonderfully ef-

The program presented by the bucodonosor" had not been Philharmonic-Symphony Orchestra, performed previously by the Philharmonic Dimitri Mitropoulos, last harmonic, and Charpentier's "Imnight at Carnegie Hall, was so pressions of Italy" was last given superbly performed that it was re-by the orchestra in 1926, when it grettable the schedule was not was led by William Mengelberg. more worthy of the effort expended on it. The list, comprising the Overture to Verdi's "Nabucodonosor," Charpentier's "Impressions of Italy" and Tchaikovsky's Fourth Symphony was weaker and of a more popular nature than the midweek audiences at these concerts tions on record here comprise even was led by William Mengelberg. Verdi's overture is far the more widely known of the two compositions, but the rest of the opera to which it belongs is far less familiar. After its American première in 1848 in this city, the opera's only subsequent presentations on record here comprise even the control of the c week audiences at these concerts tions on record here comprise one have learned to expect, and only the conductor's glorification of the music kept it from palling.

Opera's only subsequent presentations on record here comprise one by the Maratzek Opera Company in May, 1860, and another at the music kept it from palling.

HE NEW YORK TIMES, FRIDAY, OCTOBER 15,

In a Stirring Program at Carnegie Hall

Mitropoulos Conducts the Philharmonic

Verdi's hackneyed overture, which represents that great composer at his worst, might have sounded unbearably commonplace and noisy, and the trite convenient of the convenient tionalities of Charpentier's outmoded suite have emerged completely pallid and vacuous, if led
by a less gifted director. But both
effusions were delivered with such
high degree descriptions. The latter chorus, used in an
altered form in the overture, is of
a nostalgic character, but so patria high degree of refinement, such otic in its intentions that it immeremarkable beauty of exquisitely graded tone, and such a wealth of of liberty of the Italian people

stated tone, and such a wealth of inserty of the Italian people after the first performance of the after the first performance of the opera in Milan in 1842.

The overture is heavily scored as regards the brasses, but the magnificent playing of it last night refrained from the slightest works which were head within the playing of the standard people after the first performance of the operation of the standard people after the first performance of the operation of the standard people after the first performance of the operation of the standard people after the first performance of the operation of of works, which were held within a hint of brashness of sound even in dynamic frame that never per-the culminating stratto, which was mitted a suspicion of brashness to duly triumphant and exuberant,

obtrude, with an impassioned reading of the Tchaikovsky Fourth in which every phrase was a joy to grammatic suite, written in 1887, the ear throughout an interpreta-tion which was as big in spirit, as rich and colorful in treatment. ich and colorful in treatment. movements, with an excessively The big climaxes of the initial lengthy division entitled, "Naples," movement were built up with over-whelming power, yet always re-mained luscious in sound, and the which could hardly have been betmore lyric sections, however deli- tered for subtlety and virtuosity

cately set forth, were kept in per-fect relationship with the archi-fectural patterning of the whole. had its acoustics improved in the So fluid, convincing and magisterial account of the symphony is seldom encountered, and with it an evening of splendid playing reached its peak.

The Overture for Modific (No. dinarily sensuous and sensitive in The Overture to Verdi's "Na- sound.

harmonic-Symphony Orchestra in Carnegie Hall last night was even more disappointing and ill fitted for a Thursday subscription concept than the opening one such sensuous, caressingly evanes-If these three works, the Overcent sounds, such a wealth of nuance and color from his musi-Charpentier's "Impressions of cians in Charpentier's soporific Italy" and the Fourth Symphony "Impressions of Italy" is possible of Tchaikovsky had been offered only to a conductor of Mr. Mitroat a "pop" concert where one can poulos's extraordinary aural sensiif one wishes close one's ears to the music while having a drink or bility and technical mastery.

It must be admitted that the have been found with it. But to of the concert was somewhat disennui produced by the first half pelled by the dramatically cogent, finely proportioned discourse of the first movement of Tchaikovsky's F minor Symphony; for thrice-familiar as this work is, it most overworked symphonies in looms large when the "Nabucodolooms large when compared with nosor" Overture and the prettified, stereotyped Italy of Charpentier's fashioning.

Philharmonic ness. His is singing music, full-throated and streaming, whether the work be Bach, Strauss or Tschaikowsky. Passages not suited **Gives Concert** At Bushnell

Mitropoulos Wins Over Audience With Straus, Tschaikowsky Music

his music and his manner.

Hartford since Toscanini was here the last time!" was one comment of a seasoned symphony fancier. And many others must have persuasive and compelling details

It was Mitropoulos's first appaniment sections of the score. pearance here, a looming figure of a man with force written all over him. Batonless and scoreless, he led the New York orchestra with taut, vigorous gestures and tra," a magnificently meretricious economic direction. So economic, work, like so much of this com-

Large in Sound, Idea.

The stature and force of the conductor himself are enormously paralleled in the music he makes. It is large-scale in sound and idea warm, eloquent and dramatic. In the latter respect and in its continuing energy if does recall Tostitwo or three pages of the work.

such singing treatment, treated resplendently according their needs. But time and again was plain that he was seeking or the songful portions of the work cherishing them particularly and often making song appea where few conductors had noted it before.
This was particularly true of

The New York Philharmonic Symphony Orchestra, conducted by Dimitri Mitropoulos, was presented in the first of the Bushnell Symphonic Series at the Memorial auditorium. Saturday night. The Symphonic Series at the Memorial auditorium, Saturday night. The program:
Prelude and Fugue in D Minor Bach-Respight Strauss Symphony No. 4 Tschaikowsky
There was thunder over the Bushnell last night. It was manmade by Dimitri Mitropoulos, who opened the concert season here with huge performances of Strauss and Tschaikowsky, and who completely won over the audience with

pletely won over the audience with so, in the first movement, where he launched out with a rythmic "Hasn't been a thing like it in emphasis that was almost swing And many others must have agreed with him.

And many others must have persuasive and compelling details usually obscure in purely accomplished. usually obscure in purely accom-

Zarathustra's Lecture.

The novelty of the evening was economic direction. So economic, in fact, that during the pizzicato section of the Tschaikowsky work, he stood with folded arms, as if completely satisfield that the men themselves could turn out fine performance, which they entirely did. The audience liked Mr. Mitropoulos, too, for his manner at once self-effacing and dignified. They were taken with his habit of bowing first to the orchestra before ing first to the orchestra before receiving the audience's plaudits, and by making his way back through the ranks of the players to shake the hand of the first oboe and bassoon for their exceptionally handsome playing.

Large in Sound, Idea. into ear-tickling along the shores

the latter respect and in its continuing energy it does recall Toscanini distinctly, though it is less primly meticulous in the playing. Health is broader in style, Perhaps the most characteristic feature of Mr. Mitropoulos's readings last night were their endless songful-

have gritted his teeth over Strauss

The New York Philharmonic's contribution to the concert was one of resplendence all across the program. Technically brilliant, it eloquence. was of incandescent The players had plainly caught the glow and the dynamic strength of their conductor. It was not only evident in the playing. It was plain in the riveted attention they gave Mr. Mitropoulos. They gave the impression, at least, that they shared the audience's warm regard for the con-ductor, and were out to do him justice. They did.

Philharmonic

By Francis D. Perkins

negie Hall. So far as this department's records disclose, the performance of Mr. Gould's work was hall, as well as its first anywhere in its revised version. It was first played by the Dallas Symphony Orchestra on Feb. 16, 1947, under the composer's direction; he then great second piano concerto was rewrote it, providing a new finale consisting of a passacaglia and fugue.

Mr. Gould has stated that elements of blues and jazz are integrated in the symphonic structure of this work; these elements were apparent in the lively, driving third movement, not readily perceptible at a first hearing elsewhere. Other impressions of an initial hearing were ingenuity of music, rather than giving a sense structure, general skill and effectiveness in scoring; some consequential musical ideas and others self, the reviewer had to miss. did not seem fully integrated; the yric principal theme of the sec-

ond movement held a reminiscence Mitropoulos Plays Revised the symphony occasionally sug-Morton Gould Symphony gested an incomplete fusion between two elements in Mr. Gould's symphonic idiom.

The first movement was one of Dimitri Mitropoulos, conductor, concert last alight in Cernegie Hall, Soloist, Rudoll Serkinglanist. The program:
Academic Festival Overture. Brahms Symphony No. 3. Morton Gould First performance in the revised version, plane Concerto No. 2, in B flat major. Brahms Plane Concerto No. 2, in B flat major. Brahms Plane Concerto No. 2, in B flat major. Brahms With music by Johannes Brahms more contrast between the basic preceding and following the re- themes might have been desirable, vised version of Morton Gould's The third was generally obvious third symphony, there was ample In the finale, the treatment and contrast in Dimitri Mitropoulos's the continuity claimed attention: program for last night's Philharmonic-Symphony concert in Car- color and lucidity, but parts of the fugue provided more sonority than eloquence, and there were other measures in the laudably played its first in a New York concert symphony which gave a sense of unevenness.

Mr. Serkin has long been notable as an interpreter of Brahms's music, and his performance in the memorable both for its vigor and largeness of scale and its essential sensitiveness, its disclosure of fine expresive shading as well as its understanding of the work as a whole, and the well proportioned playing of the musicians under Mr. Mitropoulos also merited the third movement were taken at an exceptionally broad pace, but of undue deliberation. Most of the finale, unfortunately for him-

Mitropoulos Leads Philharmonic Symphony . In Revised Version of Work by Gould 1mes 10-29-48

Dimitri Mitropoulos, who is alert Mr. Gould made the jazz medium, to the world he is living in, is giving a contemporary tang to his concerts with the New York Phil
The first movement seems some-Last night at Carnegie Hall he directed the first performance of Morton Gould's Symphony No. 3 in its revised version. In addition, there was a generous helping of Brahms, with the "Academic Festival" Overture to open the proceedings, and the Second Piano Concerto. Rudolf Serkin as soloist.

Mr. Gould, who is a 35-year-old New Yorker, composed his symphony between 1946 and 1947 and conducted the Dallas Symphony orchestra in its première in February, 1947. Evidently he was not quite satisfied with the work and there on the podium! And when revised it providing a new lest Wr. Gould came out to take him revised it, providing a new last Mr. Gould came out to take his movement. The score is dedicated bow at the end of the work, he to the composer's parents, an indication that he regards it as one
doing a little turn of gratitude
himself.

did not strike one as a wholly suc-cessful piece. Its principal weak-ness is its failure of melodic invention in the end movements. Its strength is the dignity and sus-tained quality of the slow movement; after all, when a composer can turn out a respectable slow movement, it is a sure sign that he is not to be dismissed lightly.

The third movement, the equivalent of the scherzo, takes the rhythms and colors of jazz and transmutes them into a personal idiom. This movement has an irresistible momentum. It is as if

Dorotha Powers Heard As Philharmonic Soloist

Dorothea Powers, a young American violinist, made her first appearance with the Philharmonic Symphony Orchestra in Saturday night's concert at Carnegie Hall playing the Mendelssohn concerto. The generous program played under the direction of Dimitri Mitropoulis also included two symphonies — Alexander Borodin's second and Morton Gould's third and Brahms's Academic Festival

Miss Powers's playing told of musicianship along with technical ability. The interpretation as a whole revealed good taste, but was sometimes unrevealing from an expressive point of view. The tone was generally pleasing, occasionally needing more firmness and closer focus, while praiseworthy when at its best. The net impression was not unpromising, although the violinist's interpretative ability seemed to be not yet matured. The orchestral accompaniment was admirably proportioned.

The Borodin symphony in B minor, last played by this orchestra four years ago, retains its freshness.

This was the third performance of Mr. Gould's symphony in its revised form. Reheard, the work gave a sense of more stylistic unity han it had suggested before spite the contrast between the idiom of the effective movement, where the influence of jazz is readily apparent, and that of the other three sections. Some condensation might be advantageous in the first movement, and, to a somewhat lesser extent, in the F. D. P.

Dorotha Powers, young American violinist, appeared as soloist with the New York Philharmonic-Symphony for the first time on Saturday night in Carnegie Hall. She played the Mendelssohn violin concerto and, after her performance, the capacity audience called her back to the stage four times, with some members of the orchestra joining in the applause,

To one listener, though, her work hardly seemed up to the standards usually set by soloists engaged by the orchestra. Her tone was apt to be unreliable, there was little sustained songfulness and she did not have the authority and loftiness of conception to make the violin part a match for the orchestra.

Dimitri Mitropoulos conducted, repeating Brahms' "Academic Festival" Overture and Gould's Symphony No. 3 from the Thursday - Friday program and adding Borodin's Symphony No. 2.

harmonic - Symphony Orchestra. what juiceless, and the fourth, a

Concerto, Rudolf Serkin as soloist, to close them.

Mr. Gould, who is a 35-year-old

Mr. Gould, who is a 35-year-old

best.

The symphony is certainly the most ambitious product by Mr. Gould that this listener has encountered. In it the composer has eschewed the richly upholstered coloring and instrumentation that have marked some of his earlier in recent years led with a green type of the strong and tender poetry. It was a strong and endearing performance, and Mr. Mitropoulos, whose conducting has grown more poised and balanced have marked some of his earlier in recent years, led with a grasp and more glib scores. Not that this of the Brahms spirit. He did not one is without its meed of clever- seem particularly troubled, nor did ness, but one had the feeling that Mr. Serkin, that only a few days it was not inserted just for clever- before Arturo Toscanini and Vladiness' sake.

If Mr. Gould's symphony seemed in places his most substantial and thoroughly serious composition, it did not strike one as a whelly substantial and the same concerto, had given them quite a mark to shoot at.

H. T.

Philharmonic 11/5/48 Trebena Perpessa's Prelude and Fugue Has First Performance

PHILHARMONIC-SYMPHONY ORCHESTRA Mitropoulos, conductor, concert last in Carnegie Hall, Soloist, Leonard Rose, The program: relide to "Lohengrin" ... Wagner
Concerto for Cello and Orchesira in
minor, Op. 128 ... Schumann
relude and Fugue ... Harilaos Perpessa
(First performance in America)
ymphony in B flat major, Op. 20 ... Chauseon

The program Dimitri Mitropoulos assembled for last night's concert the Philharmonic-Symphony at Carnegie Hall was curiously lean in truly great musical substance, and the one promise it offered of the stimulation which novelty, whether first-rate or middling, often affords, remained anfulfilled. For the Prelude and Fugue by the Greek composer, Harilaos Perpessa, turned out to be Mahleresque and Wagnerian, with touches of a Shostakovitch's militant bombast.

The Greek work added to another limitation of the program, for it made unanimous, among all four works on the program, a tendency to dwell on the mere gestures of heightened emotions. Such inspirations as the main theme of Schumann's Cello Concerto, to fill out and justify the heightened emotions, were rare indeed, rare even in this concerto itself, which is not an altogether successful work. The Schumann, in the company of works offering greater contrast, has, of course, its place, since cello literature, in the first place, it not blessed, and since in the second place, it is the work of a master despite its faults. And in the broadly lyrical performance David Rose gave of it last night it was persuasive indeed.

Mr. Rose, who on other nights sits at a first desk of the orchestra, provided, for me, the most delight of the concert. This was aying in a class with what the big-name virtuosos accomplish these days. It was sure and rhapsodic, and it was in fine taste. Mr. Mitropoulos did well to reduce the

orchestra for so personal a work.
It is surprising that Mr. Perpessa, who has studied under Schoenberg, should indulge so unabashedly in the obvious harmonic and melodic devices this master studiously avoids. He seemed especially ford of the device known to musicians as "appoggiatura," well exhausted by 1900. Mr. Perpessa is, however, musical, and gives spaciousness to his orchestration even though it is so often heavy.

Mr. Mitropoulos seemed to be doing full justice to this orchestration, and in general the evening left little to desire on the performing side. It would be well for program-makers to consider however, that even heightened emotion ceases to be felt as such when unduly prolonged, for the senses become anesthetized when the more level plain is not occasionally there, against which to calculate the height. A. V. B.

By OLIN DOWNES

Dimitri Mitropoulos, who customarily makes queer programs, departed in no whit from this tendency at the Philharmonic-Symshony concert in Carnegie Hall. The results were as unexpected as those of the last election. For a new work, very difficult to play, and, in this writer's opinion, of dis-tinctly dubious value—Prelude and Fugue for Orchestra by Harilaos Perpessa (first American perform-ance)—was long and furiously applauded, and the composer brought to the stage to show himself to his

a collection of colors that shriek the orchestra as though a shining the Chausson B-flat Symphony at the end. An unfortunately assorted program, one would say, saved from fisce by the chaus-

Mr. Perpessa, now in New York and in his forty-first year, is of Greek parentage, born in Leipzig. the was a pupil of Schoenberg at Berlin in 1930. Six years later the work heard last night was composed, and subsequently performed at Ankara. Mr. Perpessa has destroyed symphonic scores and many other works, feeling them to be below his own critical stand-

Expression of Romanticist

now dissonant in ways that appear this one.

incongruous with preceding pages.

The prelude, we think, sags. The
style vacillates from the thin and acidulous to the lush and the bombastic. The fugue is a better job than the prelude. Someone said— of course it is not so—that the

WORK BY PERPESSA
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Mitropoulos and Philharmonic
Present Prelude and Fugue
—Leonard Rose Soloist

By OLIN DOWNES

music stops where the fugue begins.
One would say with Mr. Perpessa that at least the hesitation and meandering, the backing and filling and treading of water, stop where the fugue, with a curious Tristanish subject, begins. The progress of this fugue is interrupted by Mahlerian animadversions. It becomes very noisy; the orchestration omits nothing but the kitchen sink. If one sought to make an officious diagnosis of this score one would say that it was the work of a composer who has still work of a composer who has still to find himself as a creative artist, who writes from an egotistic point of view which impairs the unity the proportion and cohesion of his effort. As we have remarked, this

score was rapturously applauded. Mr. Rose played the Schumann Concerto with such skill, with so much capacity to make indifferent music significant, and such taste, that the audience rightly called him back as often as it did the composer.

"Lohengrin" Prelude Good

The orchestra played the "Lohendemonstrative admirers; while grin" Prelude beautifully. Played Leonard Rose, the accomplished not half as well, the miracle of the first 'cellist of the orchestra, played piece remains inviolate. The unone of the dullest of 'celli concerti broken and unbreakable continuity -Schumann's-so beautifully that with which the thematic strands he also held up the show.

The sequence of pieces was like while the grail music descends in the sequence of pieces was like while the grail music descends in the sequence of pieces was like while the grail music descends in the sequence of pieces was like while the grail music descends in the sequence of pieces was like while the grail music descends in the sequence of pieces was like while the grail music descends in the sequence of pieces was like while the grail music descends in the sequence of pieces was like while the grail music descends in the sequence of pieces was like while the grail music descends in the sequence of pieces was like while the grail music descends in the sequence of pieces was like while the grail music descends in the sequence of pieces was like while the grail music descends in the sequence of pieces was like while the grail music descends in the sequence of pieces was like while the grail music descends in the sequence of pieces was like while the grail music descends in the sequence of pieces was like while the grail music descends in the sequence of pieces was like while the grail music descends in the sequence of pieces was like while the grail music descends in the sequence of pieces was like while the grail music descends in the sequence of pieces was like while the grail music descends in the sequence of pieces was like while the grain was like while while the grain was like while the grain was like while while while while the grain was like while whi a collection of colors that shriek the orchestra as though a shining to heaven in their inappositeness nimbus of gold were all about it, and discordancy. But Mr. Mitro-protecting it from the profaning poulos gave exceedingly effective touch of man, is simply a miracle performances of the Prelude to of genius in itself enough to have "Lohengrin," at the beginning, and made Wagner an immortal. This the Chausson B-flat Symphony at miracle does not lessen with the

from fiasco by the qualities of son Symphony, full of clichés and plainly post-Franck, keeps the Mr. Perpessa, now in New York freshness and sincerity with which

be below his own critical stand-even. Nothing in it equals the im-posing breadth of the opening pages, devoted to a motive in the It is evident that the music heard st night, which is entirely sincered last night, which is entirely sincere and binds the symphony together, last night, which is entirely sincere and subjective too, conformed to his standards sufficiently not to be consigned to the wastebasket. It can be called the expression of a romanticist—not, despite the old forms that are used, a "new-classic." The music appears to have an unavowed program. It is a hodge-podge of styles, now diatonic in most commonplace fashion, now dissonant in ways that appear this one.

Philharmonic. Trubiena 11-12-49 With Author as Soloist By Jerome D. Bohm

time-tried "Ruy Blas" Overture.

If the truth must be told, how-

certo Champetre" which purports to be an evocation of the eight-eenth-century style somewhat in Poulenc's Concerto Given, the manner of Ravel's "Tombeau de Couperin," is not likely to be one of the products by which he PHILHARMONIC-SYMPHONY ORCHESTRA. bered. There is little of the writer Mr. Mitropoulos made amends garded in this uneven work which for some of his hackneyed pro- for this listener falls far short of grams with the Philharmonic- its objectives. It has touches of ymphony Orchestra this season Gallic wit, but its thematic mateat last night's concert at which he rial is undistinguished and at times not only conducted the first per-downright sentimental, as in the formance by this organization of Sicilienne and unabashedly com-Poulenc's "Concerto Champetre" monplace in the corner movements, with the composer as piano solo- the last of which nods in the diist, but the also first performance rection of Prokofieff's Classical here in twenty-five years of Mah- Symphony. Mr. Poulenc gave an ler's Seventh Symphony, prefacing adroit and spirited account of the these unfamiliar works by a stir- piano part which was tellingly secring traversal of Mendelssohn's onded in the orchestral accompaniment.

Never having heard Mahler's ever, the French composer's "Con- Seventh Symphony before, I regretted greatly having to leave after having heard only about three-fifths of the work which is one of the Austrian master's most extensive. Of the three movements the second and third were the most arresting and most thoroughly characteristic. Both the first of the two movements labeled "Nachtmusik" and the third Scherzo-like movement, are wholly Mahlerian in content with that peculiar ad-mixture of pantheism, Viennese charm and irony, an irony however sometimes not far from tears. which makes this music like that of no other composer.

The opening movement, however, is not among Mahler's most impressive ones. Its restless striving finally bursts forth with an eloquence which is ineffectual because it is with the voice of the Strauss of "Zarathustra" and 'Heldenleben' rather than his own that the composer seeks to move us. Mr. Mitropoulos's discourse of these three movements was a telling one, with the orchestra responding splendidly to his desires.

L+

Vinces

Composer Assists Mitropoulos and Philharmonic in Doing Harpsichord 'Champetre'

By OLIN DOWNES

Dimitri Mitropoulos was assisted at the concert of the Philharmonic-Symphony Orchestra last night in Carnegie Hall by the composerpianist Francis Poulenc in the perpianist Francis Foulenc in the per-formance of his "Concert Cham-pêtre" for harpsichord (or piano). Mr. Poulenc was fortunate in the placing of his work (played for the first time by this orchestra) be-tween Mendelssohn's overture to "Ruy Blas" and Mahler's Seventh Symphony. It was as though a pic-Symphony. It was as though a pic-ture that had charm and sophistication were set between some awful paintings of bad periods and ginger-bread styles. Everything on the program, which Mr. Mitrop-oulos conducted with unflinching gusto, built up to the concerto, which in turn was unfavorable for the Mahler atrocity.

Under ordinary circumstances we might say that the Poulenc music was witty and ingenious but rather superficial; with, however, some delightful folk-tunes, or tunes in the folk-manner, strewn through it. But the context of the program emphasized its distinctions. And as the Mahler symphony went on and on, from one dreary platitude and outworn euphemism to another, one regarded Poulenc with ever-increasing steem. ing esteem. A composer who does not strut and roar and groan in moods of psychiatric conceit! A musician who sports wittily with an idea till he has used it for what it is worth, and then turns to other engaging matters, and who has precision and style, expresses what ne desires to express with skill and without mannerism.

Mr. Poulenc added materially to the effect of his music by his fin-ished performance as a virtuoso and the competence and modesty of his achievement. The audience

welcomed him warmly.

There is little that this writer cares to say on the subject of Mahler's symphony. He does not like it at all. There are those who do like it. They have every right to enjoy the uncut hour and a quarter, more or less, that the symphony consumes in performance. It is to our mind bad art, bad esthetic, bad, presumptuous and blatantly vulgar music. There is no need to particularize. Nothing would be gained by it. After three-quarters of an hour of the worst and most pretentious of the Mahler symphonies we found we could not take it, and left the hall. Chacun à son goût.

ΕΗΜΑ» Σάδδατον 13 Νοεμδρίου 1948

NAME AND ADDRESS OF THE PART AND ADDRESS OF THE ADD ΥΠΟ ΤΗΝ ΔΙΕΥΘΥΝΣΙΝ ТОУ МНТРОПОУЛОУ —

ΦΙΛΑΡΜΟΝΙΚΗ ΤΗΣ Ν. YOPKHΣ ΕΠΑΙΞΕ ΕΡΓΟΝ ΤΟΥ Κ. ΠΕΡΠΕΣΣΑ

H KPITIKH KAI TO KOINON

ΝΕΑ ΥΟΡΚΗ, Νοέμδριος. 'Αεροπορικῶς. 'Ιδιαιτέρα ὑπηρεσία. — 'Ο Μητρόπουλος ἐξακολουθεί να διευθύνη τὴν Φιλαρμονικὴ ὀρχήστρα τῆς Νέας 'Υόρκης, μὲ θριαμδευτικὴν πάντοτε ἐπιτυχίαν. Εἰς συναυλίαν τῆς 5ης Νοευδρίου περιελήφθη εἰς τὸ πρόγραμμα καὶ ἔνα ἐλληνικὸν ἔργον. Πρόκειται διὰ τὸ «Πρελούντιο καὶ Φούγκα» τοῦ Χαριλάου Περπέσσα, ὁ ὁποῖος ἀπὸ ἀπκετῶν μηνῶν εὐρίσκεται εἰς 'Αμερικήν. Τὸ ἔργο αὐτὸ ἐπαίχθη γιὰ πρώτη φορὰ εἰς 'Αθήνας καὶ μετὰ εἰς 'Αγκυραν. Τὸ ἔργο τοῦ Ελληνος συνθέτου ἐπλαισιώθη μὲ τὰ ἐξῆς ἔργα: Βάγνερ Λόενγκριν (πρελούντιο), Σούμαν «Κοντσέρτο» (τσέλλο—ὀρχήστρα), Σωσσὸν «Συμφωνία». Τὸ ἀμερικανικὸ κοινὸ, ὅπως γράφουν οἱ ἐγκυρώτερες ἐφημερίδες τῆς Νέας 'Υόρκης, ἐπεφύλαξε θερμοτάτην ὑποδοχὴν εἰς τὴν ἐλληνική αὐτὴ σύνθεσι, ἐχειροκρότησε δὲ «παταγωδῶς» τὸν Περπέσσα, ὁ ὁποῖος ἀνεκλήθη τρεῖς Φορὲς ἐπὶ τῆς σκηνῆς. 'Αντιθέτως ἡ κριτικὴ ὑπῆρξε ἀρκετὰ αὐστηρὴ, γιὰ τὴν τεχνοτροπία καὶ τὸ πνεῦμα τῆς συνθέσεως, τὴν ὁποῖαν χαρακτηρίζουν δαθύτατα ἐπηρεασμένην ἀπὸ Βάγνερ, Μάλερ, Σοστάκοδιτς καὶ Σόνεμπεργκ. Πρέπει νὰ σημειωθῆ ὅτι ὁ Περπέσσας σπούδασε κοντὰ εἰς τὸν Σόενμπεργκ.'Ιδοὺ αὶ κριτικαί: 'Ο Α. V. Β., εἰς τὴν ἐφημερίδα «Κῆρυξ—Βῆμα»

'Ο Α. V. Β., είς τὴν ἐφημερίδα «Κῆρυξ—Βῆμα»

Υράφει:

'Ο κ. Μητρόπουλος περιέλαδε είς τὸ πρόγραμμά του τὸ ἔργου τοῦ Ελληνος συνθέτη Χαριλάσυ Περπέσσα «Πρελούντιο καὶ Φούγκα». Τὸ ἔργο αὐτὸ είνε άρκετα έπηρεσαμένο ἀπὸ πρόγραμκὴν νοοτροπίαν, μὲ σποραδικοῦς τόνους Σοστάκοδιτς. Υπήρξε μια χτυπητή ἀντίθεσις μὲ τὰ ἄλλα τρία ἔργο αὐτὸ είνε ἀπροκληθοῦν δαθύτερες συγκινήσεις μὲ ἀπλὰ μέσα. 'Ασχολείται μὲ ἔκδηλες ἀρμονικές καὶ μελαδικές ἀπινοήσεις, τὰς ὁποίας ὁ διδάσκαλόςτου έπι μελάς ἀπέφευγε. 'Αγαπὰ Ιδιαιτέρως την ἐπινόησιν τῆς γνωστής ἀποτζιαττούρα» ξεπερασμένης ήδη ἀπὸ τὸ 1900. Πάντως έχει μουσικότητα καὶ δίδει ήχητικην ἔκτασιν είς τὴν ἐνορχήστροπονίν του, μολονότι πολλές φορές είνε δαρειά. 'Ο κ. Μητρόπουλος παρουσίασε λαμπρά αὐτην τὴν σύνθεσιν καὶ γενικῶς ἡ ἐκτέλεσις ὑπῆρξε ἀφογος. Θὰ ἔπρεπε ὅμος οἱ συντάκται τοῦ προγράμματος, νὰ ἔχουν ὑπ΄ ὅμιν των, ὅτι καὶ ἡ τεταμένη, ὅταν παρατείνεται πέραν τοῦ δέοντος, διότι αὶ αἰσθήτεις ἀναισθητοῦν, ἀφοῦ δὲν ὑπάρχει πλέον τὸ ἀπλούστερο πλάνο, μὲ τὸ ὁποίον νὰ μετρηθή ἡ ἔντασις.

'Ο κ. "Όλμν Ντόουνς είς τοὺς «Τάϊμς τῆς Νέας

λα ξργα, διότι ἐνόμιζε ὅτι ἦσαν κατώττρα τῶν κριτικῶν μέτρων του. Εἶνε φανερόν ὅτι τὸ ἔργον ποὺ ἀκούσαμε χθὲς καὶ τὸ ὁποῖον εἶνε ἐντελῶς εἰλικρινές καὶ τὸ ὁποῖον εἶνε ἐντελῶς εἰλικρινές τια καὶ Φούγκας της μουσικῆς φιλολοκείς τὰ κριτικὰ σύτὰ μέτρα ὅστε νὰ μη πό καταστρέψη ὁ συνθέτης. Τὸ ἔργον ήμ πορεί νὰ ἀποκληθῆ κὴ ἔκφρασις ἐνὸς Ρωμαντικού» καὶ ὅχι, παρὰ τὰς παλοιάς μορφάς ποὺ χρησιμοποιούνται, ενεοκλασσικὰν. Ἡ μουσικὴ φαίνεται νὰ ἔχη ἔνα πρόγραμια ποὺ δὲν ὁμολογείται. Είνε να μεσαϊκὸν ΰρους ἄλλοτε ὁτιατοικὸν καὶ τὰ κοινότατον τρόπον καὶ ἄλλοτε ότιατοικὸν καὶ τὰ κοινότατον τρόπον καὶ ἄλλοτε ότιατοικὸν καὶ τὰ κοινότατον τρόπον καὶ ἀλλοτε ότιατοικὸν καὶ τὸ Γκουρρελίντερ τοῦ τὸ ἐξινοτοιρελίντερ τοῦ τὸ ἐξινοτοιρελίντερ τοῦ τὸ ἐξινοτοιρελίντερ τοῦ τοῦς κοινότος καὶ ἀλλοτε ότια τὸ κριτικότον τρόπον πορακλήτος τὰ ἐξινοτημείωτον οτι ἐγιναν τόσα πολλὰ πραγματις ὑπὸ τὸν ἀθῶον τίτλον «Πρελούντιον καὶ ὁ ὄγκος τοῦ ῆχου τὸν ὁποῖον παράγει ἡ ὁργασίνει ἀντὸ — ὅτι ἡ μουσικῆς τοῦ ἐξινα τὸν ὁποῖον παράγει ἡ ὁρχασίνει ἀντὸ — ὅτι ἡ μουσικῆς τοῦ ἐξινα τὸν ὁποῖον παράγει ἡ ὁρχασίνει ἀντὸ — ὅτι ἡ μουσικῆς τοῦ ἤχου τὸν ὁποῖον παράγει ἡ ὁρχασίνει ἀντὸ — ὅτι ἡ μουσικῆς κοὶ τὸν οποῖον παράγει ἡ ὁρχασίνει ἀντὸ — ὅτι ἡ μουσικῆς τοῦ ἤχου τὸν ὁποῖον παράγει ἡ ὁρχασίνει ἀντὸ — ὅτι ἡ μουσικῆς τοῦ ἐξινα τὸν ὁποῖον παράγει ἡ ὁρχασίνει ἀντὸ — ὅτι ἡ μουσικῆς τοῦ ἐξινα τὸν ἀντὸν ὁποῖον παράγει ἡ ὁρχασίνει ἀντὸ — ὅτι ἡ μουσικῆς τοῦ ἐκριτικον ὁρχασινος τοῦ ἀντὸν ὁποῖον παράγει ἡ ὁρχασίνει ἀντὸν ἐκριτικον ὁ ἐκριτικον ὁρχασινος τοῦ ἐκριτικον ὁ ἐκριτικον ὁρχασινος τοῦ ἀντὸν ὁποῖον παράγει ἡ ὁρχασινος ἐκριτικον ὁποῖον παράγει ἡ ὁρχασινος ἐκριτικον ὁποῖον παράγει ἡ ἐκριτικον ὁποῖον παράγει ἡ ἐκριτικον ὁποῖον παράγει ἡ ἐκριτικον ὁποῖον τοῦν ἐκριτικον ὁποῖον παράγει ἡ ἐκριτικον ὁποῖον ἐκριτικον ὁποιον ἐκριτικον ὁποιον ἐκριτικ η μωσαϊκού υφους, άλλοτε διατονικόν κα ποινότατον τράπον καὶ άλλοτε άντιαιτήτικον, κατά τρόπον που φαίνεται ετίθετος μὲ τὶς προηγούμενες σελίδες, δι «Πρελούντιο» κατά την γνώμην μας τι τραχύ, καὶ άλλοτε δαρύ καὶ πομπώτς. «Ἡ Φούγκα» παρουσιάζει καλύτερη γνασία. Καποιος είπε — καὶ δέδαια ν συμβαίνει αὐτό — ότι ή μουσική αματά, έκεὶ που ἀρχίζει ή «Φούγκα». τελευτσία γίνεται πολύ βορυδώδης. ἐνορχήστρωσίς δὲν παραλείπει κανέ-όρχηστρικό τρύκ. Έσν επιζητήση κα- το να καψη μίαν δίδηνωσιν τοῦ ἐργου τοῦ θὰ είπη, ὅτι είνε ἔργον ἐνὸς συνθέ ὁ ὁποίος δὲν εὐρῆκε ἀκόμη τὸν ἐαυτόν υ, ὡς δημιουργικός καλλιτέχνης καὶ ὁ οίος γραφει, ἀπὸ μιας ἐγωπαθούς οπιας, ἡ σοία παρεμποδίζει τὴν ἐνό- τα, τὴν ἀναλογίαν καὶ τὴν συνοχὴν ς προοπαβείας του. Ως παρετηρήσα- νό το ἔργον αὐτὸ ἐχειροκροτήθη φρενη-

Ή Χάρριεντ Τζόνσον τῆς «Νιοὺ Γιὸρκ – Πὸστ» γράφει τὰ ἐξῆς:

Υπάρχει ἀναμφισδήτητη ἐπινόησις εἰς τὴν μουσική τοῦ κ. Περτέσσα καὶ σημαντική τεχνική. Τὸ Πρελούντιο δεν παρουσιάςτι προδλήματα, ἀλλὰ ἡ ζωηρή εΦούγκαν ἔχει στιγμάς που προκαλούν ἀπορίας. Ἡ ἀντίστιξίς της, εἰνε τόσον περιπλοκη καὶ ἡ ἐνορχήστρωσίς της, τόσον ἀπέραντη, ὢστε, τὸ αὐτί αἰσθάνεται του νὰ ὁριβαρδίζεται ἀπό τὸν ήχον Εἰς τὸ μέσον τῆς μανίας ἀὐτῆς, ἐμφανίς τὸς κοτίς, ἐμφανίς τὸς κοτίς, ἐμφανίς κοτίς, ἐμφανίς κοτίς, ἐμφανίς κοτίς, ἐμφανίς κοτίς, ἐμφανίς κοτίς, ἐμφανίς κοτίς κ Είς το μέσον τῆς μανίας αὐτῆς, έμφανίς ζεται κατά διαλείμματα, με σαφηνειαν, το τόλο διαλί, άλλά είνε δύσκολον νά στοκκαλύφη κανείς με τὴν πρώτην άκρο-ασιν τὸν λόγον ὑπαρξεως τοῦ Εργου αὐ-τοῦ ὰς συνόλου».

'Ο κ. "Ιρδιγκ Κόλοντιν τοῦ «'Η-λίου τῆς Νέας 'Υόρκης» γράφει: «Τὸ ἔργον τοῦ κ. Περπέσσα εἶχε τῆν συνήθη τιμήν νὰ χειροκροτηθῆ ἀσυγκρά-

Αὐτὰ γράφουν οἱ κριτικοὶ τῶν άμερικανικών έφημερίδων, έν άντιθέ-σει μὲ τὸ κοινὸν, τὸ ὁποῖον έχειρο κρότησε ζωηρότατα. παταγωδώς, ὅπως ἀναφέρουν, τὸν συνθέτη καὶ εἰς τὰς τρεῖς ἐκτελέσεις τοῦ ἔργου του, Ποῦ ὅρίσκεται ἡ ἀλήθεια ὁ χρόνος E NEW YORK TIMES, FRIDAY, NOVEMBER 19,

BACH MASTERPIECE HEARD AT CONCERT

G Minor Organ Fantasia Tops Philharmonic's Program-Michelangeli Soloist

By OLIN DOWNES

Dimitri Mitropoulos opened the concert of the Philharmonic-Sym-phony Orchestra last night in Car-negie Hall with his own orchestral transcription of the Bach G minor organ Fantasia and Fugue - the great" one in G minor-and an uncommonly fine transcription it is. It is singularly proportionate, effective, and in good taste. There is care to keep the tonal propor-tions that Bach conceived, and not to pile Ossa upon Pelion of orches-tral thunder, for the sake of a picturesque climax. The heights and depths of Bach's organ tone are sedulously kept in mind. Therefore the orchestration is clear, colorful and balanced throughout.

Mr. Mitropoulos was fortunate in his reading of this noble and imaginative music. The reading of the Fantasia was of a splendid and dramatic sort. The Fugue had not only the sturdy walk and tensions of the inner parts, but it had the long line, the over-all conception which saw the end in the begin-ning and which correspondingly prepared the hearer for everything that was to ensue.

Then, treating his soloist with considerably more consideration than conductors often do in these days, instead of shunting him and his solo to the end of the program, Mr. Mitropoulos presented to the audience Arturo Michelangeli, the young Italian pianist who tours America for the first time this season, in the performance of Schumann's concerto.

First Visit to America

Mr. Michelangeli, born in 1920 in Brescia, was a pupil at the Venturi Musical Institute of Chimeri and Anfossi. He made an impressive debut at Brussels in 1938 and he has made several European tours. This is his first visit to America.

One would say, from the com-plete poise and artistic maturity of his performance, that he had made many tours, and enjoyed triumphs. For Mr. Michelangeli was completely sure of himself, which his beautiful piano style entitled him to be, and he interpreted Schumann's music in the most finished and sensitive manner. The clean-ness of his technique is matched by the beauty of his tone. He played Schumann's music intimately, and

not in the exterior virtuoso manner. We do prefer more fire in the nnale movement. But Mr. Michelangeli did not see it that way. He sat
down and assured us, by his performance, that the Schumann concerto is neither a display piece nor a classic inspiration. It came from his fingers as the lyrical outpour-

this performance, a thing perhap gent, too skillful and certain of him deeply. One knew from the first measure that the piece would receive the right kind of a performance for the cognoscenti to appreciate. Everything that the gifted Mr. Michelangeli did assured us of that, and in view of the rarity of such a phenomenon, who

Novelty by Rathaus

There was a novelty by Carol Rathaus, in the instance of his "Vision dramatique." The work has no "program" other than that mplied by the title, and it does not follow a classic form. It is the writing of a skilled musician, well ersed in the modern vocabulary At a first hearing, it does not con vince us of the melodic importance of the ideas, or indeed of any pro-nounced originality in the writing The music seems scarcely to get off the ground. This may be but one individual's reaction, for Mr. Rathaus was callled back repeatedly to the stages, to cordial ap-

The concert closed with a delightful old piece — Mendelssohn's "Scotch" symphony. It has been neglected of late years, and it is full of good music. We may overlook the Victorian conclusion, which is so complacent and edifying, and the one useless part of the score. The second movement is the score. The second movement is of course inimitable, mercurial, incomparable. No one but Mendelssohn could have dreamed of it. The slow movement is one more song without words, to be accepted or discarded by the modern-minded hearer as such. But this, too, is Mendelssohn, and very winning are his ways! The breadth and at-mosphere of the first movement, the wild mark the such that are the wild mark the such that are the the wild march themes of the finale, which caused one commentator to name it "the gathering of the clans," is all to the good, and

the work of a master, which does

not pall with the years.

Mr. Mitropoulos, in reviving this gracious symphony, placed us in his debt. He increased the obliga-tion by the brilliancy and convic-tion of his performance, A slightly slower tempo might have helped the first movement, but tempo is a very relative thing, and an interminable argument. Did the music drive home? Did it represent, within its frame, a logically conceived and decisively projected interpretation? There could be no hesitation on these counts in acclaiming Mr. Mitropoulos'

ΜΟΥΣΙΚΑ ΝΕΑ

"Η συναυλία τοῦ "Λγγλου μαέστρου "- 'Η 'Ελληνὶς μεσόφωνος θὰ δώση καὶ διάφορα ρεσιτάλ, εἰς τὰ ὁποῖα θὰ καὶ διάφορα ρεσιτάλ, εἰς τὰ ὁποῖα θὰ καὶ διάφορα ρεσιτάλ, εἰς τὰ ὁποῖα θὰ περιλάδη τραγούδια ξένων καὶ 'Ελλήνων πόγευμα εἰς τὰ «"Ολύμπια» ὑπὸ τὴν προστασίαν τῆς Βασιλίσσης.

—Εἰς τὰ προγράμματά της θὰ πε-Είς τὰ προγράμματά της θὰ πε-



'Ο κ. Μητρόπουλος μὲ τὸν νέον συνθέτην κ. Χαρίλαον Περπέσαν, ἔργον τοῦ ὁποίου διηύθυνεν ὁ μεγάλος μαέστρος μας εἰς τὸ Κάρνετζ Χώλ.

11-26-48 Tribuna NEW YORK

The Philharmonic Schnabel Work in N. Y. Debut,

Francescatti Plays By Jerome D. Bohm

PHILHARMONIC-SYMPHONY ORCHESTRA
concert in Carnegie Hall last night under the
direction of Dimitri Mitropoulos. Assisting
violinist, Zino Franescatti. The program:
Prelude to "Parsifa" Wagner
Rhapsody for Orchestra. Schnabel
(First New York performance)
Violin Concerto No. 2, G minor. Prokofieff
Symphony No. 2, D major Brahms

To most concert goers Artur Schnabel is far better known as a distinguished interpreter of the piano works of Bach, Beethoven, Schubert, Schumann and Brahms than he is as a composer. If this writer is not mistaken, no orchestral product of his had been ever performed here until last night, when Mr. Mitropoulos directed the Philharmonic-Symphony Orchestra in the first New York performance of Mr. Schnabel's Rhapsody composed in Switzerland in 1946 and unfolded for the first time by the Cleveland Orchestra in April of this year under George Szell's

Although in his public piano playing, Mr. Schnabel has con-

direction.

fined himself almost exclusively to the interpretation of music of the past, his own compositions are very much of his own time, and his rhapsody is cast in the Schoenberg-Berg idiom, influenced perhaps more by the composer of "Wozzeck" than by the composer of "Pierrot Lunaire." He reveals complete mastery of the atonal school of composition and his message is a serious one. It is intensely expressive music, music which avoids the pitfalls of sentimentaler than some better known products of atonalism, and has a breadth of conception too often missing in other works by followers of this compositional procedure. It is expertly orchestrated, and the performance, in so far as can be judged after a first hearing of so complex and exacting a work, seemed a perceptive one. The Rhapsody was received with considerable warmth and Mr. Schnabel appeared on the platform to acknowledge the applause.

Prokofieff's Second Violin Concerto makes, of course, a more direct melodic appeal than Mr. Schnabel's Rhapsody and is, taken as a whole, far easier to assimilate. In his traversal of it Mr. Francescatti blended tonal incandescence, extraordinary ability to unravel its technical intricacies and musical expressivity in compelling fashion, and Mr. Mitropoulos and the orchestra provided an alert, well proportioned accompaniment.

The concert began with a discourse of Wagner's "Parsifal" Prelude, which conveyed its immanent mysticism and poignancy affectingly, and concluded with Brahms's Second Symphony, of which this writer was able to hear only the greater part of the first movement. The overly dramatized treatment of its lyrical pages by Mr. Mitropoulos did not make it seem regrettable that the exigencies of a deadline should make a hearing of the entire symphony impossible.

= By VIRGIL THOMSON =

Herald Tribune

11-19-48

PHILHARMONIC-SYMPHONY ORCHESTRA, Dimitri Mitropoulos, conductor, concert las night at Carnegie Hall. Soloist: Arturo Michaelangeli, pianist (American debut). The

Assarica Rathau Rathau Syntageny in A minor, No. 3 ("Scotch"), Mendelssoh

Good Sense and Good Sound

KAROL RATHAUS,, whose symphonic poem "Vision Dramatique" received its first American performance at last night's concert of the Philharmonic in Carnegie Hall, is Polish by birth. Viennese by training, American by adoption and a member of the ing of youthful genius that it is, and with a loveliness and freedom in the treatment of melodic passages which never degenerate, into exaggeration or a lack of perfect taste.

There was only one defect if the doption and a member of the Queens College music faculty. He has written in all the concert and dramatic forms. His work has vigar and fancy. Technically he is a master.

His "Vision Dramatique" is an evocation of serious theater in

evocation of serious theater in of no importance to anyone but this writer or whoever may agree German Romantic theater in par-ticular. Its afflatus reminds one general and, I surmise, of the with him. The performance wal just too authoritative, too intellige a little of Straus, but its melodic material is quite without vulgarity. Its instrumentation suggest that of some ideal and intensely moving film, but there is no pulling at the heart strings in it or appeal to facile sentiment. Its form recalls the cinema, too, because it is con- tion is in every way lively, origiany use of the conventional con- of a masterpiece, in fact. cert procedures. It is an agreeable piece, a interesting piece and not at all a banal one. I should like to hear more of this distinguished writer's work.

> as so often takes place, in the again soon. process. Its musical interpretation of the original, moreover, is both The concert closed with Mr fresh and thoroughly sound. My Metropoulos and the Philharmonic only disappointment about it has playing Mendelssohn's "Scottish to do with the articulation chosen Symphony so sweetly and so picfor the fugue subject. This theme, turesquely that leaving the hall to consisting entirely of eighth-notes meet a deadline meant sacrificing and sixteenth-notes, can be played a part of a great pleasure. No either with the longer notes long before have I heard this conductor and the shorter notes short or do work of this quality in either the other way round. The latter, Romantic repertory or the landwhich is the common way of play- scape genre, an d Ido not think ing it, is the reading. Mr. Mitro- have ever before heard this piece poulos chose. The first, however, sound so completely interesting. is the more elegant. Aside from The concert all through was a dephrasing chosen, the transcrip- for lovely sound.



Karol Rathaus

G. Maillard Kessler Whose "Vision Dramatique" was played by the Philharmonic-Symphony Orchestra last night in Carnegie Hall

tinuously knit together without nal and shining. It is something

Arturo Michelangeli, a young Italian pianist already favorably known in Europe, took his first American bok after the Schumann Dimitri Mitropoulos's transcrip-impeccable and his taste more Concerto. His execution had been tion for orchestra of the Bach G than merely pleasing. If he has minor organ Fantasia and Fugue not thoroughly restored this hack-(the long one) is one of the finest eyed work to its pristine innocence, essays of its kind I have en- he has at least cleaned it up. recountered. It is less an evocation moved its patina of grease and reof organ sonorities in orchestral glued its joints. He sounds like a terms than a translation, and bril- pianist of high quality and a musiliance is gained rather than lost, cian. One would like to hear him

a slight heariness due to the light for musical penetration and

11.26.48 32 Tierres

HOLIDAY CONCERT BY PHILHARMONIC

Prelude to Wagner's 'Parsifal' Featured by Mitropoulos-Schnabel Work Played

By OLIN DOWNES

The concert given by Dimitri Mitropoulos and the New York Philharmonic-Symphony Orchestra last night in Carnegie Hall was one of uncommon interest. One can say more. One can say that music has rarely fulfilled its mission in a distracted world. We are no unqualified admirer of Wagner's "Parsifal," but the prelude to that opera, which opened the concert in recognition of the Thanksgiving season, was indeed a benediction and surcease from the roaring of the city street outside, and it did indeed transport the listener into a nobler world.

To the novelty of the evening we listened fascinated. It was Artur Schnabel's "Rhapsody for Orchestra," played for the first time in New York. It is the work of a modern musician of solitary attainments, and not only in the field of pianism. It is obvious that Mr. Schnabel knows his Schoenberg and that apparently no phase of the modern composer's tech-nique is unknown to him. But his music has things of its own to say, regardless of methods and mechanisms by which it is projected.

And here we come to a puzzle-ment, because, on opening the pro-gram book, we find this music de-scribed, by Mr. Schnabel himself, as well as the annotator, as writ-ten in the storal way. ten in the atonal way.

. We can by no stretch of reasoning place this music in the category of the atonal, as we understand that term. "Atonal" must surely mean the negation of tonality, which Schoenberg has apparently done everything (in a certain phase of his development) that he could to destroy. could to destroy. Aside from the fact that we don't believe you can any more destroy the human sense of tonality in music than you can the religious spirit in man, we find a persistent sense of tonality and not atonality throughout this score.

Basic Fabric of Music

The point is important, since it concerns the very basic fabric of the music. Polytonality, the conflict of keys, polyharmony, the conflict of chords—yes. But "atonality?" We think not. Possibly or probably, the documentary evidence of the printed music would support the definition. Even so we would be unconvinced. Because The point is important, since it support the definition. Even so we would be unconvinced. Because one's own ear apprises one, continually, that tonal and harmonic bases and relativistic below the sole of the thinally, that tonal and harmonic bases and relationships exist here, even if only in the form of keys that oppose each other. There is the sense of harmonic direction, inconsistent with that of abolished tonality. There is harmonic gravity, and centripetal and centrifugal harmonic movement, all through, and despite the highly dissonant.

with extraordinary technical command of the orchestra? This also is a feat. Composer, conductor and orchestra were long and properly applauded for their accomplish-

This was surprise Number 1. Next came the solo, only a surin the sense that beauty revealed involves invariably the inspiring shock of recognition. The soloist was Zino Francescatti, viosoloist was zino Francescatti, vio-linist, who played superbly, and who with Mr. Mitropoulos' aid, most effectively conveyed the in-spiration of the second violin con-certo in G minor of Sergei Proko-How come that the sardonic and unromantic Prokofieff of so many peppery pages of the period when he penned this con-certo—how come that he produces,

Violin Blends Very Well

harmonic movement, all through, and despite the highly dissonant texture of the music.

But, as we have implied, the expressive means that a composer adopts are primarily his business, not ours. We find this music fundamentally lyrical, emotional, dramentally lyrical, emotional, dramen

strange man, Mitropoulos. Conduct-The song of the solo violin in the first two movements is all the

mentally lyrical, emotional, dramatic too. It is too early, hearing but once a score which involves so much musical thinking, to say whether it will continue to hold a place in the repertory. We understand that Mr. Schnabel does not even want his scores published. All we know now is that this very clear and coordinated music challenges the listener, and speaking for ourselves, holds him to the end. And what to say of the conductor who can hold such a score in his head and reveal every strand of it, not only from memory but with extraordinary technical command as the organization. The sumption of the most amusing and ingenious that we know.

masse, sang gloriously.

Mr. Francescatti enhanced their performance by his counterpoint and passages of imitation, as they performance by his counterpoint and passages of imitation, as they enhanced his. One does not recall another modern concerto in which the individualism of the soloist is so completely maintained, while solometed was perhaps the apex of this performance, Seldom, indeed, have we have a soloist and orchestra, it is one of the most amusing and ingenious that we know. all that, and with the breadth that becomes Branne so well but it was played, throughout, with heart.

This is not quite the same thing as though one said, "with emotion" or "with dramatic feeling." Sometimes one has wondered whether Mr. Mitropoulos was a remarkably accomplished conductor with an astonishing intellect and a laming temperament, and principally a faculty for dramatizing in between It seemed last night that he deeply and intensely loved Brahms' symphony, in his own way, of course, but with an affection that would permit no particle of its beauty to escape him or the



DIMITRI MITROPOULOS

MRS. WILLIAM T. McKNIGHT

Mrs. William T. McKnight is shown here in consultation with Mitropoulos, the distinguished conductor of the Minneapolis Symphony Orchestra; together they are working out plans for the gala Bal des Symphonies to be held in the ballroom of the Plaza on November 16, Mrs. McKnight is a member of the committee of the Orchestra Pension Fund for which the party hopes to raise money. (Orchestra members are retired at the age of sixty, except for those musiciams who play wind instruments and who are retired at fifty-five.) Among the highlights of the evening will be the world première of Morton Gould's Philharmonic Waltzes, a style sshow by Castillo of Elizabeth Arden, and a waltz contest.

Friends

	1948		NOVEMBER			1	1948	
	SUN	MON	TUE	WED	THU	FRI	SAT	
999		1	2	3	4	5	6	
	7	8	9	10	11	12	13	
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SYMPHONY CONDUCTOR

His Genius and Gestures Keep the Orchestra In Harmony

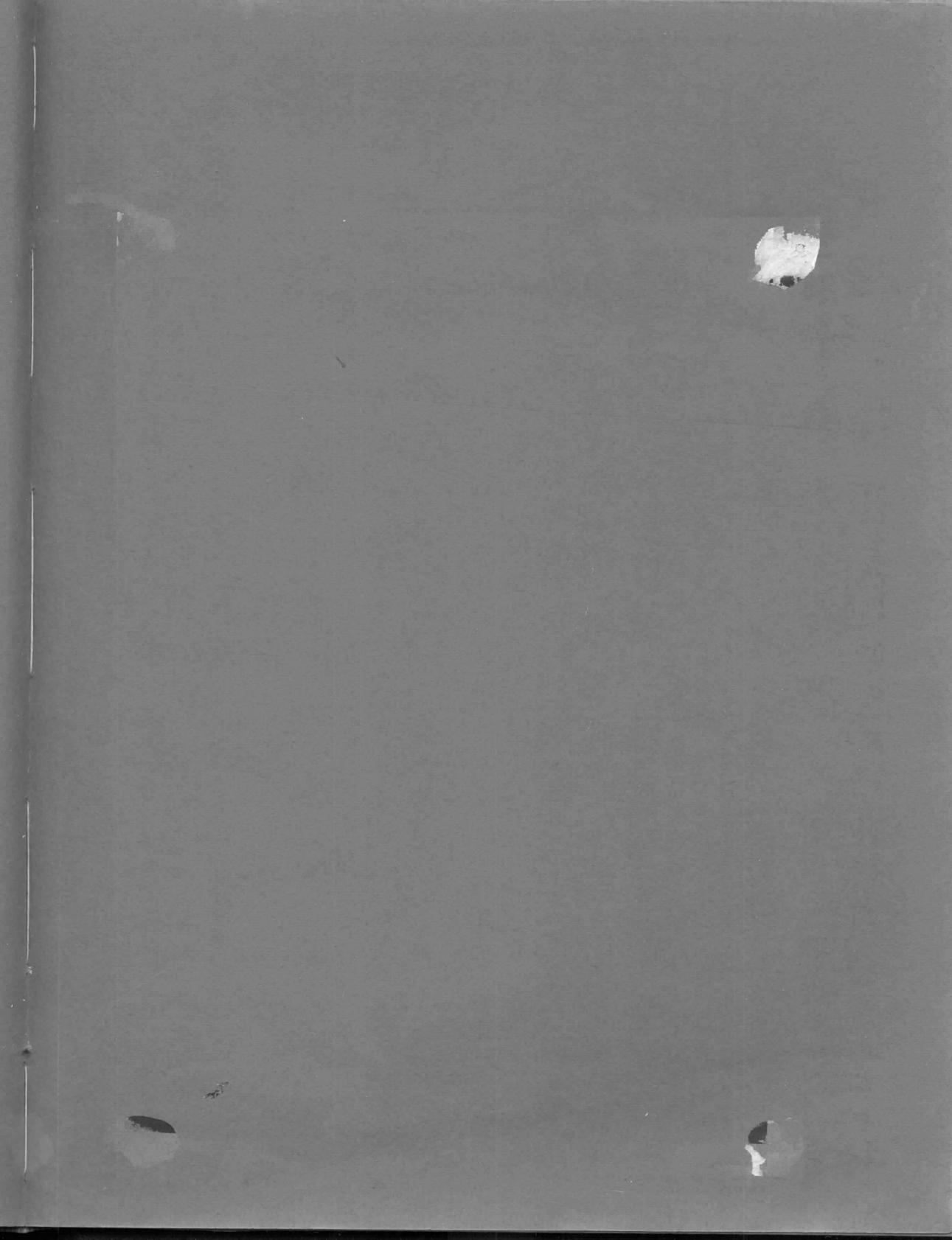
In many a crowded auditorium during the coming concert season, the symphony conductor will stride across the stage, step into the spotlight and conduct listeners into a world of tune and tempo. To the average audience, the conductor is a figurehead, standing on a podium, waving his arms, and taking a bow at the end of each selection to acknowledge the work that his orchestra has done. Few patrons realize how much talent and training it takes to lead 100 expert musicians through a complete concert.

The symphony's guiding genius must be both craftsman and creator. His is the responsibility of reproducing each composition as the composer meant it to be played. With his face, his eyes, his entire body—with long, fluid gestures or crisp, concise movements of his sure hands—he draws a polished performance from his musicians. Whether or not he wields a baton, the conductor uses his right hand to indicate time and cues, while his left hand designates volume, quality, mood and subtle shadings of tone and phrase.

He adds touches of his individual technique where he wishes.

The conductor's life is one of rigorous rehearsals, energetic expression and intense study. As the symphony organization's head harmony man, he must have an extensive knowledge of score construction, harmony and transposition. He must know musical technique and theory, be familiar with composers and their work, understand performers and instruments. His grasp of music history must be comprehensive and complete. He needs a keen ear to recognize out-of-tune instruments and wrong notes, and to discriminate between instrumental voices. The symphony scores must be as easy for him to read as the morning newspaper. Sensitive to the musical desires of the public, he plans concert programs, drawing on his broad knowledge of the great classics and contemporary compositions.

To show an artist in action, FRIENDS visited one of the country's most widely traveled orchestras, the Minneapolis Symphony, and photographed conductor Dimitri Mitropoulos during a rehearsal.



GOP GROUP MAPS POST SOUGHT ANTI-TAFT FIGHT BY MC CARTHY

Cosmic Ray 'Gun' Passes First Test at Michigan 'U'

ANN ARBOR, MICH. - (U.P) niversity of Michigan physicists limaxed two years of research nd building Thursday with sucessful preliminary tests of a 300,-00,000 electron-volt synchrotron.

The enrawling annaratus with a

Minneapolis Tribune Staff Correspondent
WASHINGTON — Republican senators trying to tear the party leadership in the senate away from Sen. Robert A. Taft of Ohio were prepared for a fight Thursday but not sure they had the strength they would need.

The group of "young Turks" at bered an even dozen. A few who ances of support.

Even so, it didn't appear at the posed repeal of the Taft-Hartley

St. Paul Congressman **Bids for Labor Unit**

By JACK WILSON Minneapolls Tribune Staff Correspondent

WASHINGTON-Eugene Mc-Carthy, new Democratic representative from St. Paul, said the first strategy meeting num- Thursday he was considering applying for a place on the didn't attend telephoned assur- house education and labor committee, which will handle the pro-

une

Price 5 Cents

MPIONY

DIMITRI MITROPOULOS WILL END MINNEAPOLIS CAREER Conductor will lead New York Philharmonic Symphony orchestra

DIMITRI MITROPOULOS is leaving Minne-

the Minneapolis Symphony orchestra has

greatly extended the reputation of the orches-

tra as well as his own. Now he has accepted

what his extraordinary gifts have long made

inevitable-a call from one of the three or

four symphonies in the country which may be

permanent conductor of the great New York

Philharmonic-Symphony orchestra, sharing

that important post with Leopold Stokowski.

feels also a thrill of justified pride that again

one of the world's great orchestras turns to

Minneapolis for the best conductor it can find.

The Philharmonic is one of the nation's three

top orchestras. And so is the Philadelphia

orchestra, which in 1936 lured Eugene

We have been a proving ground for great

conductors, and we have also been singularly

lucky in picking the great ones at that rare

who as first director conducted 19 seasons

here, Mitropoulos has had the longest tenure

of any Minneapolis conductor. His 12 years

compare with Ormandy's five and Henri

Verbrugghen's eight. The city has been for-

tunate in retaining for such a long time a

musician of his brilliance and international

fame. Mitropoulos' term has made an exciting

His successor, whose name will probably

be announced next week, will take over an

orchestra which has been sharpened and

honed to a fine edge by Mitropoulos, and whose 46 years of continuous existence has

made it a civic institution rooted deeply in

With the exception only of Emil Oberhoffer,

moment when they were available.

era in Minneapolis musical history.

the community's life.

With keen regret at his departure, our town

Beginning next season, he will become

apolis. His dynamic 12-year leadership of

Mitropoulos Leaves

ranked above our own.

Ormandy away from us.

FRIDAY, DEC. \$1, 1948

4 *

IN NEW YORK

Antal Dorati of Dallas Hinted as Successor Here

Dimitri Mitropoulos, the wiry little musician who has conducted the Minneapolis Symphony orchestra since 1937, will leave the city at the end of this season to conduct the New York Philharmonic Symphony orchestra.

No announcement was made in Minneapolis of a successor to Mitropoulos. The New York Times said it had learned, however, that the job will go to Antal Dorati, conductor of the Dallas, Texas, Symphony orchestra.

WEIGH HILSBERG

Minneapolis orchestra officials said they had talked to both Dorati and to Alexander Hilsberg, associate conductor of the Philadelphia orchestra, but that no definite decision had been made. Both have guest conducted in Minneapolis, Hilsberg in November, Dorati in 1944.

The announcement that Mitropoulos will be one of the Philhar monic's two regular conductors was made in New York Thursday. He will share the concert podium with Leopold Stokowski.

"I have accepted the position in New York," Mitropoulos said in Minneapolis, "because it is my duty toward my artistic career. My sentiments, my heart, are with Minneapolis where I have had such happy years. My friends here mean so much to me.

"Now, I must start a new home, practically start a new life. Minneapolis always will be close to me. I do not want to say goodby. Any time Minneapolis needs me for any occasion, a pension fund concert or a special event of any kind, I shall feel it my duty to comply.

The Greek-born Mitropoulos will ductor of great promise in Greece, not be a newcomer to the Philnarmonic. Minneapolis has lent dates back only to 1930 nim, proudly, to New York be fore; he conducted 10 Philharmonic concerts this fall.

NO SURPRISE THERE

The announcement of Mitropoulos' departure next spring "comes as no surprise," Loring M. Staples, president of the Orchestral Association of Minneapolis, said yesterday, "We were advised some time ago that such plans were under consideration.

"Naturally, we regret exceedingly to lose one who has meant so much to the enjoyment and musical life of our community," Staples continued. "There is no city in America but would be proud to have a man of the in-

Mitropoulos Continued on Page Six



Stokowski



Continued From Page One

ernational stature of Mitropoulos as part of its cultural life."

Despite its regret, the association is "pleased and flattered that his success has carried him on to a station with the great New York orchestra," Staples continued.

"We feel we can take pride in the realization that it is the maturity and rich interpretative powers which added to his experi ence here through the years, as well as the pleasure he gave his New York audiences in guest appearances, that resulted in his call to his new station," he said.

"His going, in a sense, carries on the Minneapolis tradition of giving our conductors the musical setting and background in which to thrive and grow," Staples continued. "Eugene Ormandy, it will be remembered, was six years with the Minneapolis orchestra before accepting his present position with the Philadelphia orchestra."

Mitropoulos has gained a big reputation for his dynamic, batonless conducting and for the personal qualities which endear him to the musicians who work with

He almost never refers to the nusical scores. His knowledge of music is so detailed that he can diagnose the subtlest error more accurately than his musicians can with the music in front of them.

He was born in Greece in 1896 and thought, when he was a boy, of becoming a monk. Religion was in the family. Two uncles were monks, his grandfather was a priest and his grand-uncle was an archbishop in the Greek Orthodox church.

But he found that the Greek Orthodox religion and music did not mix. The church forbade the use of any musical instruments in its services.

"They wouldn't permit me to have even a little harmonium,"

Mitropoulos once said. It was then he decided that

music came first. Although known for a number of years as a composer and con-

It was then that he was called to Germany to conduct a series of concerts by the Berlin Philharmonic orchestra. After returning to Athens, he made a Paris

debut in 1932, conducting the Or-

chestre Symphonique de Paris. At this concert, he played the solo portion of Prokofieff's "Third Piano Concerto" while conducting the orchestra. A fortnight later, he was heard in England and then made a tour of the principal Italian cities.

Serge Koussevitzky, conductor of the Boston, Mass., Symphony orchestra, made possible Mitroopulos' debut in this country when he sent an invitation to conduct to "the promising young

Mitropoulos went to Boston twice. In 1936, he was invited to e a guest conductor in Minneapolis and the next year came nere full time.



DIMITRI MITROPOULOS Quits as sympho y director

Successor Sought for Mitropoulos

A successor was being sought today for Dimitri Mitropoulos, conductor of the Minneapolis Symphony orchestra since 1937, who will leave at the end of this season to conduct the New York Philharmonic - Symphony orchestra.

Loring M. Staples, president of the Orchestral Association of Minneapolis, said no replacement for the Greek-born conductor has

Leading candidates for the post, however, were reported to be Antal Dorati, 42-year-old conductor of the Dallas (Texas) Symphony orchestra, and Alexander Hilsberg, associate conductor of the Philadelphia Symphony or-

Dorati, well known to Minneapolis music lovers, is said to have the inside track for the job.

Both have been guest conduc-tors of the Minneapolis orchestra, Hilsberg last month and Dorati

Hilsberg and Dorati have been interviewed by officials of the Minneapolis orchestra, it was learned.

Selection of Mitropoulos for the New York post came as no surprise. The Minneapolis conductor had been in charge of the eastern organization in 10 concerts this fall, with guest conductors substituting for him in Minneapolis.

"I have accepted the position in New York," Mitropoulos said here, because it is my duty toward my artistic career.

"My sentiments, my heart, are with Minneapolis where I have had such happy years. My friends here mean so much to me."

Declaring "I do not want to say goodbye," Mitropoulos said he will comply "any time Minneapolis needs me for any occasion, a pension fund concert or a special event of any kind."

Staples said the Orchestral association was advised "some time ago" that plans for Mitropoulos' new post were under con-

"Naturally," Staples said, "we regret exceedingly to lose one who has meant so much to the enjoyment and musical life of our community."

However, he pointed out, "much as we regret losing him, at the same time we are pleased and flattered that his success has car-



ANTAL DORATI May succeed Mitropoulos

Continued From Page One

ried him on to a station with the great New York orchestra.'

Staples cited the fact that Miropoulos' predecessor here-Eugene Ormandy-likewise had been elevated to a position of greater musical prominence after six years on the Minneapolis orchestra podium.

Ormandy left here to become conductor of the Philadelphia orchestra, a position he now holds.

Mitropoulos is but the fourth man to head the local orchestra on a regular basis since its inception.

Emil Oberhoffer was its first conductor. He was succeeded by Henri Verbrugghen, who, in turn, was followed by Ormandy. The dynamic Mitropoulos, born

in Greece in 1896, thought for a time of becoming a monk.

But he found that the Greek Orthodox religion and music did not mix. The church forbade use of musical instruments in its serv-

His international career began n 1930, when he went to Berlin to conduct the Berlin Philharmonic orchestra. He later conducted in Paris, England and Italy.

Mitropoulos launched his Amercan career on an invitation by Serge Koussevitzky, conductor of the Boston Symphony orchestra. In 1936 he was guest conductor in Minneapolis, and the next year he

became full-time conductor here. In announcing the selection of Mitropoulos, New York Philharmonic officials said the conductor will work closely with Leopold Stokowski, also a Philharmonic conductor, and the board of directors on "general musical policies."

Bruno Walter, present musical adviser to the Philharmonic, will retire from that post.

The decision of the New York board to name two conductors in stead of the usual single musical director was made because of the heavy schedule of concerts presented each season, the New York Times reported.

It is believed that Mitropoulos and Stokowski each will conduct 10 weeks of the Philharmonic season, with guest conductors sharing the remaining eight.

Dorati, regarded as one of the country's rising young conductors, irst became known as a ballet

Prior to his 1944 guest appearance here with the Minneapolis Symphony, he appeared several times in the Twin Cities as director of the Ballet theater and the Ballet Russe de Monte Carlo.

Born in Budapest, Hungary, Dorati studied under Zoltan Kodaly* and Bela Bartok. When only 18 he was appointed conductor of the Royal Opera house of Budapest. Four years later he was assistant to Fritz Busch' at the Dresden State Opera house.

In 1935 he joined the Ballet Russe de Monte Carlo, and for the next five years he toured the United States and Europe. He became music director of the Ballet theater in 1941.

At Dallas since 1945, he has led that city's symphony to national recognition. He became an American citizen during his Dallas tenure.

Dorati is 42 years old, married and has a daughter, 8.



DIMITRI MITROPOULOS

He Actually Loves His Enemies'

To the Editor: We have had a great man among us. He is about to depart. Those of us who know him even from a distance feel that there will be a great empty space, as of a friend, but that our lives will be richer, our standards of service and workmanship higher because of his example. Dimitri Mitropoulos has lived among us, not as an outsider, but as a man deeply interested in the community. He has the vivid emotions and impulsiveness of an artist. He is a humanitarian and cos-

During the war, Mitropoulos spent many hours working at the Red Cross blood bank. Although conductor of the Minneapolis Symphony orchestra, he rode on a blood truck as an ordinary member of its crew, washed tubes, worked in rest rooms, and drove a truck, passing up his vacation to be on the

Deeply religious and philosophical, he has recently given a series of talks to young boys and girls at various churches in Minneapolis. He has lectured to the faculty of the MacPhail School of Music, also has participated in many concerts and teaching projects at the University of Minnesota and at Hamline university in St. Paul.

He has appeared on the Hamline stage as accompanist, soloist, duet player, and even page turner! When the unusual production of "The Soldier's Tale by Stravinsky occurred at Hamline about six years ago it was Mitropoulos who footed the \$1,000 bill for expenses, including adequate rehearsals by his own picked symphony men! He said he enjoyed doing it just

Our maestro says he has a duty to young musicians because of his art. This duty has carried beyond conferences, lessons, and advice, to actual financial assistance. Probably no one person knows of all the young musicians who have received extensive financial assistance from this man, usually without his name attached.

If Twin Citians could have Mitropoulos appear as guest conductor even once each year from now on this would keep alive a contact with a man who loves this community. To quote a member of the Minneapolis orchestra:

"He is deeply loved by all of his orchestra, man for man. They all not only mourn his leaving but resent his being allowed to leave. He has done more for the Minneapolis orchestra and the public that have neard him than has anyone else. He combines the unbelievablegenius with humanity. He actually loves his enemies

-MARTHA BAKER. Minneapolis,



THE ANTAL DORATIS WITH THEIR 8-YEAR-OLD DAUGHTER, TONINA Young Hungarian-born musician will conduct Minneapolis Symphony orchestra

DORATI ACCEPTS SYMPHONY POST

A handsome, 42-year-old musician with deep-set eyes and in Europe, in North and South a quiet force will be the fifth conductor of the 46-year-old Min-

neapolis symphony orchestra.

Mitropoulos Calls Dorati **'Excellent Choice'**

Dimitri Mitropoulos, present conductor of the Minneapolis Sym-Dorati as his successor:

Orchestral association made the week. right decision in deciding to engage a full-time conductor-that it has done the best thing for the orchestra and for Minneapolis, After much deliberation with members of the board as to what would be best, and on careful personal consideration, I concur in its action wholeheartedly.

"Antal Dorati is an excellent choice. From what I know of him as a personality and as a musician, I feel sure that he is the best possible choice that could have been made under the circumstances.

"Dorati has fine background as a musician. He is skilled and he is ambitious. He has already acphony one of bright promise.

"His progressiveness and youth and intelligence more than offset way of lack of age and experience. I met and talked to him in Mexico and in Los Angeles and other places and can tell you that you are getting a man of fine character, who I believe will be an asset to the community as well as to the orchestra."

«TA NFA» - Παρασκευ Ο κ. ΜΗΤΡΟΠΟΥΛΟΣ ΔΙΕΥΘΎΝΤΗΣ ΟΡΧΗΣΤΡΑΣ ΝΕΑΣ ΥΟΡΚΗΣ

ΝΕΑ ΥΟΡΚΗ, 31 Δεκεμδρίου. (Τοῦ ἀνταποκριτοῦ μας).— 'Ο δι άσημος "Ελλην ἀρχιμουσικός Δημήτριος Μητρόπουλος άναλαμδά-νει την τακτικήν διεύθυνσιν τῆς «Φιλαρμονικής Συμφωνικής "Ορχήστρας τής Νέας Υόρκης» ἀπό την προσεχή περίοδον 1949—1950. Κατ' ἀνακοίνωσιν τοῦ προέδρου κ. σάρλι Τρίλλερ, τακτικοί διευθυν ταί της δρχήστρας διορίζονται δ Λεοπόλδος Στοκόφσκι και δ Δημή-τριος Μητρόπουλος. Ο Μητρόπου-λος παρητήθη ήδη άπο διευθυντής της όρχήστρας της Μιννεαπόλεως E. TZAMOYPANHZ

the post Wednesday by the board started." of directors of the Orchestral As- HE'S AMIABLE sociation of Minneapolis.

In Dallas, Texas, Dorati said it was a wonderful appointment and added "of course, I accept."

He would not disclose the salary he will receive in his new post.

When the orchestra's next season opens under Dorati's baton in phony orchestra, made the follow- October, Dimitri Mitropoulos, presing statement when he was in. ent conductor, will be on the formed of the choice of Antal podium of the New York Philharmonic-Symphony orchestra. He "I feel that the board of the announced his resignation last

> Mitropoulos did volunteer, however, to continue as conductor for much of the next season if orchestra officials could rearrange the schedule to make it

The board of directors called it 'a most generous offer" and talked it over "at great length," Loring M. Staples, president, said after yesterday's meeting. But they turned it down.

FULL TIME NEEDED

"Such an arrangement," Staples said, "would not be in the best interests of either the orchestra or the community. A symphony orchestra in a community such as complished many fine things, and and material progress under the Minneapolis can only make sound I think his coming here makes the leadership of a permanent conducfuture of the Minneapolis Symtor giving his full time to his du-

Mitropoulos had thought he might be able to conduct as much as two-thirds of the concert season.

But that would result, inevitably, in "a sort of patchwork season," Arthur J. Gaines, symphony manager, sald. "And it would make Minneapolis dependent on the Philharmonic schedule."

After the decision not to keep Mitropoulos on a commuting basis, the board considered more than 20 possible full-time conductors and picked Dorati who now heads the Dallas Symphony orchestra.

Informed of the board's decision, Mitropoulos gave Dorati his bless ing, too, saying, "I feel that the board made the right decision in deciding to engage a full-time conductor.

NOT YET SIGNED

No contract has been signed, Gaines said, but Dorati was informed of his appointment by telephone. Dorati asked for the Minneapolis program book for the last six years to study.

Gaines called Dorati handlsome, but added, "he is in no seense a pretty boy. He's a fine pwerson, capable, amiable, with a llot of

The young conductor, who probably will come to Minnerapolis as soon as the Dallas season ends

this spring, has a long musical

Since 1924, he's conducted orchestras in 29 cities-cities as far-flung as Budapest, Hungary, and Lima, Peru.

terday, "was based wholly on the admirable record he has achieved

His selection, Staples said yes America, Mexico and Australia Antal Dorati, born in Hungary, was chosen unanimously for since his career as a conductor

Dorati, perhaps one of the most even-tempered of the country's top musicians, is himself a pianist and a 'cellist.

Like the vivacious Mitropoulos he commits musical scores to memory quickly.

But, unlike Mitropoulos, he sometimes keeps the score in front of him when he's conducting. Also unlike Mitropoulos, Dorati uses a baton.

The youngest student ever to be graduated from the Academy of Music in his native Budapest, Dorati lists among his teachers such great names in music as the late Bela Bartok, Zoltan Kodaly and Lee Weiner.

During much of his career Dorati has concentrated on ballet, in cluding the Ballet Russe de Monte Carlo, the Original Ballet Russe and the Ballet Theater.

WENT TO TEXAS IN 1945

He went to Dallas in 1945, to help reorganize and then conduct the symphony that was suspended for three years during the war.

"He did not come to Dallas with fanfares," wrote John Rosenfield, Dallas Morning News music critic. "He opened cold, the public knowing little about him or the revitalized orchestra he built.

"He immediately won favor and by mid-season the more informed listeners suspected that he was something more than just an interesting conductor,

"That he is one of the most interesting and important conductors of this generation is now a unanimous viewpoint throughout the whole southwest."

In Dallas Dorati emphasized bal anced programs, working in music from the classical era and the present without disturbing the position of 19th century romanticism as the staple of his programs.

WAS GUEST HERE

Dorati will not be wholly a new comer to Minneapolis. He gues conducted here in December, 1944 causing a Minneapolis critic to

"It's a long time since the Minneapolis Symphony orchestra has sounded as relaxed, as composed and natural as it did last night Dorati's clearheaded and concise manner, his refusal to force, his free and unaffected manner with his material made the music shine."

Precise plans for next season in Minneapolis aren't known as yet, Staples and Gaines said yesterday. They'll be worked out with Dorati when he comes here. The general plan, however, !

for a season similar to the pres ent, including the orchestra's annual tour.

Staples' statement concluded: "The board of directors deeply regret the resignation of Mitro poulos and feels sure that he will rise to new heights in his new fields of endeavor. They feel that he music lovers of this community will unite in welcoming Dorati and that he is ably endowed with the experience and artistic ability to carry on the great tra ditions established by his predeessors."

ΟΣΟΙ ΤΙΜΟΥΝ ΤΗΝ ΕΛΛΑΔΑ

Ο ΜΗΤΡΟΠΟΥΛΟΣ ΑΡΧΙΜΟΥΣΙΚΟΣ ΤΗΣ ΦΙΛΑΡΜΟΝΙΚΗΣ ΝΕΔΣ ΥΟΡΚΗΣ



ΝΕΑ» Δευτέρα, 3 Ιανουαρίου 1949 Ο ΜΗΤΡΟΠΟΥΛΟΣ

"Ενα θρίαμδον τοῦ "Ελληνικοῦ δαιμονίου πραγματοποιηθέντα εἰς τὴν διεθνή περιοχὴν τῆς τέχνης, ἀνήγγειλε προχθές ὁ τηλέγραφος ἀπό τὴν 'λμερικήν 'Ο διάσημος "Ελλην αρχιμουσικὸς Κ.Δ. Μητρόπουλος ἀνέλαδε τὴν τακτικήν διεθθυνίον τῆς περιφήμου φιλαρμονικῆς όρχήστρας τῆς Νέας 'Υόρκης. Δηλαδή ἔνας "Ελλην μουσικὸς τοποθετεῖται εἰς τὴν ὑψηλοτέραν θέσιν τῆς μουσικῆς Ιεραρχίας τοῦ Νέου Κόσμου, ἡ ὁποία θὰ ἡμποροῦσε μάλιστα νὰ χαρακτηρισθή μοναδική, μὲ τὴν κατάστασιν τῆς λόγω τοῦ πολέμου παρακμῆς ποὺ παρουσιάζει ἡ σημερινή Εὐρώπη. Καὶ εἰς αὐτὴν τὴν θέσιν τὸν τοποθετεῖ ἡ γενικἡ πλέον ἀναγνώρισις τῆς ἀστγγκρίτου μουσικῆς του ἀξίας. "Ολοι οὶ "Ελληνες, Ιδίως εἰς αὐτὰς τας στιγμας, τὰς κάποτε ἀπογοητευτικάς ώρας που διέρχεται ὁ τόπος, πληροφοροῦνται μὲ ὑπερηφάνειαν εξέρχεται δ τόπος, πληροφορούνται μὲ ὑπερηφάνειαν τὴν τιμὴν σὐτὴν ἡ ὁποία ἀπὸ τὸν Μητρόπουλον ἀντατην τιμήν σύτην ή δποία άπο τον Μητρόπουλον άντανακλά είς την Έλλάδα και άποδεικνύει συγχρόνως τί δυνάμεις μεγάλων πραγματοποιήσεων είνε κρυμμένες μέσα είς τὸ αίμα αύτης τῆς άθανάτου φυλῆς.

«ΤΑ ΝΕΑ» Δευτέρα, 3 Ίανουαρίου 1949 ***** 5 *********

ΑΠΟ ΘΡΙΑΜΒΟΥ ΕΙΣ ΘΡΙΑΜΒΟΝ

Ο ΜΗΤΡΟΠΟΥΛΟΣ ΠΡΩΤΟΣ ΜΑΕΣΤΡΟΣ ΤΗΣ ΦΙΛΑΡΜΟΝΙΚΗΣ ΝΕΑΣ ΥΟΡΚΗΣ

Τοῦ συνεργάτου μας κ. ΜΙΧ. ΚΥΡΙΑΚΙΔΗ

"Ας γυρίσουμε τριάντα περίπου | ποκτά αύτὴν τὴν γιγαντιαία δύνα-"Ας γυρίσουμε τριάντα περίπου χρόνια πίσω. Είνε πολλά, θὰ σκεφθοῦν μερικοί. Μὰ στὶς μεγάλες στιγμές ποὺ ἀποτελοῦν καὶ σταθμό στὴν ἐξέλιξι ἐνὸς ἀνθρώπου, μιὰ τέτοια ἀναδρομὴ ἐπιδάλλεται. Στὸ Δημοτικὸ Θέατρο ἔπαιζε ἡ συμφωνικὴ ὀρχήστρα τοῦ 'Ωθείου 'Αθηνων μὲ διευθυντὴ τὸν Μαρσίκ. Στὸ δάθος, στὰ τελευταῖα άσοις καὶ πεισθὴ ὅτι κάστικο καλλιτεχνικὸ κεφάλαιο. Καὶ σιγὰ-σιγὰ εἴχαμε πεισθὴ ὅτι κάστικο καλλιτεχνικὸ κεφάλοιο.

ναλόγια, ἄγνωστος, ἄσημος, ἔνας νεαρός, μαθητής ἀκόμη τοῦ 'Ω-δείου, λιγνός, σχεδὸν ἀτροφικός, γεμάτος ἔνθεο ζῆλο, ἄνοιγε κάθε τόσο σὰν φτερούγες τὰ μεγάλα του χέρια καὶ χτυπούσε τὰ τύμπανα. Νευρώδεις κινήσεις, κοφτές, δυ νατές, ἀστραπιαῖες. Τὰ μάτια του γαλανά, μεγάλα, γεμάτα φλόγα κι' ἀνησυχία, ἤταν καρφωμένα στὸν μαέστρο. 'Ακρίδεια, μέτρο καὶ ρυθμὸς ἦσαν' τὰ χαρακτηριστικὰ τοῦ νεαροῦ τυμπανιστῆ, ποῦ κατάφερνε μέσα στὴν όρχηστρικὴ κατάφερνε μέσα στήν όρχηστρική φάλαγγα ή άσημότης του νὰ άπο-κτᾶ διαστάσεις μεγάλου σολίστ. Γι' αὐτὸ κι' ἕνας κριτικὸς τῆς ἐ-ποχῆς δὲν ἀποφεύγει τὸν πειρασμὸ νὰ γράψη μέσα στὴν κρι-τική του:

«'Εθαυμάσαμεν τον νεαρόν αγνωστον έπὶ τῶν τυμπάνων μουσικὸν τῆς ὀρχήστρας, ὁ ὁποῖος τόσον ἐπιδεικτικὰ ἀλλὰ καὶ μὲ περισσὴν ἀκρίδειαν ἐξετέλει κατὰ τὴν διαδρομὴν τοῦ ἔργου τὸ μέρος του. Ηρωτήσαμεν εἰς τὸ τέλος τής συναυλίας πῶς ώνομάζετο ὁ φέρελπις αὐτός νεανίας καὶ ἐπληοοφορήθημεν ὅτι λέγεται Δημήτριος Μητρόπουλος».

Αύτὸς λοιπὸν ἦταν. Μιὰ ἐκστα-τικὴ φιγούρα ἀπὸ τὴν «Ταφὴν τοῦ κόμητος 'Οργκάθ» τοῦ Γκρέκο, κόμητος Όργκάθ» τοῦ Γκρέκο, ποὺ μολαταῦτα ξεχώριζε ἀπὸ τὸ σύνολο παίζοντας τὸ πιὸ ἀχάριστο καί... δάρδαρο δργανο.

Καὶ μετὰ ήλθε τὸ 'Ωδεῖο. Μαρσίκ, ὁ Βασσενχόδεν, οΙ άλλοι καθηγηταί, τὸ μεγάλο γεγονὸς τῶν θριαμδευτικῶν έξετάσεων. Χρυτον θριαμοευτικών εξετασεών. Χρυσό δραδείο, Ιδιαίτερες τιμές στήν έξαιρετική Ιδιοφυΐα. Ύποτροπία, οπουδές στό έξωτερικό. "Αγνωστοι Μαικήναι που σχίζονται νὰ ένισχύσουν τὸ παρθένο ταλέντο γιὰ νὰ εῦρη τὸν δρόμο του καὶ τὴν ὁ-λοκλόνοται του Παναίτες του Αρκλοναί του Παναίτες του Αρκλοναί του Επριστές του δο τον ορομό του και την δλοκλήρωσί του. Πηγαίνει στις Βρυ
ξέλλες, ὅπου μὲ τὸν Πώλ Γκίλσον
σπουδάζει ἀνώτερη μουσική. 'Ακολουθεῖ τὸ Βερολίνον, ὅπου ὁλοκληρώνει τὶς σπουδές του μὲ τὸν Φερρούτσιο Μπουζόνι καὶ διορίζεται
δοηθὸς στὴν ὅπερα τοῦ Βερολίνου.
Τιμητική διάγουση ἀστικήθης Μακά δοηθός στὴν ὅπερα τοῦ Βερολίνου. Τιμητικὴ διάκρισι ἀσυνήθης. Μετὰ ἐπιστρέφει στὴν 'Αθήνα ὅπου ἐκλήθη νὰ διευθύνη τὴν ὁρχήστρα τοῦ συλλόγου συναυλιῶν. 'Η συνέχεια εἶνε γνωστή. 'Αναλαμβάνει τὴν ὁρχήστρα τοῦ 'Ωδείου 'Αθηνῶν καὶ τὴν φθάνει σιγὰ-σιγὰ σὲ περιωπὴ άξιοζήλευτη. Κανεὶς δὲν θὰ μπορέση νὰ ξεχάση τὶς καταπληκτικὲς ἐρμηνεῖες του, τὴν μεγάλη καὶ ἐπίμονη προσπάθεια νὰ μᾶς γνωρίση καινούργια ἔργα, νὰ μας γνωρίση καινούργια έργα, νά μάς μυήση στούς μεγάλους κι ά-γνωστους κόσμους τῆς τέχνης. Πό-σο μακρυά φαίνυνται τώρα δλα

Η φήμη του ἄρχισε νὰ ξεπερνᾶ τὰ ἐλληνικὰ σύνορα. Καλεῖται τὸ 1934 στὴν Γαλλία καὶ στὴν Ἰτα-λία γιὰ μιὰ σειρὰ συναυλιῶν μὲ τὶς καλλίτερες ὁρχῆστρες. Ἡ προσωπικότης του καταλαμβάνει ἐξ ἀπροόπτου τὴν διεθνῆ κριτική, Κάτι τὸ καινούργιο, τὸ δυναμικό, τὸ ὑπεράνθρωπο βγαίνει ἀπὸ αὐτὸν ύπεράνθρωπο δγαίνει άπὸ α τὸν νεαρὸ Ελληνα ποὺ ἦλθε καταπλήξη τὸ εὐρωπαῖκὸ κοινό. Τὰ ἄρθρα τοῦ Ἐμίλ Βυλλερμόζ τού Φλοράν Σμίτ, τού Μυλώ, τού Ρομπέρ Μπρυσσέλ, τοῦ Ομπέρ καὶ ἄλλων στὴν Γαλλία δὲν κάνουν και αλλών κριτική, δέν συζητούν κάν γιὰ τὴν έκτέλεσι. Είνε αφιερωμένα στὴν προσωπικότητα, στὸ ταλέντο, στὴν δύναμι του μαέστρου. «Μὲ τὸ φαι-νόμενο αὐτό, γράφει ὁ Ρομπὲρ Μπερνὰρ στὴν «Μουσικὴ Ἐπιθεώ-Μπερνάρ στήν «Μουσική Έπιθεώ-ρησι», τώρα μόλις άρχίζομε. Ποῦ θὰ μᾶς φθάση μόνον οἱ μυστηρι-ώδεις δυνάμεις τῆς φύσεως καὶ της δημιουργίας ήμπορούν νὰ ά-

Στην Ίταλία, στο Λονδίνον, παν του τὰ ἴδια. Ἡ κριτική σὰν πνευματικό λειτούργημα έχει χάσει τὰ νερά της μὲ τὸν Μητρόπουλο. Έγνερα της με τον Μητροπουλο. Εγκατέλειψε τίς γκρίνιες, τίς πρδκαταλήψεις, τίς έπιφυλάξεις. "Εδ\επε καὶ ἄκουε τὸ θαῦμα αὐτὸ χωρὶς νὰ μπορή νὰ ἀνατάμη τὴν δηρίς να μπορή νὰ ἀνατάμη τὴν δημιουργία του, γωρὶς νὰ μπορή νὰ εἰσέλθη σὲ λεπτομέρειες. "Οταν
αὐτὸς κατέδαζε τὰ χέρια του, ἐζοῦσε κι' αὐτή, ὅπως ὁ τελευταῖος
ἀκροατὴς τοῦ ὑπερώου σὲ ἀτμόσφαιρα γοητείας ποὺ ἄγγίζε τὰ ὅρια τοῦ θαύματος. Πῶς εἶνε δυνατὸν. ἔλεγαν μεταξύ τους οἱ ἄνθρωποι, νὰ συντελῆται αὐτὸ τὸ ἦχητικὸ καὶ αἰσθητικὸ μαζὶ θαῦμα;
Πῶς εἶνε δυνατὸν ἡ μουσικὴ ν' ἀ
ΜΙΧ. ΚΥΡΙΑΚΙΔΗΣ

ποτε συντομώτατα θὰ μᾶς τὸν πάρουν. Τὸν εἶχαν ἥδη ἐπισημάνει στὸ Μόντε Κάρλο, ὅταν διηύθυνε τὸ «Ρέκδιεμ» τοῦ Μπερλιὸζ καὶ τοὺς «Μακαρισμοὺς» τοῦ Σεζὰρ Φράνκ. Μέσα στὸ ἀκροατήριο που διαθές τὸν διαθές τοῦς τὸν διαθές τὸν δρθιο τον άνακαλούσε γιὰ δεκάτη φορά στὴν σκηνή δρέθηκε καὶ δ Σέργιος Κουσεδίτσκυ. Ο μεγά-

Σέργιος Κουσεδίτσκυ. 'Ο μεγάλος κοντραμπασσίστας καὶ ἔπειτα διάσημος μαέστρος στὴν συμφωνικὴ όρχήστρα τῆς Βοστώνης. Γέρων, πλούσιος καὶ παράξενος. 'Ανέδηκε στὸ καμαιρίνι, τοῦ ἔσείξε τὸ χέρι καὶ τὸν κάλεσε χωρὶς περιστροφὸς νὰ διευθύνη τὴν ὁρχήστρα τῆς Βοστώνης. Τὸ δράδυ τῆς Τδιας ι ἡμέρας ὁ Κουσεδίτσκυ ἔλεγε σὲ κύκλο φιλικό του:

— Καλλίτερο δὰρο δὲν θὰ μποροῦσε νὰ προσφέρη ἡ Εὐρώπη στὸ κοινὸ τῆς Βοστώνης, ἀπ' τὸν νεαρὸ αὐτὸν μαέστρο. κοινό της Δυσ αύτον μαέστρο.

Αὐτὴ ἦταν ἡ μοιραία στιγμὴ γιὰ τὸν Μητρόπουλο καὶ γιὰ τὴν 'Αθήνα. Αὐτὸν τὸν κέρδιζε ὁριστικὰ, ὅχι πιὰ ἡ Βοστώνη, ἀλλὰ ὁλόκληρη ἡ 'Αμερική καὶ ὁ κόσμος. Κι' ἐμεῖς τὸν χάνσιμε. Δυό-τρεῖς φορὲς διέπλευσε τὸν 'Ατλαντικό. Τὸν τελειτασία τὸν βορκε ὁ πόλεφορες οιεπιλεύσε τον Ατλαντικό. Την τελευταία τον δρήκε ο πόλε-μος έκει. Μετά την Βοστώνη πήρε την όρχήστρα της Μιννεαπόλεως που την καπέστησε μιά άπὸ τὶς

πού τὴν κατεστησε μια καλλίτερες τῆς 'Αμερικῆς. Στὴν πόλι αὐτὴ δούλεψε μὲ ἀλοι αυτή οουλείμε με αγάπη καὶ ένθουσιασμό. Στὸ τέ-λος ἔγινε μιὰ ἀπὸ τὶς πιὸ ἀγα-πητὲς φυσιογνωμίες. Ο κόσιμος στοὺς δρόμους τὸν χαιρετὰ σὲ κά-θε δήμα μὲ θαυμασμό καὶ τὰ παιδιά τρέχουν καὶ τοῦ φιλοῦν τὰ χέ-ρια. Μὲ τὴν σειρά τὸν πῆρε ἡ Φιλαδέλφεια, το Σικάγο, το Κλήβελαντ ή Νέα Ύόρκη. 'Από παντοῦ είχε προτάσεις. Μα αύτὸς έμενε στὴν άγαπητή του Μιννεάπολι. τελευταΐα ή Νέα Ύόρκη μὲ τελευταΐα ή Νέα Ύόρκη μὲ τὴν καλλίτερη ἴσως συμφωνική όρχηστρα τοῦ Κόσιμου, ἀπεφάσισε νὰ συμπλονικοῦ διευθυντῆ. ᾿Απὸ τὴν ἡμέρα ποὺ ὁ Τοσκανίνι ἀπεχώρησε— ας μὴν ξεχνοῦμε πώς εἶνε β2 ἐτῶν— ἡ θέσις ἔμενε κενή. Κανένας ἀπὸ τοὺς τόσους ματέστρους τῆς Εὐρώτης καὶ τῆς ᾿Αμερικῆς δὲν ἐθεωρεῖτο ἄξιος νὰ τὸν ἀντικαταστήση στὸ πόντιουμ τῆς Νέας Ύρκης. Ἔτσι τὸ τέλος τοῦ 1948 ἐθεσε πιὰ τέρμα στὴν ἐκκρεμότητα αὐτή. Ἡ ἐπιτυχία μὲ τὴν ὁποία ὁ Μητρόπουλος διηύθυνε 28 κοντσέρτα μὲ τὴν Φιλαρμονικὴ τῆς Νέας Ὑόρκης τὸν περασιμένο Ὁ Κτώδριο καὶ Νοέμβριο ἐγκαινιάζοντας τὴν μουσικὴ σαιζόν, ὑπῆρξε κτώδριο καὶ Νοξιμδριο έγκαινιάζουντας τὴν μουσικὴ σαιζόν, ὑτῆρξε τόσο μεγάλη, ποὺ τὸ ἀνώτερο συμβούλιο τῆς ὁρχήστρας ἀπεράσισε νὰ τὸν ἐκλέξη παιμψηφεί γιὰ τὴν θέσι αὐτή. Παραιμερίστηκαν προσωπικὲς συμμπάθειες καὶ ἐπιμήσεις, ἐξουδετερώθηκαν Ίσως καὶἀν τιδράσεις καὶ ἐκλήθη ὁ Μητρόπουλος ὡς πρώτος τακτικός διεθυντής. Μέσα στὴν πλουσία σειρὰ τῶν ὑποψηφίων ἦταν ὁ Μπροῦνο Βάλτερ, ὁ Στακόφοκη, ὁ Μὸυς κ. ἄ. Κ.Ι΄ ἀπ' αὐτοὺς ξεχώρισε. Στὴ συνείδησι τῶν ἀνθρώπων τῆς Γέχνης τῆς μεγαλουπόλεως ὁ Μητρόπουλος ἔπρεπε νὰ εἶνε ἀπὸ καιρὸ ἐπὶ

λος έπρεπε να είνε από καιρό έπι κεφαλής τής Φιλαρμονικής της. Τὸ ότι μέχρι σήμερα δὲν εἶχε γίνει, αὐτὸ καὶ μόνο ἔκανε ἐντύπωσι. Μὰ ὁρίστε ποὺ ἡ δικαίωσις ἦλθε καὶ ἡ οριστε που ή δικαίωσις ηλθε και η μεγάλη άναγγώρισις ξγινε. Ό θρίσημος ένδς μεγάλου ταλέντου, ξνός άκουραστου έργάτη τῆς Τέχνης που δεν σταμάτησε ούτε μια στιγμή νὰ τὴν ὑπηρετῆ πιστὰ καὶ σκληρά. Κι αὐτὸ καὶ ἔφθασε.
Τὸ Ἰδεῖον ἸΑθηνών, τὸ θαυμάτηση το Ἰδεῖον ἸΑθηνών, τὸ θαυμάτηση το μισίσιος που ἔξωνε στην μισίσιος στην μισ

σιο φυτώριο που Εδωκε στην μουσική όλους τους εκλεκτούς όλοστούς που έχει να έπιδείξη δ τόπος μας, ήμπορεί να είνε ύπερή-φανο για την μεγάλη αυτή τιμή. Το ίδιο οι μουσικοι τῆς όρχηστρας μας που δούλεμαν και τον έδοήθησαν με τόση άφοσίωσι κάεδοίμπου με τοσή αφοσιωσι κα-ποτε. Μὰ έπάνω ἀπ' ὅλα πρέπει ὅλοι οΙ "Ελληνες νὰ εἶνε 6οθύτα-τα ὑπερήφανοι γιὰ τὶς φωτεινές αὐτὲς ἀναλαμπές τῆς φυλῆς. Μέ-

δων έπιτείνεται άπὸ τὸν κίνδυνον τῶν ἀπαγωγῶν. Αν πιστέψη κανεὶς τοὺς συνομιλητάς μου τοῦ
στρατοπέδου 736, οἱ πράκτορες
τῆς Μόσχας ξεφυτρώνουν παντοῦ,
σ΄ ὅλες τἰς ζῶνες κατοχῆς τῶν Δυτικῶν συμμάχων. Τοὺς ὅσηθοῦν οἱ
ἐπίσπιος ἀντιπάσωνος τῶν Σοι
ἐπίσπιος ἐπίσπιος ἐπίσκιος ἐπίσκ ο άτυχὴς φυγὰς δὲν θὰ ξαναγυρίση ποτὰ πιὰ στὸ στρατόπεδο. Ό σοδιετικὸς κατάσκοπος θὰ τὸν ὁρηγήση κατ εὐθεῖαν στὶς σοδιετικὲς ἀρχὲς καὶ θὰ τοὺς τὸν παραδώση. Αλλοτε πάλιν οἱ σοδιετικὲς ἀρχὲς κινητοποιοῦν μιὰ γυναῖκα, μιὰ Γερμανίδα ποὺ ἐμφανίζεκα, μιὰ Γερμανίδα ποὺ ἐμφανίζεκα, μιὰ Γερμανίδα ποὺ ἐμφανίζεκα εξαφνα στὸν Ρῶσσο δραπέτη τῆς σοδιετικῆς ζώνης ὡς ἀπεσταλμένη τῆς φιλενάδας του ποὺ ἄφησε προσωρινώς στὴν ἄλλη πλευρὰ και τελείωσα ἀπὸ τὶς πρώτες. Γρήσε προσωρινώς στὴν ἄλλη πλευρὰ και τὰ ὅπλα ἀπὸ τὶς πρώτες. Γρήσε προσωρινώς στὴν ἄλλη πλευρὰ και τὰ ὅπλα ἀπὸ τὶς πρώτες. Γρήσε προσωρινώς στὴν ἄλλη πλευρὰ και τὰ ὅπλα ἀπὸ τὶς πρώτες. Γρήσε προσωρινώς στὴν ἄλλη πλευρὰ και τὰ ὅπλα ἀπὸ τὶς πρώτες. Γρήσε καὶ γιὰ τὰ τοὺς περισσοτέρους ἀπὸ τὰ ἐκατομμύρια τὰν σοδιετικὸς ἐκατομμύρια τὰν σοδιετικὸς ἐκατομμύρια τὰν σοδιετικὸς ἀπὸ τὰ ἐκατομμύρια τὰν σοδιετικὸς ὑπος τοῦς ἐκατομμύρια τὰν σοδιετικὸς ὑπος τὰν ἐκατομμύρια τὰν σοδιετικὸς ὑπος ἐκατομμύρια τὰν σοδιετικὸς ὑπος ἐκατομμύρια τὰν σοδιετικὸν ὑπος ἐκατομμύρια τὰν ἐκατομμύρια τοῦς τὰν ἐκατομικος τὰν ἐκατομικος τὰν ἐκατομικος τὰν ἐκατομικος τὰν τοὺς περισσοτέρους ἀπὸ τὰ ἐκατομμύρια τὰν σοδιετικὸν ὑπος ἐκατομμύρια τον οδιετικὸν ὑπος ἐκατομικος τὰν ἐκ

στές που τους έλεγε πάντοτε «μπολ σεδίκους».

«Μέ έρωτάτε γιατὶ τὤσκασα.

'Η Ιστορία μου είνε πολυ ἀπλή καὶ τὸ τδιο Ισχύει καὶ γιὰ τὰ τρία τέταρτα τοὐλάχιστον τῶν Ρώσσων φυγάδων. Τὸ τδιο καὶ γιὰ τοὺς περισσοτέρους ἀπὸ τὰ ἐκατομμύρια τῶν σοδιετικῶν ὑπηκόων. Δὲν ἀνακατεύτηκα ποτέ μου στὴν πολιτική. Πρα μέρος εὐσυκέδωτα στὸν. τοι περιπτώσεις εΐνε δέδαιον ότι α άτυχης φυγάς δέν θά ξαναγυρί-τη ποτέ πια στο στρατόπεδο. Ο

«ΤΑ ΝΕΑ» Πέμπτη, 6 Ίανουαρίου 1949 ετό πα-

ΟΙ ΚΟΣΜΟΙ ΤΗΣ ΤΕΧΝΗΣ

ΤΟ «ΕΛΛΗΝΙΚΟ ΘΑΥΜΑ»

ΤΗΣ κ. ΣΟΦΙΑΣ Κ. ΣΠΑΝΟΥΔΗ

Γύρισα ἀπὸ τὸ στρατόπιδο στην

πόλι, μὲ τὸ μικρὸ τραῖον ποῦ κα-νει τὴν γραμμὴ τῶν προαστείων. Μὲ συνώδευε ὁ ἀρχιτέκτων- Τὸ δα-γόνι ἤταν γιομᾶτο Γερμανούς. Εϊ-μαστε ὁ ἔνας ἐπάνω στὸν ἄλλο, σὰν σαρδέλλες. Μέσα στὸ πλῆθος

Στὸν μουσικὸ ἀπολογισμὸ τοῦ τους ποῦ πέρασε, ἔνα 'Ελληνικὸ ίνομα σελαγίζει σὰν ἀστρε στὸ ταγκόσμιο στερέωμα μὲ ἀσάλευτη ταγκόσμιο στερέωμα μὲ ἀσάλευτη πρώτη του ἐμφάνισι στὴν Ευρώπη τουλος. Τὸ ὄνομά του είνε ταυτόπμο μ' ἔναν ἐλληνικὸ θρίαμ6ο, τοὺ κατακυρώθηκε τώρα περιφαώς μὲ τὴν ἐκλογή του ὡς γενισῦ διευθυντοῦ τῆς Φιλαρμονικῆς ῆς Νέας 'Υόρκης, ποὺ είνε ἡ μεταλύτερη ὀρχήστρα τοῦ κόσμου, Η μεγάλη αὐτὴ τιμὴ ποὺ ἀνεδάει τὸ μουσικὸ παιδί τῆς 'Ελλασικό παιδί της 'Ελλασικό παιδί της 'Ελ έτους πού πέρασε, ἔνα 'Ελληνικό ὄνομα σελαγίζει σὰν ἄστρο στὸ παγκόσμιο στερέωμα μὲ ἀσάλευτη ἀκτινοδολία: 'Ο Δημήτρης Μητρό-πουλος. Τὸ ὅνομά του είνε ταυτόσημο μ' ἔναν ἐλληνικὸ θρίαμδο, ποὺ κατακυρώθηκε τώρα περιφα-νώς μὲ τὴν ἐκλογή του ὡς γενι-κοῦ διευθυντοῦ τῆς Φιλαρμονικῆς της Νέας Ύόρκης, ποὺ εἶνε ἡ με-γαλύτερη ὀρχήστρα τοῦ κόσμου. Ἡ μεγάλη αὐτή τιμή ποὺ ἀνεδά-ζει τὸ μουσικὸ παιδί τῆς Ἑλλά-δος στὴν πρώτη θέσι μέσα στὴν παγκόσμια μουσική συνείδησι, άν-τανακλά σήμερα στήν πατρίδα του, τής όποίας το όνουα ο Μη-τρόπουλος περιάγει θριαμδευτικά του, τῆς ὁποίας τὸ ὄνουα ὁ Μητρόπουλος περιάγει θριαμβευτικὰ ὁ Λίστ γιὰ τὸν Βάγνερ: ὁ Λίστ γιὰ τὸν Κορία κανείς γιὰ ἀὐτὸν, χωρὶς νὰ πάρουν εὐθύς ἀπὸ τὴν ἀρχή τὰ λόγια του τὸν μιὰς παράφορης το περιόχης». Ετσι ὁ Μητρόπουλος ἐπιδάλλει το ὁ δλους τὴ μεγαλορρημοσύνη. Τεκμήριο περιφανές αὐτών ποὺ κὰ ἀναγνωρίζοντας τὴν ἀσύγκριτη ἀξία του, ποὺ ξεπερνᾶ κάθε ἄλ

περίπτωσί του, θυμούμαι τώρα τὰ επιγραμματικὰ λόγια ποὺ έγρασε

ETTIA

Δευτέρα, 10 'Ιανουαρίου 1949

EPITTOΣ ΘΟΡΥΒΟΣ

'Ο κ. Δ. Μητρόπουλος, άπό δεκαε-τίας καὶ πλέον διευθυντής τής 'Ορχή-στρας τῆς Μιννεαπόλεως, προσελήφθη έ-φέτος εἰς τὴν ὀρχήστραν τῆς Ν. 'Υόρ-κης, ὡς δεύτερος διευθυντής αὐτῆς (πρώ-τος είναι ὁ Λ. Στοκόφοκυ). Πρόκειται τος είναι ό Α. Στοκόφοκυ). Πρόκειται δηλαδή περί μιᾶς έπαγγελματικής έπιτυ-χίας τοῦ ίδίου και μιᾶς νέας ἀποδείξεως τῶν Ικανοτήτων τῆς Έλληνικής φυλής, η ὁποία, μεταξύ, ἀκριδώς, τοῦ μουσικοῦ κόσμου τῆς Ν. Ύόρκης, είχε και πρό ἀπών απιμειώσει ἄλλην μίαν ἐπιτυχίαν μὲ ἐπών απιμειώσει ἄλλην μίαν ἐπιτυχίαν μὲ

τον καλλιτέχνην τοῦ ἄσματος Ν. Μοσχονός, ποῦ προσελήφθη ἔκτοτε, ὡς πρώτος βαθύφωνος τοῦ «Μετροπόλιταν».
Κατά τά ἄλλα, ἡ προσγωγή τοῦ κ Μητροπούλου, ἐκ Μινεαπόλως ἐξ Ν. Ύ- ὁρκην, δἐν εἰναι κοσμοῖστορικὸν γεγονός, ὅπως ζητοῦν νὰ τὸ παραστήσουν μερικοῦ φίλοι του. Ἡ Ἑλλάς, μάλιστα, που άγχωνίζεται δὶὰ τὴν ὑπόστασῖν της καὶ τὴν ὑποίαν ὁ ἀρχιμουσικὸς αὐτὸς εἰς ἔναν μορόν, ὡς συνήθως, λογίδριον ποῦ ἐξεφώνησε πέρυσιν ἐν Βοστώνη, προσέδαλε κατά τὸν ἡλιθιώτερον τρόπον — μέχρι σημείου ὢστε ὁ παριστάμενος Ἑλλην πρόξενος νὰ ἀποχωρήση τῆς αίθούσης — δὲν ἔχει κανένα λόγον νὰ χαρῆ, διότι ὁ ἀγνώμων υἰὸς της εὐρῆκε καλλιτέραν ἐξεσιν. Ὅσον ἐσκατίοθη ἐκεῖνος διὰ τὴν νίκην τῆς Κονίτσης, ἄλλο τόσο σκοτίζεται καὶ τὸ ἔθνος διὰ τὰ συμβόλαια τοῦ κ Μητροπούλου. Εἰς τὸ πνευματικὸν περίον, ἄλλως τε, ἡ Ἑλλάς ἔχει γνωρίσει — χωρίς νὰ ξεσχισθῆ, ὅπως ζητοῦν τώρα μερικοὶ — πολύ σπουδαίστερας ἔπιτυχίας, 'Αρκεῖ νὰ ὑπομνήσωμεν, προχείρως, τὴν καθηγητικὴν ἔδραν τοῦ Νικολάου Γυζη εἰς τὸ Μοναχον, οὶ ὁποῖαι, μέχρι τέλους τῆς ζωῆς της, δὲν ἐτάχθησαν ποτὲ κατά τῆς πατρίδος των.

ΒΗΜΑ» Σά66ατον 26 Φε6ρ

Ο ΜΗΤΡΟΠΟΥΛΟΣ

Τὸ Διοικητικὸν Συμδούλιον τοῦ 'Ωδεί-Τό Διοικητικόν Συμδούλιον τοῦ 'Ωδείσυ 'Αθηνών ἀπέστειλε πρός τὸν διάσημον Έλληνα 'Αρχιμουσικόν κ. Δ. Μητρόπουλον, ἐπ' εὐκαιρια τῆς ἐκλογῆς του ὡς πρώτου Διευθυντοῦ τῆς Φιλαρμανικῆς τῆς Νέας 'Υόρκης θερμάτατον συγχαρητήριον ἔγγραφον, εἰς τὸ ὁποῖον ἐκφράζει τῆν συγκίνησίν του διά τῆν νέαν ταὐτην ἔξοχον ἀναγνώρισιν τῶν διεθνῶν μουσικών κύκλων καὶ τῆν ὑπερηφάνειἀν του διότι εἰς τὸ πρέσωπον τοῦ πνευματικοῦ του τέκνου δλέπει νὰ νικὰ καὶ νὰ ἀριστεύη ἡ 'Ελλὰς ἐπάνω εἰ τόσον ὑψηλα καλλιτεχνικά ἐπίπεδα.

Ο κ. Μητρόπουλος εἰς ἀπάντησιν ἀπέστειλε πρός τὰν Πρόεδρον τοῦ 'Ωόειων κ' Αριστ. Κυριακίδην καὶ τὸν Σύμδουλον — Γραμματέα κ. Λ. Εὐταξίαν τῆν κατωτέρω ἐπιστολήν: «'Αγαπητοὶ κύριοι.

αν Τρεμιατας κ. Α. Ευταξίαν την κατωτέρω έπιστολην:
 «'Αγαπητοί κύριοι, Βαθύτατα συνεκινήθην άπό τό συγχαρητήριον γράμμα σας διά τόν διορισμόν μου ώς Διευθυντοῦ τῆς Φιλαρμονικῆς τῆς Νέας 'Υόρικης.
Είδικώτερα τὸ μήνυμα αὐτὸ, προερχόμενον ἀπό την παλαιάν μου σχολήν ὅπου Εκαμα τὰ πρώτα μουαικα δήματα με κάμνει νὰ αἰσθάνωμαι ἀκόμη εὐτυχέστερος διότι τοὐλάχιστον δὲν ἀπεγοήτευσα τὰς προσδοκίας ποὺ ἔστηρίχθησαν ἐπάνω μου ἀκόμη καὶ ἀπό τὰ πρώτα χρόνια τῆς μαβελω νὰ πιστεύω ὅτι κάποτε θὰ εἰμαι εἰς θέσιν νὰ δοηθήσω οὐσιαστικώτερα τὸ Ἰδρυμα τὸ ἀποίον μοῦ ἄνοιξε τὸν δρόμον τῆς ζωῆς.

Μὲ μεγάλην ἀφοσίωσιν

Μὲ μεγάλην άφοσίωσιν

Δ. ΜΗΤΡΟΠΟΥΛΟΣ»

ΤΟ ΜΗΝΥΜΑ ΜΙΑΣ ΝΙΚΗΣ

Άς είνε. Κατσαρή καὶ έπηρ-μένη κεφαλή τὴν έποχη έκείνη, οὐτε γιά τή μουσική μου καλλιέργεια έπέτρεπα άμφιβολίες στὸν ἐαυτὸ μου. Καμμιά άπουσία ἀπὸ τὶς συ-ναυλίες. 'Αλησμόνητη πλῆξι. 'Η μορφολογική ἀνάλυσι τῶν μουσι-κῶν, καὶ οἱ χειρονομίες τοῦ μαέ-

"Έτος 1916, 1917... Κάπου ἐ-κεῖ. 'Ακριδῶς δὲ θυμοῦμαι. Νεόχτι στο τὸ «Κεντρικό» καὶ στὴ σκηνἡ του ἡ ὁρχήστρα τοῦ 'Ὠδείου. Μακαρία ἐποχή. Πρῶτα νιᾶτα. Ποιὸς θὰ τολμοῦσε νὰ μοῦ ἀμφισδητήση τὴ βαθύτατη μύηση καὶ στοὺς μουσικοὺς κόσμους; Χρειάστηκον τριάντα χρόνια ἀπὸ τότε γιὰ νὰ μάθω τὴν ἀμάθειὰ μου. Πόσο αργεῖ, ἀλήθεια, ὁ ἄνθρωπος γιὰ νὰ χέρια καὶ νὰ προκαλέση τὴ βοἡ γεῖ, ἀλήθεια, ὁ ἄνθρωπος γιὰ νὰ χέρια καὶ νὰ προκαλέση τὴ βοἡ γεῦ, ἀλήθεια, ὁ ἄνθρωπος γιὰ νὰ χέρια καὶ νὰ προκαλέση τὴ βοἡ γεῦ, ἀλήθεια, ὁ ἄνθρωπος γιὰ νὰ χέρια καὶ νὰ προκαλέση τὴ βοἡ τοῦ ὀργάνου του; Τύχαινε νὰ φτάσρωριση τὴν ἔκτασι τῆς ἀγνοῖας του! 'Απ' ὅλες τὶς ἐπιστήμες ἡ ἐπιστήμη τοῦ «οὐδὲν οίδα» σᾶς 'Ακινησία ποὺ μὲ διασκέδαζε ἀλτρώει τὰ πιό πολλὰ χρόνια. Καὶ πὰι δὲν παίρνετε μὲ ἄριστα τὸ χαρτί σας. Ακινήσια που με οιασκεσαζε αλλά μ' έκανε συγχρόνως νὰ σκέπτω μαι καὶ τὴν κοινωνικὴ άδικία. Δουλειὰ νὰ σοῦ πετύχη! Δυὸ ὡρες διαρκοῦσε ἡ συναυλία. Εἶνε ζήτημα ἄν κατὰ τὸ δίωρο ἐκεῖνο ὁ τυμπαντικού και και το δίωρο ἐκεῖνο ὁ τυμπαντικού και και το δίωρο ἐκεῖνο ὁ τυμπαντικού και και το δίωρο ἐκεῖνο ὁ τυμπαντικού και το και το δίωρο ἐκεῖνο ὁ τυμπαντικού και το δίωρο ἐκεῖνο ὁ τυμπαντικού και το κα πανιστής καταπονούσε τὰ χέρια του, χτυπώντας τἡ μεμβράνη τοῦ τυμπάνου, ἔστω καὶ μὲ τριῶν λεπτῶν συνολικὲς κρούσεις. Καὶ πληρωνόταν γι' αὐτὴ τὴ δουλειά. "Ισως μάλιστα καὶ περισσότερο δουλειά κρούσενο τὸν άκρουστά του. Τοῦ ἔχονοτούσενο του ποῦ τον άκρουστά του. Τοῦ ἔχονοτούσενο σου ποῦ τον άκρουστά του. Τοῦ ἔχονοτούσενο σου ποῦ τον άκρουστά του. Τοῦ ἔχονοτούσενο σου ποῦ ἔχονοτούσενο σου ποῦ τον άκρουστά του. Τοῦ ἔχονοτούσενο σου ποῦ τον άκρουστά του. Τοῦ ἔχονοτοῦ ποῦ ποῦ τον και ποῦ τον δενινοτούσενο σου ποῦ τον και ποῦ τον δενινοτούσενο σου ποῦ τον και ποῦ τον και ποῦ εννινοτούσενο σου ποῦ τον δενινοτούσενο σ

σε στὴν «'Ακρόπολι» τοῦ ἀπαιτη-τικοῦ Γαδριηλίδη γιὰ τριάντα ληνικὸ χέρι κυδερνα τὴ μεγαλύτε-δραχμές τὸ μῆνα, τὶς ὁποῖες ἄλ- ρη ὀρχήστρα τοῦ κόσμου. τικού Γαδριηλίδη γιὰ τριάντα δραχμές το μήνα, τις όποιες άλ-λως τε καὶ δὲν εἰσέπραττε λόγφ άδυναμίας του Λογιστηρίου τῆς ε-φημερίδος ν' άνταποκριθή στὶς υ-

ποχρεώσεις της... — Ποιός είνε αὐτός; καταδέχτη κα κάποτε νὰ ρωτήσω. — Κάποιος Μητρόπουλος, μοῦ εἶπαν,

Τόν κάποιο Μητρόπουλο καὶ τἰς Τον κάποιο Μητροπουλο και τίς έφηδικὲς ἀπορίες μου θυμόμουν προχτές ποὺ ἦρθε ἀπὸ τὴν 'Αμε-ρικὴ' τὸ μήνυμα: Διευθυντὴς τῆς Φιλαρμονικῆς τῆς Νέας 'Υόρκης. Τεράστιο μουσικὸ πόστο. Τὰ με-γαλύτερα θεριὰ τῆς μπαγκέτας εἶ-χαν τὸ μάτι τους πάνω στὸ ἀνα-

δ τυμ- φος κ. Μιχ. Κυριακίδης — ήταν δ χέρια Μπρούνο Βάλτερ, δ Στοκόφσκι, δ

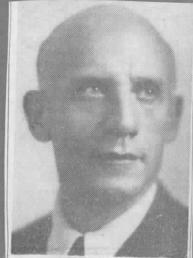
Τήν παραμονή τής Πρωτοχρο-νιᾶς ἦρθε τὸ μήνυμα. Ἑ6δομάδα σχεδόν ἀπὸ τότε. Μήπως σᾶς Ε-τυχε ν' ἀντιληφθήτε καμμιὰ επί-σημη ἐκδήλωσι πρὸς τὸ νικητή; Δὲν είπαμε ν' ἀνάψουν τὰ τόξα τῆς πόλεως. Τέτοια τιμή δὲν γίνεται παρὰ μόνο ὅταν τὰ ἐθνικὰ σκέλη χαν το ματι τους πάνω στο άνα-λόγιο ἐκεῖνο. Δόξες παγκόσμιες διεκδικοῦσαν τὴν τιμή.

«Μέσα στὴν πλούσια σειρὰ πῶν ὑποψηφίων — γράφει σ' ἔνα ἄρθρο του στὰ «Νέα» ὁ συνάδελ-φος κ. Μιχ. Κυριακίδης — ἤταν ὁ Μπροῦνο Βάλτερ, ὁ Στεκόφσκι, ὁ Μύνς...» Τὸ Μητρόπουλο κάλεσαν. Μιὰ ἐθνική νίκη. 'Απὸ τὶς σπουδαιό τερες. Δὲν ξέρω ἄν γνωρίσαμε ὡς δίεθνη καλλιτεχνικό στίδο. Καὶ τὶ καμάρι γιὰ τούς μετανάστες μας στρου άποτελοθσαν τὴ μόνη διέ-Ιπὸ τόν άκροατὴ του, ποὺ ξενυχτοῦ-Ικαμάρι γιὰ τούς μετανάστες μαςΙποὺ έπέστρεφαν άπὸ τὴν ΚωνστανΙ

καὶ ὁ ἐκπατρισμένος θριαμδευτής 60, ἄν ἄλλη χώρα βαλκανική εἶχε 60, ἄν ἄλλη χώρα βαλκανική εἶχε μιὰ τέτοια ἐπιτυχία. Βούλγαρος μαέστρος στὴ Φιλαρμονικὴ τῆς Νέας Ύόρκης; Ποιὸς φίμωνε τὸ ραδιοφωνικὸ σταθμὸ τῆς Σόφιας; Ποιὸς ἄκουε τὸς ἐκπομπές τοῦ ὑπουργείου Τύπου τῆς Βουλγαρίας; Θ' ἀντηχοῦσαν οὶ αἰθέρες ἀπὸ τὸν πανηγυρισμό. Οἱ ἐλληνικοὶ πομ ποὶ σιγοῦν Ψάρια ἔχιναν οἱ λαλίστατοι. Σωπαίνει ἡ ἐπίσημη 'Ελλάδα. Σωπαίνει σὰν ὀργανωμέ νο σύνολο ἡ 'Αθηναϊκὴ κοινωνία ἀπὸ τὴν ὁποία προέρχεται ὁ νικητής.

κητής.
Δὲν εἶνε ὁ Μητρόπουλος που θὰ εἶχε νὰ ὡφεληθῆ ἀπὸ τὴ φλυα ρία της. Γιὰ μὰς θὰ ἦταν μιὰ εὖκειρία — καὶ δὲν τὶς ἔχουμε συγνὰ — νὰ ποῦμε στὸν ξένο κόσμο, ὅτι δὲν εἶνε τὸ αῆμα τὸ μοναδικὸ προῖὸν τοῦ φλεγομένου βρά χου μας. Προτιμήσαμε τὴ σιωπή. Μικρότης; Ταπεινότης; Μοχθη-ρία; 'Αδιαφορία; 'Αμέλεια; Συνω μοσία τῆς σιγῆς: Ποῦ νὰ Βοῆς

Π. ΓΙΑΛΑΙΟΛΟΓΟΣ



DIMITRI MITROUPOLOS Bids city farewell

Star March 20-49

Symphony Leader Says He's Learned Much In Stay Here

By JOHN K. SHERMAN

as Minneapolis Symphony conductor have given him "mastery tion. and relaxation." At the end of his long tenure here as musical leader, the Greek-born maestro reflected in his apartment at 510 Groveland on the lessons he had learned here and the satisfactions he had gained since his arrival in

"When I came here, as you remember, I was very tense," he said. "But the conditions here, work with the orchestra, have footsteps. helped me immeasurably in all the things that develop a conductor and a man.

LIKES COMMUNITY

"Another great benefit has been the community feeling Minneapolis has given me. I have talked to groups, at churches and other places, and it hasn't been only music I have talked about. I have tacts have made me feel very to himself, and truly his suffer-close to my home city that I now ing is his deep happiness." acts have made me feel very must leave."

It is in Minneapolis, too, that Mitropoulos has deepened his convictions about the artist's responsibility to the people, and to himself.

"People sometimes chide me and say 'why do you memorize all the scores, why do you take on the added work of playing chamber music when you don't have to?' My answer is that a man who has something to give the world must do more than he has to. Hè must be more than an opportunist who makes all the correct moves but no more. That is his moral obligation.

HIGHER MORALITY'

"I could have conducted without score, if I wanted to, only in New York, and made an impression where it would have done me the most material good. That would have saved me much work here. But that would have been the easy way and I would have despised myself.

"To do more than is demanded or expected is not only the higher

morality, but an imperative." It involves sacrifice and asceticism, and there are a chosen few who are bound by the rules of nature Dimitri Mitropoulis' 12 years and the promptings of idealism to opportunist and materialist? The undergo that sacrifice and abnega-

> "Humanity is served by extreme examples, like that of St. Francis embracing poverty and dramatizing the ideals of virtue, love and service to man-

"St. Francis did not ask people to do as he did, but his example nevertheless is a beacon that men need to have held aloft even Gieseking and Furtwaengler, great though they cannot be expected interpreters that they are, failed and the way I've been able to to follow exactly in St. Francis'

> "The man of great gift, then, is 'inhuman' in the sense that he does not and cannot pursue the normal rewards and satisfactions of most people.

'BELONGS TO WORLD'

"He belongs to the world, not himself. What's more, he was born to be that way. He is trapped into his role in life, and wanted to preach through words if he suffers in attaining his goals as well as tone my ideas of human and appears to be a figure of brotherhood, and all these con- tragedy, he is really not tragic

> The maestro explained why he disapproved of American hos- gratulated himself on being a conpitality toward such German art- ductor. ists as Walter Gieseking and Wilhelm Furtwaengler, who lived and thrived under the Nazi regime find their skills leaving them as during the war.

"The time has come in history when art must have moral foundation, and when artists must themselves exemplify the highest integrity and morality.

given the world some of its ers, and who knows what his greatest music and musicians - are?" Mozart, Beethoven, Schubert, Brahms. If great music could uplift a nation's character, Germany would have been the nation of the greatest ideals, the greatest influence for good. We know now it became the world's most savage destructive force.

TIME FOR CHANGE

"We have come to the point now where anything without a moral purpose is useless and even dangerous. It might be that foot-

ball up to now has exerted more moral good than music. Until today we have allowed artists to be anything they wish to be in their personal lives and ideologies. so long as they gave us the products of their exceptional skill and creative imagination.

"Now, it seems to me that a change is here, and that these idols whom the public looks to for the inspiration and uplift of music must have greatness of character and spirit. Who else is left to look up to, and who more effectively than the artist could personify human dignity, unselfishness and aspiration?

"I see the artist as a preacher, who in his own life and beliefs and actions would be a model for all to follow.

"What respect would we have for a minister's ideas in his Sunday sermon if we found out that in everyday life he was a cheap world will go downhill if art, the finest flowering of man's spirit, does not go hand in hand with high moral purpose and humanitarian sm.

MUST BE GOOD MODEL

"Mankind is inclined to imitate its idols and its leaders. The leaders and idols must give them good models to imitate. I feel that to pass the test that art now is bound up with humanity's progress and salvation and is opposed to its degradation and ruin. We have no right to forgive them."

Mitropoulos reverted to the theme of the artist's struggle, and the necessity for it.

He pointed out that often the flaws or handicaps the leader finds in himself are the springboard for achievement arising out of the handicap, or sublimating the flaw.

In lighter vein, the maestro con-

"Violinists or pianists sometimes age creeps on, but the conductor can keep right on to the last, because his instrument-the orches tra-is not under direct muscular control. He can always wave his hands. And I've often said that conducting is the coward's profession-because the conductor can "Look at Germany. It has blame the mistakes on his play-

O K. MHTPOROYAOE

ΝΕΑ ΥΟΡΚΗ, 23.. ('16 ύπ.).... 'Ο Μητρώπουλος ὁ όποῖοις διπίθυνεν έπΙ δεκαετίαν και πλέον τήψ ειλαρμονικήν όρχήστουν της Μιναππόλεως άναλαμβάνως της Αυλαμβάνως της Ειδυνουίν της Αυλαμβάνως της Αυλαμβάνως της Αυλαμβάνως της Αυλαμβάνως της Αυλαμβάνως της Αυλαμβάνως της Αυλαμβάνος Είνουσε τήν ανάχεισην της Αυλαμβάνος Είνουσε τήν ανάχεισην της Αυλαμβάνος Είνουσε τήν Φυατδάγου χαρακτήρος είς τους ύππρετούντας την τέχηνην και κατιβένουν της Φυατδάγγκλευ και κατιβένουν της Φυατδάγγκλευ και κατιβένουν της Αυλαμβάνους μουσικούς; οί όποῖοι έπλούτισαν ύπηρετούντες τον ναζιστικόν καθεστάς.

MITROPOULOS FAREVIELL TEXT:

Star Yourus March 20-4 Maestro 'Sad But Contented'

Following is the text of the farewell comments made by Dimitri Mitropoulos at the close of the Minneapolis Symphony orchestra concert Friday night at Northrop auditorium:

"My friends. I feel sad but also I feel contented. I feel that I have done something for you. I have given you the best years of my life and 1 did that with love. And what is more amazing in the history of humanity is that all of you did recognize it and you honored me with more than I really deserved. And also you loved me, I am sure

"My going now does not matter because I know that you have something of my blood in you and it will go on with you even when I am not there.

'Must Follow Duty'

"You helped me grow and you did grow with me and I am sure that my message will continue in spite of me going away. And fortunately the inexorable laws of destiny for the chosen peoplethey have to follow their duties and not their heart's desires. So I am going some place where I don't know if I am going to be happy but I

"I have to climb the mountain that is expected from me to climb more until the moment I will

just from there go like everybody else to find our common Father-maybe in Heaven.

"So please, don't be sad, but try to take advantage and use what you know and whatever you got from me to inspire my successor, because I am sure that without your credit that you put in me, I probably would have missed to grow and this way you did grow with me.

"In other words, you have to trust people. You did trust me. And I think I did give my best to

'Father' to Musicians

"And also now, to my friends, colleagues in the orchestra, I want to say that those years for me -they were all like my kids. I was their father, and we loved each other. And please, if I sometimes have been harsh to some of them, please

"So also to you, if I have ever hurt with some modern compositions, I hope you will not have it —will not keep it in mind because I have to do it, you see. And besides being a friend of yours and an entertainer, I had some duties also towards art that I could not miss,

"So I think that is enough. I keep you all here so late-but I tell you, so long. And God be always with you."

March 18, 1997

PROGRAM NOTES

By DONALD FERGUSON

This is the last concert we shall hear under the direction of Dimitri Mitropoulos. He has been our leader for twelve years - longer than any other save Emil Oberhoffer, the founder of the Orchestra - and has contributed commensurately to the well-being of our musical community.

Beneficiaries are not always the best judges of the value of benefactions received. When he came, we had already acquired a considerable familiarity with the forty-odd symphonies and the "standard" overtures, concertos, and symphonic poems that for the world at large represent the vast orchestral literature. Many of these pieces, under his hands, took on a new meaning; many unfamiliar classics, too, appeared.

But even before he came, the very substance of music out of which this great literature had been created had begun to alter. We were dimly and distrustfully aware of this change, which at first seemed, out of mere caprice, to strike at the foundations of the old art. Through his effortshardly less than Herculean - our incredulous ears and our complacent taste have become gradually accustomed to the repellent surface and the often bitter substance of this music. We have sometimes resented what seemed to us unwarranted scourgings; but many of us have at last realized that these ordeals were really awakening us from contented slumber and unproductive dreams.

No one but a consummate musician could have done this. A mere fanatic for the new art would have been repudiated; one merely tolerant of it would have given us no insight into a spiritual upheaval of which even two world wars still remain the uncomprehended sign. We had taken the old art, even before Mr. Mitropoulos came, as an evidence and an expression of the human temper - the most potent of historic forces. That the new art has also the same purport - whatever may be its ultimate artistic permanence-was a harder lesson to learn. But we have been kept, more fully than any other musical community of like size, abreast of the times.

Mr. Mitropoulos once spoke of himself as a priest of music, and of us as his congregation. To fulfil that mission, he has often foregone the easier rôle of entertainer or miracle-worker. It was a daring - indeed, a sacrificial -act. We readily manifest our pleasure in his wonder-working through applause or other conventional vehicles of appreciation. His priesthood we can acknowledge only in silence.

«ΤΟ ΒΗΜΑ» Πέμπτη 28 'Απριλίου 19

MEPINH .

Ο,ΤΙ ΒΛΕΠΩ ----ΑΠ' Ο,ΤΙ ΑΚΟΥΩ

ΤΟΥ κ. Θ. Ν. ΣΥΝΑΔΙΝΟΥ

"Ηρωες δὲν εἶνε μόνον ἐκείνοι ποὺ πολεμάνε γιὰ τὴν ἀκεραιότητα καὶ τὴν ἐλευθερία τῆς πατρίδος τους. 'Εξ ίσου ῆρωες εἶνε κι' ὅσοι ἐργάζονται γιὰ τὴν πρόοδο καὶ τὸν ἐκπολιτισμό της. Ένας ἀπὸ αὐτοὺς κι' ὁ κ, Φιλοκτήτης Οίκονομίδης, Εἴνε ἀληθὲς πὰς Ιδρυτής τῆς Συμφωνικῆς μας 'Ορχήστρας ὑπῆρξε τὸ 'Ωδείον 'Αθηνών, "Ομως ἐμπνευστής της, παραστατης της καὶ μέγας συντελεστής τῆς προόδου της στάθηκαν ἡ πίστι, ἡ ἀφοσίωσι κι' ἡ ἐργατικότητα τοῦ κ. Φ. Οἰκονομίδη, τὸλ ὁδὰ ὑπηρεσίων, ἀπὸ τὸ ἔνα μὲν μέρος τὴν συμβολή τοῦ κ. Οἰκονομίδη στὸν τομέα τῆς μουσικῆς, ἐπὸ τὸ ἄλλο δὲ νοὺς θαυμασμοὺς καὶ τὰ χειροκροτήματα ποὺ δρέπει ὁ κ. Μητρόπουλος προσφέροντας τὸ χάρισμα τῆς ιδιοφαίας του στοὺς ξένους, θὰ δοῦμε αὐτὴν νὰ δαροίνη πρός τὸ μέρος τοῦ πρώτου. 'Ο κ. Οἰκονομίδης εῖνε ὁ στρατιώτης

ιδιοφιίας του στους ξενους, οδ συσματιώτης τον πρώτου.

'Ο κ. ΟΙκονομίδης είνε ὁ στρατιώτης του καθήκοντος. Μαχητής, ίδεολόγος, ὁ-ραματιστής, γκρεμιστής καὶ δημιουργός μαζί, ἐπέτυχε μὲ τὴν πολύτιμη δοήθεια εδαρίθμων άξιόλογων συναδέλφων του ν' ἀνυψώση τὸ καλλιτεχνικὸν ἐπίπεδο τῆς Ιυμφωνικῆς μας 'Ορχήστρας καὶ μαζί μ' αὐτό καὶ τοῦ κοινοῦ. "Ετσι ἡ ὑπαρξι ὀρχήστρας καὶ φιλομούσου κοινοῦ ὀφείλεται κατὰ μέγα μέρος σ' αὐτόν. "Ο-πως, ἀποκλειστικὸν αὐτό, ἔργον τοῦ Ι-δίου είνε ἡ ἴδρυσι καὶ διατήρησι τῆς μικτῆς χορωδίας, ποὺ μαζί μὲ τὴν Συμφωνικὴν 'Ορχήστραν καὶ ὑπό τὴν διεύθυνσίν του ἐξετέλεσε κατὰ τὴν ἔδδομάδα τῶν Παθῶν τὸ «Κατὰ 'Ιωάννην» ὁ-ρατόριο τοῦ Μπάχ.

ΤΟ ΒΗΜΑ» Σάββατον 30 Απριλίου 1949

Πρός τί αἱ συγκρίσεις;

Φίλε κ. Διευθυντά;

Φίλε κ. Διευθυντὰ;

Δε ἐφρόντιζε ὁ κ. Θ. Συναδινὸς νὰ δλέπη καὶ νὰ ἀκούη Ιδίως καλύτερα, θὰ ἀπόρευγε τὰς συγκρίσεις στὴν μουσική μας ζωή καὶ θὰ ἀφηνε ἤσυχη τὴν πλάστιγγα τῆς δξιοποιήσεως τὰν καλλιτεχνῶν μας. Τὸ τί «πεζάρει», ὅπως λέει καὶ ὁ λαὸς, ὁ καθένας τους, αὐτὸ δὲν μπορεί νὰ μὰς τὸ πῆ καμμιὰ ὑστερική κριτική καὶ κανένας ἀναύθυνος. Τὸ κοινὸ, τὸ μεγάλο μουσικό κοινὸ, ποὺ είνε ὁ πιὰ αὐστηρὸς καὶ ἀδόκαστος κριτής, ἔχει 6γά λει τὰ συμπεράσματά του ἀπὸ πολύ καιρὸ καὶ ἀξοκαστος κριτής, ἔχει 6γά λει τὰ συμπεράσματά του ἀπὸ πολύ καιρὸ καὶ ἐχει κάνει στὴν συνείδησί του τὴν σωστὴ ἀξιολογική κατάταξι. Φαντάζομαι πῶς οὐτε καὶ ὁ καϊμένος ὁ κ. Φιλοκτήτης Οίκονομίδης θὰ αἰσθάνεται πολύ εὐχαριστημένος ἀπὸ τὴν «ἀτυχῆ» αὐτὴ σύγ κρισι, γιὰ κάτι ποὺ ίσως ποτὲ δὲν διενοήθη.
Γιὰ τὸ φτιάσιμο πάντως τῆς ὁρχήστρας, ὅσοι δὲν δλέπουν καὶ δὲν ἀκοῦνε σὰν τὸν συγγραφέα τῆς «Κοσμικῆς ζωῆς» γνωρίζουν ἄριστα ὅτι τὴν ἴδρυσε τὸ τίλεἰον ᾿Αθηνὰν, τὴν ἐξεπαίδευσε ὁ θαυμάσιος κ. Μαρσίκ, ὁ κ. Μπούτνικωφ ἐν συνεχείς καὶ τὴν ἔφθασε μέχρι τὸ 1938 στὴν περιωπή ποὺ τὴν γνωρίσαμε ὁ Μητρόπουλος, τὸν ὁποῖο ὁ κ. Συναδινός δὲν συγκροεί ὅτι τὸν καλεῖ ἔπιμόνως ὅλη ἡ μουσική Εὐρώπη γιὰ νὰ διευθύνη ὅποτε θέλει.
Τος γιὰ τὸν ἀκούραστο καὶ συμπαθέστατο κ. Οἰκονομίδη, δὲν γνωρίζομεν ἐκὰ ἐντὸ ἐμπενυστής, ὁ ὁρηματιότης, ὁ προκατάτης, ὁ ἤρως καὶ στρατιώτης, ὁ γκρεμιστής καὶ δημιουργός ποὺ πέτυχε νὰ ἀνωθώση τὸ καλλιτεχνικὸ ἔπίπεδο τῆς ὁρχήστρας καὶ μαζί τοῦ ἐλληνικοῦ κοίνοῦ.
Εκείνο ποὺ γνωρίζουμε καὶ μαζί μας ὅλη ἡ Ἀθήνα, εἰνε, ὅτι τοῦ ἀρελλομε τὴν κολλιτεχνικὸ ἔπίπεδο τῆς ὁρχήστρας καὶ μαζί τοῦ ἐλληνικοῦ κοίνοῦ.

Εκείνο ποὺ γνωρίζουμε καὶ μαζί μας ὅλη ἡ Ἀθήνα, εἰνε, ὅτι τοῦ Φρείλομε τὴν κολλιτεχνικὸ ἔπίπεδο τῆς ὁρχήστρας καὶ μαζί τοῦ ἐλληνικοῦ κοίνοῦ.

κοινού.

Έκεῖνο ποὺ γνωρίζουμε καὶ μαζί μας όλη ἡ 'Αθήνα, είνε, ὅτι τοῦ ὁφείλομε τὴν ἱδρυσι καὶ τὴν θαυμαστὴ ἐξέλιξι τῆς χορωδίας 'Αθηνών, τὴν ἐξόχως ἐπιτυχῆ ἐκπαιδευτικήν του δρᾶσι εἰς τὸ 'Πδετον 'Αθηνών καὶ τὴν ἀφοσίωσίν του στὴν ὑπηρεσίαν τῆς τὰχνης. "Όλα τὰ ἄλλα είνε φιλολογία, κ. Συναδινέ.

Τᾶς είναριστὰ γιὰ τὰ οιλοξενία

Σάς εύχαριστώ γιὰ τὴ φιλοξενία. Μετά τιμής, ΦΙΛΟΜΟΥΣΟΣ

THE SATURDAY EVENING POST - June 4 1949



DIMITRI MITROPOULOS leads America's oldest symphony orchestra, the Philharmonic, in a Sunday concert at New York's Carnegie Hall.

Symphony Festival May 6

Mitropoulos Wins Favor at Debut

By Marjory M. Fisher The News Music Editor

The Art Commission's first Spring Festival got off to a promising start last night when Dimitri Mitropoulos, making his debut here as guest conductor of the San Francisco Symphony, and Florence Quartararo, soprano, who was once a San Franciscan, both won ovations from a large Opera House audience.

If there was more of promise than fulfillment in the orchestral portion of the program, it was due to the impossibility of reviving a work such as Strauss' "Thus Spake Zarathustra" and preparing Rachmaninoff's totally unfamiliar Symphonic Dances within the brief re-hearsal time allowed, especially when conductor and orchestra meet as strangers.

Nevertheless, Mitropoulos' personality and music-making both made a profound impression. Tall and lean, he walked on to the stage with long, rapid strides that made him seem to be running to the podium. He first bowed to his orchestra, then to the audience. Then without baton or score, he began Weber's Overture to "Der

New Impact

It was immediately apparent in the opening overture to "Der Freischutz" that the orchestra was under the influence of a new personality and new musical ideas. There was an unusually rich intensity of tone, and a strong sense of dramatic suspense pervaded the continuity. Then, and later, Mitropoulos seemed to have the gift for sustaining interest through what occasionally seemed exaggeratedly slow tempi by that virtue of dramatic intensity of tone and style. The Strauss "Zarathustra" had

sufficient magnificent moments to compensate for the few weak spots. Solo instrumentalists fulfilled their tasks well, and the orchestra gave the visiting conductor its complete co-operation

Inherent Beauty
Occasionally, last night—most
particularly in the opening phrases of "Mi chiamano Mimi"-the inherent beauty of Miss Quartararo's voice made itself felt. But most of the time it was lost in faulty placement. The voice seemed without overtones, and, all too frequently,

Unless Miss Quartararo takes time out to seek and profit by better guidance than she has been having, her career is apt to terminate even more suddenly than it began. Nevertheless, the audience gave her a tremendous and prolonged ovation — something far more welcome (and much more dangerous) to the singer than these candid words from a critic who hopes that Miss Quartararo may yet fulfill the glorious promise of her earlier work.

J. Fr. traminer May 6-49 Mitropoulos Scores Triumph As Guest S. F. Conductor

By ALEXANDER FRIED

tion had forecast, Dimitri Mitro- servativism, they were keenly poulos made a triumphant debut different in vivacity and rhythmic here Wednesday night as Art touch than earlier Rachmaninoff Commission guest conductor of works. They were prevailingly the San Francisco Symphony at sad, and sustained their most the Opera House.

for easy popular success. The Triste." only standard piece on it was Tomorrow night Mitropoulos Weber's "Freischutz" Overture. will continue the Art Commis-Strauss' "Zarathustra" was un-sion's spring festival, with usual. Rachmaninoff's three Szigeti as his volin soloist "Symphonic Dances," his last work before he died, were new.

In everything he conducted. Mitropoulos thrilled the audience by his sure, penetrating mastery the richness and subtlety of his tone sense, and the unceasing beauty and fascination of his musical conceptions.

Using neither baton nor score, he was much less violent in his stage manner than advance reports had indicated.

It was a prodigious compliment both to him and our symphony that after two rehearsals he could bring forth from the orchestra so new and individual a sound as he did.

The sound was eager, but it had poise and depth. His "Zarathustra" performance had epic and theatrical sweep that awoke the strings to tones of extraordinary charm and splendor. And it kept the brasses nobly tempered whether they were playing huge climaxes or incisive quieter

Nothing that Mitropoulos conducted was left to mild or limited routine. Everything had fine life and character. Nothing was eccentric.

Part of the concert was a sort of Puccini recital by Soprano Florence Quartararo, who likewise aroused feverish applause n arias of "Gianni Schicchi." "Boheme," "Tosca," "Butterfly" and "Manon Lescaut."

She sang with admirable young fullness of tone and expressive temperament. Perhaps because of overeagerness to make every emotional and dramatic point possible, her voice was at times ess pure and magnetic than when she is totally at her best.

Mitropoulos' Puccini accompaniments were those of a leader who is a master of opera, too. The Rachmaninoff "Symphonic Dances" were uncommonly warm, persuasive music of the old school, except that they dragged

JUST AS his eastern reputa-out too long. With all their concaptivating mood in a mystically He did not pick his program lovely waltz that was freely reminiscent of Sibelius' "Valse

mission's spring festival.

York Philharmonic.

that gave depth and perspective to

But no interpreter can confer too

much depth on a work which is

shallow in its essential ideas,

and Rachmaninoff's "Symphonic

Dances," which were performed for

the first time in San Francisco,

seemed to me almost umrelievedly

dull. When a conductor comes to

a new orchestra and a new public,

no doubt he is justified in being cautious about his noveltties. The

important novelty of thee festival

will be played tomorrow night, when Joseph Szigeti introduces the

Florence Quartararo, whom the

violin concerto by Alban Berg.

the Weber and the Strauss.

DULL RACHMANINOFF

Mitropoulos Wins Cheers for Mahler

May 15 49 By Marjory M. Fisher

With Mitropoulos, Mozart, Mahler—and Artur Schnabel—as its features, the Art Commission's first Spring Festival draws to a close. And while the attendance has not been all that it should be—or would have been had the festival come later in the summer instead of so immediately upon the heels of the Beethoven Festival with which Pierre

Monteux concluded the orchestra's regular season-those present have been most enthusiastic about what they have heard. And rightly so. For Mitropoulos is a rather unique figure among conductors, with a highly individualistic manner and a sense of drama to match his fine musical sense. His concerts have been interesting, stimulating, and rewarding.

Virile Mozart

Last night (and it will be repeated again tonight) the distinguished guest conductor gave what might be termed his only orthodox program-yet it went into the unorthodox field of symphonic literature for its orchestral feature -Mahler's Symphony No. 1 in D major. But the first half of the concert was devoted to Mozart.

An extremely virile concept of the overture to "The Magic Flute" opened the program with a fine

showing of orchestral brilliance.
Then came the highly revered pianist, Artur Schnabel, whose appearance betrayed his recent illness but whose playing revealed the greatness that differentiates the real artist from the merely

Mahler Symphony

Schnabel practically caressed every passing phrase of the Mozart G major Concerto (No. 17) as the score passed through his mind and fingers last night. He played from the heart. And the contrast between his performance and that of many other great pianists is not unlike the difference between a highly polished gilt object, and one of pure gold. Schnabel gave us pure gold last night.

It is rather interesting to note that the year's guest conductors (Steinberg and Mitropoulos) both elected to play Mahler symphonics for us. And Mitropoulos offered the Symphony No. 1 which is more accurately chronicled as a "Symphonic Poem," the title originally bestowed upon it by the composer.

since that time seems to indicate

ments, which, if properly taught,

FRIDAY, MAY 6, 1949 SAN FRANCISCO CHRONICLE

Mitropoulos Conducts

Art Commission's Spring Festival

Opened by the Minneapolis Maestro

Fy ALFRED FRANKENSTEIN Art Commission first brought out

to San Francisco Wednesday night of the occasion. Her work left one

Mitropoulos directed the San Fran- Miss Quartararo got a sensational

cisco Symphony Orchestra in the break at the Metropolitan Opera

opening concert of the Art Com- some years ago, but her singing

By the time the festival is over, that it was somewhat premature. at the end of next week, we shall If, however, she had not taken

know much more about Mitropoulos, advantage of it, she might never his style and predilections, than we have gotten any breaks at all.

day night instantly explained why Her singing of five Puccini arias

he has been called from the Min- Wednesday night revealed a beauti-

neapolis Symphony to the New ful tone and basic musical endow-

First of all, there was the su-should carry her very far. But she

perbly clear, steelcut precision of also disclosed many vocal and

the playnig. Secondly, there was musical insecurities, not the least

the dramatic tension of the music, of which was a lack of concern for

the tension of alert concern for the the dramatic significance of the

composition in hand. Third was A performance of this sort, is,

the rich color and grand resonance in the last analysis, to be judged

of the orchestral sound, notably in according to its assumption. There

the "Freischutz" overture and is grave danger in pretending that

Strauss' "Zarathustra." Finally, an unfinished product is a finished

there was the sense of profound one, most of all for the artist who

artistic and intellectual cultivation falls victim to this pretense.

finest details and accents of the things she represented.

know now, but his concert Wednes- PUCCINI ARIAS

at the Opera House when Dimitri with curiously mixed feelings.

A great conductor was introduced as a concert artist, was the soloist

Chronicle 7-15

Mahler in Contrast By ALFRED FRANKENSTEIN

Mozart handles traditional forms so freely that you can never tell what he is going to do in the next half-bar, while Mahler handles free forms so traditionally that you can always see what he is going to do

This does not mean that Mahler's first symphony, which Dimitri Mitropoulos conducted in these final concerts of the Art Commission spring festival, is devoid of virtues. It does mean that the two Mozart piano concertos which were presented with Artur Schnabel as soloist were a great musical experience: the Mahler was a stimulating demonstration of orchestral showman-

Schnabel has not been well in recent months, and the concerts of Friday and Saturday are the only ones he has accepted for this entire year. It was obvious, especially in the G major concerto on Friday, that was not altogether up to his usual form in matters of rhythm, and technique. But the B flat concerto on Saturday went much more brilliantly, and both were distinguished for that profundity of thought and nobility of projection which are so characterstic of this artist.

Schnabel has given us many unequalled performances in past seasons, and his presentation of the B flat concerto of Mozart must rank alongside the matchless interpretations of Beethoven and Schubert for which he is particularly cele-

The Mahler symphony and the overture to "The Magic Flute" were performed on both occasions, and, as always, were more impressive the second time than the first.

sentimentalities and vulgarisms, but it also abounds in some of the most beautiful nature-music ever written, and has some breath-takingly perfect tunes; while to see eight horn players rise to their feet as they blast their brains out on Mahler's version of the bell-motif from "Parsifal" provides an unbeatable grand finale for a symphony, a concert, a

When it was all over, the orcrestra gave Mitropoulos a tusch, which is something it has never given any other guest conductor. This is significant not only of the immense success Mitropoulos has

the manner in which he has been received by the San Francisco public.

If the Art Commission is not afflicted with holes in the head, it will promptly sign him up for another spring festival next year, but t should come later in the season This year's attendance was not all it might have been, and the proximity of the festival to the regular season undoubtedly had a good deal to do with that phenomenon.

Mozart and

There are many differences be-tween Mozart and Mahler, and one of those most forcibly demonstrated at the San Francisco Symphony concerts Friday and Saturday in the Opera House is this:

at a distance of at least ten miles.

brated.

The Mahler has its banalities, spring festival, and a season.

won with the orchestra, but also of

Schnabel Shares Triumph In

Great Symphony Event

Exactives 5-15

By ALEXANDER FRIED

Never in many a year have I neard the San Francisco Symphony play so beautifully and brilliantly as Dimitri Mitropoulos made it play in Mahler's First Symphony at the Opera House Friday night.

At the end of the concert (in which Artur Schnabel was solo pianist) bravos simply cascaded upon the Art Commission's great guest conductor.

The Mahler work is a complex masterpiece, paradoxical in its mixture of the profound and bombastic, the charming and the old. As to its oddity, what is the meaning of its grotesque and even comical funeral march?

TONAL EFFECTS.

In any case, the music offers its performers a field day of big and ngenious tonal effects. In this ealm of tonal posibilities, Mitropoulos reigned supreme. He never forced his orchestra. He electrified and molded it, gave it its nead, inspired it to bring out peauties from its own feeling.

Hence our symphony attained an unprecedented perfection of ensemble, purity of tone and range of power, subtlety, relaxation and excitement.

With all this thrill, Mitropoulos' performance was not always quite Mahlerian. It was at times echnically too clever for that Mahler above all was a fanation emotionalist who never wanted to seem merely clever.

SCHNABEL TRIUMPH.

Schnabel, too, triumphed on Friday. He played Mozart's G major Concerto, a lovely work that is piquantly and deeply original in many of its turns of melody and mood.

The performance was totally without false pretense. It had a true Mozartian purity, brightness and intimacy, despite the fact that Schnabel and Mitropoulos had rather different attitudes toward the concerto.

Mitropoulos' ment took the warmer, more searching view. Schnabel was plainer in his touch, and a bit capricious in his tempos. While the difference of the two atti tudes sometimes pulled soloist and ensemble apart, it generally had a more wholesome effect. It created a sort of live musical give and-take between two equal ar ists of ripe, distinct individuali

The concert, which began with Mozart's "Magic Flute" Overture was repeated last night, excep that this time Schnabel played Mozart's B flat Concerto.

NCISCO NEWS -

Mitropoulos Wins Ovation

'King David' Superbly Given

By Marjory M. Fisher

The News Music Editor "Supercolossal" would be Hollywood's word for last night's performance of Honegger's oratorio "King David" by the San Francisco Symphony, Municipal Chorus. soloists and, most especially, Dimitri Mitropoulos-who once again proved a rarely consecrated guest conductor in his willingness to efface his own personality for the glorification of a musical performance.

And it was, in truth, a supercolossal achievement for Mitropoulos, who not only wrought a superb musical performance of this highly melodramatic oratorio, but also stage managed it with a flair for dramatic effectiveness and achieved a precision and unison in the matter of uprisings and downsittings never before observed in any concert presentation!

The resultant effect was triumphant—as the ovational response from the largest audience of the current symphony series testifiedboth at the midway point and the conclusion. This Honegger score contains some of the most exciting music ever heard in the Opera-House. Some of it may be excessively melodramatics — as for in-stance, the "Incantation of the Witch of Endor"—but it is undeniably and memorably effective.

Fine Diction

Some of last night's audience re-membered its first presentation here by Molinari many years ago. Others seemed to remember one by Hertz. No one seemed altogether certain whether the previous performances had been sung in French or English-but they remembered the Honegger "Roi David," with the French title. Last night's audience will remember it heard the work in English. And in unmistakable English, at that! The Municipal Chorus quite out-

did itself. And for that, one has to thank Hans Leschke no less than Mitropoulos, since he had the chorus prepared a year ago and directed it in a performance without the essential symphonic score, at Temple Emanu-El. Consequently, the choral group sang with uncommon assurance and gave Mitropoulos the finest choral performance heard all season.

Good Trio

The three soloists-handsome to look at and excellent to hear -were Dorothy Warenskjold, soprano, who sang beautifully the most exacting of the solo assignments; Velna Lou King, contralto, who strengthened the excellent impression made in her first appearance; and Paul Walti, tenor, who likewise raised himself many degrees in our esti-mation by his work last night.

Howard Thurman won approval for his work as the narrator. It was not his fault that at least one listener wished the verbal text had been omitted when not supported by orchestra. Interruption of the musical progression by spoken lines -whether Biblical or otherwiseare apt to seem more of an intrusion than an asset

Mitropoulis Leads Symphony In Stirring Psalm King David

NEW FACETS of Dimitri Mi- man, pastor of the Fellowship tropoulos' mastery as a conductor Church of All Peoples, made his shone brilliantly at the Opera point by the fine dignity, clarity House Wednesday night.

In his third concert as guest

being written in our time? Well, something of valid theatrical the Swiss-French composer's sym- force, it certainly did well to phonic psalm-written in the avoid any banal air of false piety. early '20's—is obviously a modern

religious-choral traditions of and expressive appeal. There Handel and Bach, it is mainly a Walti's part could have used new creation. It invents its own terms-of striking drama and lofty reverence—to tell its epic Old Testament story.

Old oratorios were inclued to verbosity. But "King David" is inexorably terse. It makes little use of old-style formal repetitions of verses and melodies. Instead, it moves quickly from point to

It has sharp scenes of conflict and grandeur. Its passages of pathos and lament include deeply moving psalm settings-for instance, "Pity Me, God" and "Thee Will I Love." And Honegger's semi-modern idiom finds a fascinating primitive and exotic note for such scenes as the dance before the ark.

Mitropoulos brought out all hese values with clean dramatic punch and delicate vision. Under his leadership, the San Francisco Symphony played incisively and beautifully. Hans Leschke's Municipal Chorus sang with as much conviction, variety, fire and finish as it has ever achieved in its whole career.

Narration by means of the spoken word chains together the musical episodes of "King David." As Narrator, Howard Thurand modesty of his speech.

Jerhaps he should more often leader of the Art Commission's have let himself loose in forthspring music festival, he directed right dramatic utterance—as he Arthur Honegger's "King David." actually did, once, with the effec-His performance inspired and tive sudden help of amplification thrilled his audience to the core. in the scene when the Witch of Do you sometimes wonder Endor calls up the vision of Samwhether musical masterpieces are uel. But if his quiet manner lost

Dorothy Warenskjold, Velna Lou King and Paul Walti sang While it owes something to the solo roles with admirable purity

San Francisco Examiner 11 Friday, May 13, 1949

more power than his lyric tenor

Two more Mitnopoulos concerts with the smphon are billed tonight and tomorrow. Arthur Schnabel will be solo planist both times.

Chronicle May 13- 1949

Honegger's 'King David'---

Next year end the season with musically speaking, everybody was "King David" instead of the ninth on his toes throughout. symphony.

offered as part of a subscription it drowned the singers. series. Consequently, "King David" had a distressingly small audience rator was taken by Dr. Howard

The prime quality of this score is its radiant freshness. Music for the life and death of King David might easily emphasize exotic locale, regal pomp and the sense of antiquity that clings about a Biblical subject. But Arthur Honegger's music has a different point of attack, and one which, so far as I know, is unique

in the literature of oratorio. Honegger's score is music for a new-born world. He seems to have thought of ancient times, not in terms of their ancientness, but in terms of their youth. Honegger's Israel is an athletic race, only just outgrowing its adolescence and capable of worshipping the Lord in a mood of gamin-like high spirits. His King David remains at heart the boy David, who must have thumbed his nose at Goliath before he threw the stone. And yet this David can feel the deepest rever-

So it is that Honegger's work has a purity and simplicity, a frank tunefulness and a racy gusto that set it in a unique place among all the world's oratorios. And there are moments when its dewy, youthful tunes simply break your heart.

The music and Wednesday's per so completely in sympathy with each other that, in speaking of the one, you also speak of the other.

The Municipal Chorus has seldom sung so magnificently as it did under the direction of Dimitri Mitropoulos, and Mitropoulos contributed some new ideas regarding the choreography of oratorio. chorus was rising and sitting in squads and platoons all evening now popping up like so many jacks-

By ALFRED FRANKENSTEIN in-the-box and now taking to its Memorandum to Pierre Monteux: feet in a slow, gradual wave. But,

This applies not only to the For one reason or another, people chorus, but also to the orchestra. do not swarm to the Opera House although at times the orchestral for choral concerts unless they are tone was so brilliant and vital that

The important role of the narwhen it was given under the aus- Thurman with notable clarity, digpices of the Art Commission on nity and a magnificent absence of Wednesday night, but the concert staginess or excessive emotionalism. was one of the season's finest, and Dorothy Warenskjold sang the soevery effort should be made to prano solo in queenly style, both in presence and in musical interpretamasterpiece on some future occa- tion, and was superbly seconded by Velna Lou King and Paul Walti in

ΔΕΚΑΠΕΝΘΗΜΕΡΟΝ ΕΠΙΣΗΜΟΝ ΔΕΛΤΙΟΝ ΤΩΝ ΣΥΝΔΡΟΜΗΤΩΝ ΤΟΥ ΚΑΛΛΙΤΕΧΝΙΚΟΥ ΓΡΑΦΕΙΟΥ ΑΘΗΝΩΝ ΙΔΡΥΤΙΚΟΎ ΚΑΙ ΤΑΚΤΙΚΟΎ ΜΕΛΟΎΣ ΤΗΣ ASSOCIATION EUROPÉENNE DES DIRECTEURS DE BUREAUX DE CONCERTS ET SPÉCTACLES

ΔΙΕΥΘΎΝΤΗΣ: ΓΕΩΡΓ. Π. ΚΟΥΡΑΚΟΣ

ΑΡΙΘ. ΑΔΕΙΑΣ ΥΠ. ΤΥΠΟΥ: 103

ΓΡΑΦΕΙΑ: ΣΤΟΑ ΠΕΣΜΑΖΟΓΛΟΥ 33/35 ΤΗΛ. 26-309 • ΤΗΛΕΓΡ. ΔΙΕΥΘΎΝΣΙΣ: ARTORGANORIAN

ΜΗΤΡΟΠΟΥΛΟΣ

Υστερα ἀπὸ μιὰ θριαμβευτική περιοδεία μὲ τὴν 'Ορχήστρα τῆς Μιννεαπόλεως ὁ Μητρόπουλος ξαναγύρισε στὴν ἀγαπημένη του Πολιτεία ἀπὸ τὴν ὁποίαν πρόκειται νὰ φύγη ὁριστικά.
Πρὶν ὁμως ἀναλάβει τὰ δικά του καθήκοντα στὴ Φιλαρμονικὴ τῆς Ν. 'Υόρκης, τὴν πρώτη 'Ορχήστρα τοῦ κόσμου, θὰ όδηγήση ἀκόμη μιὰ φορὰ καὶ αὐτὴ θὰ είνε ἡ τελευταία τὴν 'Ορχήστρα τῆς Μιννεαπόλεως εἰς τὰ μουσικὰ Φεστιβάλ ποὺ ὀργανώνει ἡ 'Αμερικὴ πρὸς τιμὴν τοῦ μεγάλου Αμερική πρός τιμήν τοῦ μεγάλου Γερμανοῦ ποιητή, τοῦ Γκαῖτε. Ἡ ὑψίστη τιμή ποὺ ἔγινε στὸν Ἦχληνα άρχιμουσικό, ἀντανακλᾶ καὶ στὴν Ὁρχήστρα τῆς Μιννεαπόλεως, ἡ ὁποία θὰ εἶνε ἡ μόνη ὑρχήστρα ποὺ θὰ ἐκτελέση τὸ μουσικὸ μέρος τῶν ἔροχτῶν

Από τὰς 27 Ἰουνίου μέχρι 16 Ἰουλίου ποὺ θὰ διαρκέσουν αὶ ἐορταὶ Γκαιτε εἰς τὸ Αστιεν τοῦ Κολοράντο, ὁ Μητρόπουλος θὰ εἶνε ἡ δεσπόζουσα Καλλιτεχνικὴ φυσιογνωμία άνάμεσα σ' ἔνα κόσμο Καλλι-τεχνῶν καὶ διανοουμένων ποὺ θὰ φθάσουν ἀπ' ὅλα τὰ μέρη τῆς ᾿Αμε-ρικῆς καὶ τῆς Εὐρώπης. — ᾿Αλλὰ καὶ ἡ Μιννεάπολις ποὺ κυριολεκτικῶς πενθεῖ διότι θὰ χάση



τὸν λατρευτό της Μαέστρο, τοῦ ἀπένειμε τελευταῖα ὅλην τὴν κλίμακα τῶν τιμῶν ποὺ δὲν ἔγιναν ἔως τώρα σὲ κανένα ξένο.

Τὸ περίφημο Πανεπιστήμιο τῆς Μινεσσότας τὸν ἀνεκήρυξε ἐπίτιμο διδάκτορα καὶ ἡ πόλις τῆς Μινεαπόλεως μέγα εὐεργέτη δι' ὅσα ἔπραξε ὑπὲρ τῆς διαπαιδαγωγήσεως τοῦ κοινοῦ καὶ δι' ὅσας ἐπιτυχίας ἐπεσσώρευσεν εἰς τὴν 'Ορχήστραν ἡ ὁποία ἐπὶ τῶν ἡμερῶν του κατέστη μία ἀπὸ τὶς πρῶτες 'Ορχήστρες τῆς

ποιά επί των ημερων του κατεστη μία άπό τὶς πρώτες 'Ορχήστρες τῆς 'Αμερικῆς.
—Μὲ τὴν 'Ορχήστρα λοιπὸν αὐτὴ θὰ δώση ἀκόμη μία φορὰ τὰ δείγματα τῆς μεγάλης του τέχνης ποὺ τὸν ἔφερε στὴν πρώτη σειρὰν τοῦδιεθνοῦς Καλλιτεχνικοῦ ἐπιπέδου, ἐκτελώντας τὸς ποιὸ ἐνδιασέρουσες

έκτελώντας τὶς ποιὸ ἐνδιαφέρουσες συθέσεις ποὺ ἀφιέρωσαν οἱ τελευταῖοι αἰῶνες στὸν μεγάλο Γκαῖτε.

"Όσο κι' ἄν αἱ ἀποστάσεις ἀλλοιώνουν τὰ γεγονότα καὶ δὲν τὰ καθιστοῦν ὅσον ἐπιδάλλεται αἰσθητά, άπό κανέναν ώς τόσο δέν μπο-ρεί να διαφύγη τό γεγονός ότι ό Μπτρόπουλος αὐτὴ τὴν στιγμὴ εἶνε ὁ καλύτερος καὶ ὁ ἐπιδλητικώτερος Πρέσδυς ποὺ εἶχε ποτὲ ἡ Ἑλλὰς στὸ

ΑΝΗΓΓΕΛΘΉΣΑΝ ΑΙ ΜΕΛΑΛΑΙ ΘΕΡΙΝΑΙ ΣΥΝΑΥΛΙΑΙ ΤΗΣ ΝΕΑΣ ΥΟΡΚΗΣ

Τὸ πλήρες πρόγραμμα τής 32ας περιόδου τῶν Συναυλιῶν τοῦ «Λέδισον Στάντιουμ» έπὶ τοῦ προαυλίου τοῦ Κολλεγίου τῆς πόλεως τῆς Ν. Υ. ἀνηγγέλθη ὑπὸ τοῦ Διευθυντοῦ τῶν θερινῶν αὐτῶν Συναυλιῶν κ. Τσάρλες Σ. Γκουγκεγχέϊμερ. Αἱ Συναυλίαι αὐταὶ τῶν ὁποίων ὁ ἀριθμὸς ὡρίσθη εἰς 40 θὰ δοθοῦν ἀπὸ 20 Ἰουνίου μέχρι 13 Αὐγούστου καὶ ἐκάστην Δευτέραν, Τρίτην, Πέμπτην, Σάβδατον βράδυ. Ὠς Διευθυνταὶ περιλαμβάνονται ὁ Φρὶτζ Ρέϊνερ ὁ ὁποῖος ἀνέλαβεν τὴν Διεύθυνστι τῶν 8 Συναυλιῶν αἱ ὁποῖαι θὰ δοθοῦν κατὰ τὰς δύο πρώτας ἑ6δομάδας. Ὁ Σὲρ Ανδριὰν Μποὺλτ ὁ ὁποῖος κάνει τὴν πρώτην του ἐμφάνισιν εἰς τὰς θερινὰς Συναυλίας μὲ τὴν Διεύθυνσιν τεσσάρων ἐξ αὐτῶν. Ὁ Πιὲρρ Μοντὲ ὁ ὁποῖος θὰ διευθύνη σειρὰν 8 Συναυλιῶν ἐντὸς δύο ἑ6δομάδων. Ὁ Δημήτριος Μητρόπουλος καὶ ὁ Ἐφρὲμ Κούρτζ ποὺ θὰ διευθύνουν τέσσαρας Συναυλίας ἔκαστος. Ὁ Αλεξάντερ Σιμάλλενς ὁ ὁποῖος θὰ διευθύνη τὴν ἐτησίαν εἰς μνήμην τοῦ Γκερσουῖν Συναυλίαν καὶ ἄλλας τρεῖς ἀκόμη. Διευθυνταὶ ἐξαιρετικῶν ἄλλων Συναυλιῶν θὰ εἶναι ἐπίσης οἱ Λούης Κρόλλ, Ρόμπερτ Στόλτζ, Σίγκμουνδ Ρόμπεργκ, Μωρὶς 'Αμπραδανέλ 'Αλφρέδο 'Ανωτνίνη καὶ 'Ενρίκο Λέϊντε. 'Ως όργανικοὶ Σολίστ θὰ λάδουν μέρος οἱ Ζάσσα Χαϋφέτς, Μίσσα "Ελμαν, Ζωζὲφ Ζιγκέττι, Νάθαν Μλστεΐν, 'Ισαὰκ Στέρν, Ζωζὲφ Φούξ, Κόρολ Γκέλν, Φράνσες Μάγκνες, Ζάννε Μέτσελλ καὶ Τζιοδάνι Μπαραγκόττι βιολονίσται. "Αρθουρ Ρουμπινστάϊν, Κλαύδιος 'Αρράω, Γουϊλλιαμ Κάπελλ, "Οσκαρ Λέβανττ, Εὐγένιος Λίστ, Εύγενιος Ιστομιν, Λέων Φλέϊσσερ, Στέλλ Άντερσον καὶ Όρτανσία Μόναθ πιανίσται. Το πιανιστικό Κουαρτέττο τῆς Φιλαρμονικῆς τῆς Ν.Υ. θὰ άκουσθή στὸ πρώτον κονσέρτο Σαββάτου στὰς 25 Ιουνίου. Πλήν δύο μόνον έξαιρέσεων φωνητικοί Σολίστ, θὰ λάδουν μέρος είς τὴν σειρὰν τῶν

ΣΤΡΑΣΒΟΥΡΓΟΝ

Τὸ Πον Φεστιδάλ τοῦ Στρα-

ΣΥΝΔΡΟΜΗ ΕΤΗΣΙΑ ΔΡΧ. 36.000

ΕΙΣ ΤΟΥΣ ΚΟΥΣ ΚΟΥΣ ΣΥΝΔΡΟΜΗΤΑΣ TON EYNAYAION MAE ΑΠΟΣΤΕΛΛΕΤΑΙ ΔΩΡΕΑΝ

σδούργου θὰ λάδη χώραν ἀπὸ 9-21 Τουνίου 1949. Θὰ λάδουν μέρος οἱ Διευθυνταὶ "Ορχήστρας Σ. Μούνς, Ρ. Πλέκι, "Ερνέστ Μπούρ κλπ. Οἱ πιανίσται, Κλάρα Χάσκιλ, Σέρκιν καὶ Νικίτα Μαγκάλωφ. Οἱ βιολονίσται Ζινέτ Νεδὲ καὶ "Αδόλφος Μπούς. "Ο Φλαουτίστας Ρενὲ Λὲ Ρόϋ. "Ο ἀρμονίστας Ντυρέλ. Τραγούδι οἱ καλλιτέχναι Σουζάνα Ντάνκο, "Ελισαδὲττ Οὐάϊζορ, "Ελσα Καδέλντι, Ραούλ Τζόμπιν, Τζεσα

κατὰ Σάδδατον Λαϊκῶν Συναυλιῶν. Στὰς 23 Ἰουνίου ἡ Ἄστριντ Βαρνάϋ καὶ ὁ Χέρμπερτ Ζάνσσεν θὰ τραγουδίσουν ἀποσπάσματα ἀπὸ τὴν Σαλώμην τοῦ Στράους καὶ στὰς 30 'Ιουνίου θὰ λάδη ἐπίσης μέρος ὁ Λάουριτς Μέλχιορ. Καὶ αὶ δύο αὐταὶ συναυλίαι θὰ εἶνε ὑπὸ τὴν Διεύθυνσιν τοῦ Ρέϊνερ. Αὶ κατὰ Σάδδατον Συναυλίαι θὰ περιλαμβάνουν πολλὰ ἐξαιρετικὰ ἔργα. Στὰς 2 Ἰουλίου ὁ κ. Κρὸλλ θὰ Διευθύνη ἔνα Κονσέρτο τῶν Τζίλμπερτ καὶ Σούλιδαν. Στὰς 9 Ἰουλίου ὁ κ. Σμάλλενς θὰ Διευθύνη μίαν Συναυλίαν Γαλλικῆς Μουσικῆς μὲ τὴν Ἑλληνίδα Μέτζο Σοπράνο Ἑλένη Νικολαΐδου ἡ ὁποία ἐντεμπουτάρισε στὴν ᾿Αμερικὴν τὴν Σοπράνο 'Ελένη Νικολαΐδου ή όποία έντεμπουτάρισε στὴν 'Αμερικὴν τὴν τρέχουσαν Μουσικὴν Περίοδον, τὴν Λόῖς Χούντ Σοπράνο ποὺ ἐκέρδισε τὸ πρῶτον βραθεῖον εἰς τὴν ἐφετεινὴν 'Οντισιὸν τῆς Μετροπόλιταν, τὸν Πάουλ Τζόμπιν Τενόρο καὶ τὸν Ρόμπερτ Βίντι Βαρύτονον ὡς Σολίστας. Στὰς 16 'Ιουλίου ὁ κ. Στὸλτζ θὰ Διευθύνη τὴν ἐτησίαν Συναυλίαν Βιεννέζικης Μουσικῆς. Στὰς 23 'Ιουλίου θὰ δοθῆ ἡ Νυκτερινὴ Συναυλίαν τῶν Έργων Ρόμπερτζ ὑπὸ τὴν Δ/σιν τοῦ Συνθέτου, Στὰς 30 'Ιουλίου θὰ δοθῆ μία Συναυλία μὲ Σολίστας τοὺς Καλλιτέχνας τοῦ Θεάτρου Κοῦρτ Βείλλ τοῦ Μπρόντγουἔι Πολύνα Στόσκα, Ντόροθυ Στάρνοφφ, Μπρίαν Σούλιδαν καὶ Νόρμαν "Ατκινς. 'Η Συναυλία αὕτη θὰ Διευθύνεται ὑπὸ τοῦ 'Αρχιμουσικοῦ τοῦ Μπροντγουἔι κ. 'Αμπραβανέλ. Στὰς 6 Αὐγούστου θὰ δοθῆ ἡ Συναυλία, Ιταλικῆς Μουσικῆς ὑπὸ τὴν Δ/σιν τοῦ 'Αρχιμουσικοῦ δοθῆ ή Συναυλία ,Ιταλικῆς Μουσικῆς ὑπὸ τὴν Δ/σιν τοῦ ἀρχιμουσικοῦ κ. ἀντωνίνι καὶ Σολίστας τοὺς Ἱταλοὺς Καλλιτέχνας Φλωρέντζε Κουαρταρράρο, Ζὰν Πίρισε καὶ Σαλδατόρε Μπακκαλόνι. Ἡ τελευταία Συναυλία θὰ δοθή εἰς τὰς 13 Αὐγούστου καὶ θὰ περιλαμδάνη ἔνα πρόγραμμα τὸ ὁποῖον θὰ διευθύνεται ἀπὸ τοὺς κ.κ. Ρότζερς καὶ Χάμμερστέῖν. Ἡ νέα μόνιμος σκηνὴ - ἐξέδρα εὐρίσκεται ἥδη ὑπὸ ἀνοικοδόμησιν καὶ θὰ εῖνε έτοιμος διά την έναρκτήριον Συναυλίαν.

ρὰρ Σούραϊ κλπ. Μουσική δωμαραρ Σουραί κλπ. Μουσική δωματίου τὸ κουαρτέττο Μούς, Έθνικη 'Όρχήστρα τοῦ Γαλλικοῦ Ραδιοφωνικοῦ σταθμοῦ. Τὸ πρόγραμμα περιλαμβάνει. Τὴν «Λειτουργίαν τοῦ Γκρὰν» τοῦ Λίστ. Σκηνὲς τοῦ Φάουστ τοῦ Σούμαν, Τέσσαρες Συναυλίες Λίντερ καὶ πιάνο, Δύο Συναυλίες Μουσικῆς Δωματίου, Δύο έσπερινὲς Συναυλίες μὲ Σερενάτες στὴν αὐλὴ τοῦ Σατω ντὲ Ροὸν καὶ Τρία Συμφωνικὰ Κονσέρτα μὲ ἔργα Βέμτεο φωνικά Κονσέρτα μὲ ἔργα. Βέμπερ,

Σούμαν, Λίστ, Μπράμς, Μπερλιόζ, καὶ Φράνκ.

ΔΙΑ ΤΟΥΣ ΚΟΥΣ ΚΟΥΣ ΣΥΝΔΡΟΜΗΤΑΣ ΑΝΑΝΕΩΣΑΤΕ ΕΓΚΑΙΡΩΣ ΤΑΣ ΣΥΝ-ΔΡΟΜΑΣ ΣΑΣ ΔΙΑ ΤΗΝ ΠΕΡΙΟΔΟΝ 1949 - 1950

WORDS & MUSIC

By John K. Sherman

Symphony Boosts City Before World at Aspen

spen, Colo.

AS FAR as prestige goes, and the extension of its reputation, the Minneapolis Symphony orchestra has doubtless gained as much by its participation in the Goethe festival here as by two or three tours of the kind it traditionally takes every winter.

For the world has come to Aspen in the person of some of its best and most noted brains. The Minneapolis Symphony and Dimitri Mitropoulos share the platform on equal terms with the

cream of scholarship from many lands—men who represent the best of their respective countries' thought, education and knowledge.

So the orchestra has profit-

so the orchestra has profited intangibly but enormously by its close association with outstanding intellects from near and far. Minneapolis and its symphony are gaining new advocates who, by their high positions and wide geographical spread, will help make our city's name more than ever an international symbol of cultural enterprise and excellence.

Also, there's no question that our orchestra and leader have sparked this convocation. Without them, the atmosphere would have been academic and talky, and the stimulus would

have come from words only. The music somehow has vivified the words, and carried ideas from the arena of words to the arena of musical sound. Each—the concerts and the lectures has complemented and given heightened value to the other.

The psychological effect of having musicians here is important too. Musicians have given a kind of Bohemian flavor to a melting pot which otherwise would have been predominantly professorish. I can't help but think that men who think and talk need men around them who can blow bassoons or scrape fiddles competently. Making music and making ideas call into use two different but equally important parts of the brain.

Mitropoulos, too, personifies culture in a picturesque and dynamic way rarely attained by scholars and literary men. There is an eloquence not only in what he says musically but in the way he says it that captures attention and enthralls an audience containing both intellectuals and middlebrows. You'll see the scholars from Groningen, Frankfort and Rome clapping as enthusiastically as the burghers from nearby Grand Junction.

Mitropoulos leaps like a gazelle up and down the three-and four-step stairways that lead from the platform to backstage. Not a single scholar has done that. He holds his own with the other luminaries here as a Greek intellectual and a Greek-American conductor. But he excels them as a mountain man.

ΕΒΔΟΜΑΔΙΑΙΟΝ ΠΡΟΓΡΑΜΜΑ ΡΑΔΙΟΦΩΝΙΚΩΝ ΣΤΑΘΜΩΝ ΑΘΗΝΩΝ ΘΕΣ/ΝΙΚΗΣ ΚΑΙ ΒΟΛΟΥ



CHICAGO DAILY TRIBUNE Wednesday, July 20, 1949

Crudity of Tone Mars Debut of Mr. Mitropoulos

BY SEYMOUR RAVEN
Dimitri Mitropoulos, en route in a career way from the Minneapolis Symphony to a joint tenancy of the New York Philharmonic's podium, stopped in the Chicago area last night to begin a week of concerts at Ravinla Park. Two time honored vehicles, Mendelssohn's overture, "Fingal's Cave," and Beethoven's "Eroica" symphony, were linked with a quasi-novelty, Rachmaninoff's "Three Symphonic Dances" in his initial program.

First off, after two weeks in which predecessors unveiled techniques of conducting that were almost diagrammatic in their clarity, Mr. Mitropoulos was the picture of a theremin virtuoso in the manner of his undulant arm waving. Granted that the visual aspect of a conductor from the vantage point of the audience can be of secondary importance, or none at all, it could still be seriously doubted that the musicians always felt secure in their responses to Mr. Mitropoulos' off-times ambiguous indications.

The result was, in "Fingal's Cave" and the first two movements of "Eroica," the crudest collective tone in the Chicago Symphony orchestra thus far in the season, and at several points the most conspicuous dynamic disbalance between groups of instruments. It was not clear whether Mr. Mitropoulos needed time to gain the full understanding of the musicians, or whether he was intensely concerned with what he knew in his mind's ear and not altogether conscious of his obligation to communicate.

Beethoven's scherzo movement was easily the best played section of the whole work. Some nobility of expression did emerge in the finale.

For whatever it was worth, Mr. Mitropoulos got his best results in the least important, least problematic music. Rachmaninoff's dances, written in the last years of his life, are quite undistinguished, especially rhythmically, in the sense that they differ imperceptibly from much of his earlier music that was not labeled "dance."

True, there is a waltz movement, while another section reflects the syncopation that Rachmaninoff found as a resident in America. But the latter influence made the Russian no more of an American than was Dvorak after his own exposure to this climate.

Melody abounds in these pieces, and there is noticeable energy, often pianistic in its idiom. Yet, while the music carries no specific choreografic program, it does have a stated purpose, however tersely indicated. It is difficult to see how any present day creators of dance could find any stimulation in these three pieces or even recognize the language in them as having any kinship with their own.

WORDS & MUSIC

By John K. Sherman

Mitropoulos Stresses Morality

DIMITRI MITROPOULOS

As a mountain man

Aspen, Colo.

APOLOGIZING for his "amateur philosophizing,"
Dimitri Mitropoulos the other night took over
the lecture platform previously reserved for
scholars attending the Goethe bicentennial convocation, and declared that musicians can no longer seclude themselves from the social and moral
issues of the day.

The statement came in response to a question fired at him from the audience: Should Walter Gieseking, German pianist recently barred from playing in the United States, be judged by his politics or his music?

"It used to be that artists and scientists could live in their private worlds immune to criticism for their private lives and opinions," he said. "That time is past. There is now a new point of view. Of the artist today we ask moral responsibility. If Gieseking had thought he had a moral responsibility he would have acted differently. As it is, he must be accused of opportunism."

The conductor expressed the view that prominent artists today, because the public looks up to them and wants to know everything about them, have an ethical obligation to stand for high ideals of social and political action.

To another question: "Is religious faith an important basis for art?" Mitropoulos replied that in his case it was, because he was conditioned by early training to believe in and need religion.

"But I know many people who don't have religion, some who are atheists, who have contributed greatly to humanity," he said. "The question of whether a man is Christian or not is irrelevant. It is his contribution to his fellow man that counts.

"To me it is disturbing that so much discussion here has dwelt on whether or not Goethe, or Albert Schweitzer, was a true Christian. Their self-sacriffcing gifts to humanity should be enough. Socrates was not a Christian, but he died for the truth. An atheist, Sigmund Freud, has contributed as much as any believer in his great book, 'Moses and Monotheism.'"

Before the meeting broke up at a late hour (Mitropoulos had followed Prof. Willi Hartner of Frankfort, who had spoken on "Goethe and the Natural Sciences") the conductor divulged some of his philosophy of conducting.

"I spend so much time memorizing my scores because I feel only in that way is the music mine, that it is in my blood, and that I can be more convincing and sincere in conveying it to other people," he said.

"I cannot have my nose in a book any more than an actor playing Hamlet on the stage. The conductor, in a way, is an actor whose unconscious movements and choreography are a visible expression of the music he is playing."

The audience gasped at one point in his talk. Contending that a conductor must be temporarily in love with the composition he is playing, regardless of his private opinion of it, Mitropoulos asserted that one of the pieces the Minneapolis Symphony had played a few hours before——Liszt's "Tasso"—was a filthy piece of music.

"This music has an exhibitionism and self-pity that infects the stream of pure music represented by Bach, Haydn, Mozart and Beethoven," he said. "But while I am playing it, I am loving it."

"AOAHTHE THE MITALKETTAE A. MHTPOLIOYAOD,

όρχήστραν, παρουσιάζει τήν ποικιλίαν καί τήν εύλυγισίαν ἄλτου, πυγμάχου ἢ άκοντιστοῦ "Οταν διευθύνη την

HE, FLOY DEN EYMBOYAEYETAI TO KEIMENON ENOPXHETPOSEOS

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μπαγκέτταν... 2) Ήμπαρεί κανείς νὰ τὸν ἐκλάδη ὡς πυγυάχον κατὰ τὴν προπόνησίν του 3) "Ισως νὰ νουίζη κανείς ὅτι γυμνάζεται... 4) Καμμιὰ Φορὰ Φαίνεται σὰν νὰ ἀγορεύη σὲ δικα-Βάνει νὰ είναι ἀγαπητός είς τοὺς μου σικούς του καί ὅταν ἀκόμα τοὺς ἐπιτιμᾶ... (Φωτογραφίαι τῆς 'Αμερικανίδος Φωτορεπόρτερ Ρούθ "Ορκιν). πρός τὰ δεξιά: 1) 'Ο Μητρόπουλος δταν διευθί Έξ ἀριστερῶν

κ. Χόουασυντ Γιανγκ δια του οποίος κατά τας άρρας της μνήμης, ο Μητροπουλον. Λέγουν δτι ή στικόν. Ελυπεετή Αθηναϊον αρχιμου οποίος κατά τας άρρας της μνήμη του υπερδαίνει ίσως «Κάθε καλοκαίρι, γράφει ο δεινόν όρειδάτην, κατάρθωσε Σ. του διασήμου Αγγλου Ι. Κολλεγίου Λέδιζον του έντος δευδείκα έτων, κατά τα στορικού δεδομένου στι διευ ται είς τήν μουσικήν. Μόνον τας Ηνωμένας Πολτείας, να από αυμφωνίαν το προφορίου την φήμην του ένεο εξευνε του καρδίση την φήμην του ένεο εξευνε του καρλιτεχνικού αν γητικατέρου «άθλητού της μτα ένορχηστρώσεως. Ακκύμη ταυ θερινού του προροισμού γκέττας» δεδομένου ότι είς και κατά τας δοκιμάς, ο Άντα απέδοθη έν μέρει είς α μίσην και μόνην έσπέραν ήμπο θηναϊος άρχιμουσικός, διευθύ



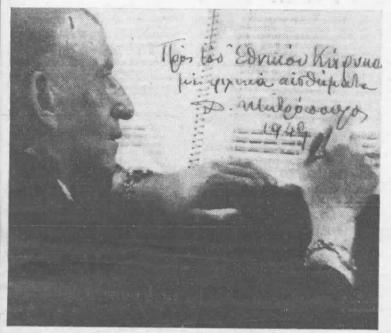
Δημήτρης Μητρόπουλος. Έλενα Νικολαΐδη. Νουνούκα Φραγκιά.

άπὸ ραδιοφωνικούς σταθμούς καὶ γιὰ τὴν τέχνη της. τῆς 'Αμερικῆς. Τοῦ κ. Μητροπούλου ἀπό τὸν σταθμὸν Νάσιοναλ Μπρονκάστιγκ Κόμπασταθμό τῆς πόλεως Σικάγου όρκης, WNYC.

«Τὸ Ρωμαϊκὸ Καρναβάλι» ΒΑLLΕΤ τοῦ Τσαϊκόφσκυ, THE SPINNING WHEEL OF ΟΜΡΗΑΙΕ τοῦ Σαὶν Σὰνς καὶ δύο μέρη ἀπὸ τὴ δευτέρα Συμ-

Τά τρία αὐτὰ ἐλληνικὰ ὁ- ψουν τὰ καλλίτερα λόγια γιὰ νόματα θ' ἀκουσθοῦν σήμερα τὴ φωνή τῆς κ. Φραγκιᾶ, ὅσο

Στὸ ἀποψινὸ πρόγραμμα πού θὰ ἀκουσθῆ στὰς 6:30' άπὸ τὸν σταθμὸν WNYC, ή Έλνυ, πού ἀκούεται σ' ὅλο τὸν ληνὶς καλλιτέχνις θὰ τραγουκόσμο, τῆς κ. Νικολαΐδη ἀπὸ δήση ἀποκλειστικῶς ἐλληνικὰ τραγούδια: Τὴν Κατάρα τοῦ καὶ τῆς κ. Φραγκιᾶ ἀπὸ τὸ Καλομοίρη, Τὰ δύο Πουλάκια σταθμό τῆς πόλεως Νέας Ύ- τοῦ Σπάθη -τοῦ Ελληνος μουσουργού, ὁ ὁποῖος, καθώς γράφει τὸ MUSICAL COURIτοῦ Μπερλιόζ, τὸ NUTCRAKER ΕΚ τοῦ Αὐγούστου, ἀπέθανε στά 1943, τὸν καιρὸ τῆς Γερμανικής Κατοχής ἀπὸ τὴν πεῖνα. "Αλλα τραγούδια που θ' άκούσωμε άπόψε έρμηνευόμε-



Ο διάσημος "Ελλην 'Αρχιμουσικός κ. Δ. Μητρόπουλος.

συνθέσεις στὶς ὁποῖες ὁ κ. Μητρόπουλος θὰ διευθύνη τὴ Συμφωνική ὀρχήστρα ΝΒС. Σολίστας τῆς βραδυᾶς είναι ὁ βαρύτονος Ρόμπερτ Μέριλ, ὁ δποΐος τραγούδησε ύπὸ τὴ διεύθυνσι τοῦ Τοσκανίνι τὸ ρόλο τοῦ πατέρα στὴν ὅπερα Τραβιάτα τοῦ Βέρντι. 'Ο Μέριλ ἀπόψε θὰ τραγουδήση μὲ τή συνοδεία τῆς ὀρχήστηας τὸ περίφημο "LARGO AL FACT-ΟΤΥΜ" ἀπὸ τὸν Κουρέα τῆς Σεβίλλης τοῦ Ροσσίνι καὶ δύο άμερικανικά τραγούδια. Τὸ ὅλο πρόγραμμα διαρκεί μιὰ ώρα, ἀπὸ τὶς 8:30'-9:30' καὶ θά άκουσθή, ὅπως εἴπαμε, άπὸ τὸ ραδιοφωνικὸ σταθμὸ

Τὸ πρόγραμμα τῆς κ. Νικονει τρείς περίφημες άριες δύο ἀπὸ τὶς ὅπερες "Αλκηστι καί 'Ορφέα τοῦ Γκλούκ καὶ μία τοῦ Ροσσίνι. ή κ. Νικολαΐδη ὅπως ἀνεγράψαμε προχθές προσκλήθηκε νὰ τραγουδήση σὲ δυὸ συναυλίες τοῦ Μουσικού Φέστιβαλ Γκράντ Πάρκ μὲ τὴν ὁμώνυμη Συμφωνική δρχήστρα καὶ άρχιμουσικὸ τὸν Νικολάϊ Μάλκο. "Η πρώτη έμφάνισις τῆς μεγάλης Ελληνίδος καλλιτέχνιδος μὲ τὸ συγκρότημα αὐτὸ ήταν τὴν Παρασκευή βράδυ.

"Όσο γιὰ τὴν κ. Φραγκιᾶ, δέν ἀκούσθηκε βέβαια ἀκόμη στήν 'Αμερική, άλλ' ὅπως ἔγραψαν οί 'Αθηναΐοι κριτικοί ἔπειτα ἀπὸ κάθε της ἐμφάνισι με την Κρατική Συμφωνική δρχήστρα, πρόκειται περί καλλιόταν θὰ ἐμφανισθῆ στὸ Τάουν

φωνία τοῦ Μποροντίν, είναι αἱ να ἀπὸ τὴν κ. Φραγκιᾶ είναι: τὸ Νανούρισμα τοῦ Εὐαγγελάτου, ή Διαμαντοῦλα καὶ Τά Μάτια τοῦ Δήμου τοῦ Λάβδα.

ΔΗΜΩΔΕΣ ΧΡΩΜΑ ΚΑΙ ΑΡ-ΧΑΙΑ ΠΑΡΑΔΟΣΙΣ ΧΑΡΑ-KTHPIZOYN TH MOYEIKH ΤΗΣ ΝΕΩΤΕΡΑΣ ΕΛΛΑΔΟΣ

Τὸν ἀνωτέρω τίτλον ἔχει τὸ άρθρο πού γράφει γιὰ τὴ Μουσική Κίνησι τῆς Έλλάδος δ STUART HANNON OTO MU-SICAL COURIER TOU TPÉXOVτος μηνός. Ο κ. Χάννον γρά-

Μιὰ ἀπὸ τὶς αἰτίες ποὺ ή Έλληνική Μουσική είναι πολύ λίγο γνωστή στούς παγκόσμιους μουσικούς κύκλους, χωρίς άλλο είναι ή γεωγραφική θέσις τῆς Βαλκανικῆς Χερσονήσου πού είναι ἀπομακρυσμένη ἀπό τὴ Δυτική καὶ Κεντρική Εὐρώπη. *Εξ ἀντιθέτου ή *Ισπανική Μουσική, ή όποία τόσο συγγενεύει στὸ ρυθμὸ καὶ τή μελωδία μὲ τὴν Ελληνική, είναι γνωστότατη καὶ δημοφιλέστατη.

Ή Έλλὰς ὅπως καὶ ἡ Ἱσπανία, προσθέτει δ κ. Χάννον, παρά τὸ γεγονὸς ὅτι δὲν ἔγέννησαν μεγάλους μουσουργούς, είναι ἀπὸ τὶς μουσικώτερες χώρες τοῦ κόσμου. Καὶ προσθέτει: 'Ο μέσος Έλλην φιλόμουσος έχει εὐρεῖα γνῶσι τῆς παγκοσμίου μουσικῆς. "Αλλ" ὁ κ. Χάννον, ὁ ὁποῖος για πρώτη φορά βρέθηκε στήν τέχνιδος πρώτου μεγέθους. Έλλάδα καὶ σὲ ἐποχὴ ἀπὸ τὶς "Ετσι ἔχομε κάθε ἐλπίδα ὅτι, χειρότερες τῆς πολυπονεμένης μας Γενέτειρας, δέν ξέρει δτι Χώλ στίς 21 Σεπτεμβρίου, οἱ πρὸ τοῦ φοβεροῦ πολέμου ποὺ κριτικοί Νέας Ύόρκης θὰ γρά- κατερείπωσε τὸν κόσμο, ή 'Α-

θήνα ήταν μεγάλο μουσικό

Ό Μπροῦνο Βάλτερ καὶ ὁ Κράϊσλερ, ὁ Τιμπώ καὶ ὁ Κορτώ, ὁ Παντερέφσκυ καὶ ὁ Ραχμανίνωφ και τόσοι άλλοι μεγάλοι καλλιτέχναι πού δέν μπορώ τὴν στιγμή αὐτὴ νὰ θυμηθῶ τὰ ὀνόματά τους, ἐπήγαιναν κάθε χρόνο στην 'Αθήνα. Θυμοθμαι την ἀποθέωσι πού ἔγινε στὸν Σαίν Σὰνς ὅταν αὐτὸς παρευρέθηκε σὲ μιὰ παράστασι είς τὸ θέατρο Ἡρώδου τοῦ ᾿Αττικοῦ. Καὶ τὸ ἀναφέρω γι' ἀπόδειξι ὅτι ὁ "Ελληνας γενικά είναι φιλόμουσος καὶ ξέρει ν' ἀγαπᾶ τὸ ὡραῖο.

Ή περίφημη τραγουδίστρια τῆς "Οπερας, ἡ Ντὲ Ίντάλγκο, πήγαινε στὴν 'Αθήνα πολλά χρόνια πρίν νάρθη έδω στή Μετροπόλιταν "Οπερα. Καὶ μάλιστα τόσο άγάπησε τον τόπο, όσο καὶ τὸ φιλόμουσο κόσμο της, ώστε ξαναγύρισε έκεί, παντρεύθηκε κι' έκανε τόπο της τὴν Ἑλλάδα. Καὶ δὲν εἴναι ή μόνη μουσικός ποὺ ἔκανε τέ-

τοιο πράγμα.

'Αλλ' ἄς ἐπανέλθωμε στὸν κ. Χάννον, ὁ ὁποῖος γράφει κολακευτικώτατα για την Κρατική ὀρχήστρα καὶ τὸ διευθυντή της κ. Οἰκονομίδη, γιὰ τἡ Λυρική Σκηνή, ὅπως καὶ γιὰ τούς μουσουργούς Καλομοίρη, Πετρίδη, Σπάθη, Παλλάντιο, Νεζερίτη, Παπαϊωάννου καὶ Σκαλκώτα, τελειώνει δέ τὸ ἄρθρο του μὲ τὰς ἑξῆς παραγρά-

«Τὸ καλλιτεχνικὸ στάδιον τοῦ Δημήτρη Μητρόπουλου ώς διευθυντοῦ ὀρχήστρας παγκοσμίου φήμης είναι φανερό δείγμα τῆς μουσικότητος τοῦ έλληνικοῦ λαοῦ. Τὴν ἴδια σημασία έχει καὶ τὸ γεγονὸς τῆς μεγάλης ἐπιτυχίας ποὺ είχε στήν 'Αμερική ή 'Ελληνίς κοντράλτο "Ελενα Νικολαΐδη.

«Πρωτοπόροι στή Μουσική κατά τὸν πέμπτο καὶ τέταρτο αίῶνα π. Χ., οἱ "Ελληνες τῆς Νεωτέρας Έλλάδος ἀποδεικνύουν ότι είναι προικισμένοι μέ τὸ θεῖον δῶρον τῆς τέχνης τοῦ 'Απόλλωνος.»

Τὸ ἄρθρον τοῦ κ. Χάννον συνοδεύουν δύο φωτογραφίες τῆς καλλιτέχνιδος τῆς Λυρικῆς Σκηνής, Ναυσικάς Γαλανού. στό ρόλο τῆς «Ίφιγενείας έν Ταύροις», ὅπερας τοῦ Γκλοὺκ καὶ μιὰ φωτογραφία τοῦ θεάτρου Ἡρώδου τοῦ ᾿Αττικοῦ.

FULL HOUSE HEARS SCHOENBERG MUSIC

Concert Honoring Composer Is Given by Contemporary Society at Museum

Arnold Schoenberg's seventy-fifth birthday occurred on Sept. 13, which is an awkward time of the year for concerts in tribute to a composer. But last night the United States Section of the International Society for Contemposer. porary Music made good the policy inherent in its name by presenting a program in honor of Mr. Schoena program in honor of Mr. Schoen-berg at the Museum of Modern Art. If it was not the birthday date, the spirit of homage was there in proper abundance. There was a full house, and an appreci-

The program, naturally, was devoted to Mr. Schoenberg's music. It consisted of two works: Serenade, Op. 24, written in 1923, and "Ode to Napoleon Bonaparte," Op. 41, written in 1943. The Serenade was heard in its first New York performance at the start, and after the intermission it was repeated, thus acquiring a second New York performance in one evening. For the Ode it was the first New York performance in its original version for string quartet, piano and reciter. In its orchestral version the piece was done in New York by the Philharmonic-Symphony about five years ago.

Worthy of Attention

The Serenade is scored for clarinet, bass-clarinet, mandolin, guitar, violin, viola and 'cello, with one Petrarch requiring a baritone. Mr. Schoenberg employs these elements and, of course, the twelve-tone technique to build a piece worthy of serious attention. worthy of serious attention.

The opening March has color and comment. The Menuet that folowed does not lend itself as readily to easy assimilation. The move-ments called Variations, Dance Scene and Song (without words) seem the most rewarding, being re-plete with original ideas and evocative feeling. The Petrarch sonnet is set to a back-breaking vocal line. The Finale has vitality and mo-

mentum.

How does it all add up? Certainly it is music you must respect and some of it you can admire and warm to. The Serenade may well be one of the most accessible works of Mr. Schoenberg's mature pe-

Dimitri Mitropoulos, for whom it was clearly a labor of devotion conducted the Serenade. He kept it clear, detailed and cumulative in its effect. He had spirited collaboration from the players—Clark Brody, Eric Simon, Sal Piccardi John Smith, Louis Krasner, Ralph Hersh and Saymour Fred. Hersh and Seymour P.

from the baritone, Warren Galjour.
The "Ode to Napoleon" was performed with vigor and precision by
the Juilliard String Quartet, consisting of Robert Mann, Robert
Koff, Raphael Hillyer and Arthur Winograd; Edward piano, and Adolph Anderson, re-

This work, set to one of Byron's poor poems, may be Mr. Schoen-berg's tribute to America, since the poet's verse tears Napoleon apart, limb from limb, at some length to set up Washington as the one great man. Unfortunately, the verse is too long and the the verse is too long, and the music, though its idiom is advanced and devilishly difficult, seems to be a series of effects. The Schoenbergians will regard this as heresy, but the impression of this music was not far from that of a literal score for a pretentious film.

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NEA EXTIA

ΕΤΟΣ ΚΓ' - 1949 ΤΟΜΟΣ ΤΕΣΣΑΡΑΚΟΣΤΟΣ ΕΚΤΟΣ

ΑΘΗΝΑΙ, 1 ΟΚΤΩΒΡΙΟΥ 1949

ΤΕΥΧΟΣ 534

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Οι "Ελληνες συνθέτες στήν άρχαία τραγωδία

χειρίζεται έδω διτονικότητες και προσαρμογές άρχαϊκῶν τρόπων στη συγχρονισμένη του ὑπόκρουση, που γράφει με την αὐτοπεποίθηση, και την άνεξαρτησία που τον χαρακτηρίζουν.

«Νοσοῦσ δ' εὐ πως τὴν νόσον καταστρέφου, εἰσὶν ἐπωδαί». 'Ο στίχος αὐτὸς τοῦ Εὐριπίδη στὸν «Ίππόλυτο» εἶνε μιὰ ὁμολογία πίστεως πρὸς τὴ μαγικὴ δύναμη τῆς μουσικῆς, στὴν ὁποία πίστευαν ἀκράδαντα οἱ ἀρχαῖοι. Μὲ τὴν ἀκλόνητη αὐτὴ πίστη ἡ παραμάνα τῆς Φαίδρας τὴν συμβουλεύει νὰ καταστρέψη τὸν ἔρωτα ποὴ τὴ βασανίζει σὰν μιὰ ακληρὸ τὸν ἔρωτα ποὺ τὴ βασανίζει σὰν μιὰ σκληρή άρρώστεια, μὲ τὰ μουσικὰ τραγούδια ποὺ γιατρεύουν ὅλα τὰ ψυχικὰ πάθη, ὅπως καὶ τοῦ σώματος τὶς πληγές. «Εἰσίν ἐπωδαί»... τοῦ σώματος τὶς πληγές. «Εἰσίν ἐπωδαί»... Μυστήριο καὶ νόμος γιὰ τὸ σημερινὸ μουσικό, μυστήριο ποὺ ἀποζητᾶ τὸν ἀπολυτισμὸ τῆς ἀγνῆς ἐμπνεύσεως, τὴν 'Ελληνικότητα καὶ τὸ φῶς, κι' ἀπορρίπτει κάθε φόρτο πολυδαίδαλης γνώσεως κι' ἀνιαρῆς σοφίσς κι' ἐπιστημοσύνης. Ένας τραγικὸς κλοιός περισφίγγει τὴ διάνοια καὶ τὴν ψυχὴ τοῦ κάθε μουσικοῦ ποὺ συνειδητοποιεί τὴν κὐθε κάθε μουσικού πού συνειδητοποιεί την εὐθύνη του, όταν ζητά νὰ κορυφώσει μέσα στην τέχνη του τὸ δραματικό συναίσθημα τοῦ Σοφοκλη καὶ τοῦ Εὐριπίδη, όταν ἐκθλίβει την πεμπτουσία τοῦ 'Ελληνικοῦ κλασικοῦ δράματος μέσα δράματος μέσα σὲ ἤχους ἄξιους νὰ διεγείρουν έντυπώσεις καί συγκινήσεις, παρόμοιες των όποίων ούτε ο λόγος ούτε οί είκαστικές τέχνες δέν μπόρεσαν

*Ο Μητρόπουλος στή μουσική τῆς «Ἡλέκτρας» και τοθ «Ίππόλυτου Στεφανηφόρου» λυτρώνεται ἀπό τὸν τραγικό αὐτό κλοιό, ἀκολουθῶντας ἔνα δικό του παρακινδυνευμένο δρόμο, ὑποτάσσοντας στὴ θέλησή του, στὴν ἔμπνευσή του, στὴν αἰσθητική του, στὴν τεχνοτροπία του, κάθε νόμο καὶ κάθε μυστήτεχνοτροπία του, καθε νομο και καθε μυστήριο πού βρίσκει άντιμέτωπο μέσα στήν ούσία και μέσα στό πλαίσιο τῆς άρχαίας τραγωδίας. Μά ὁ Μητρόπουλος ἔχει κάθε δικαίωμα νά κατευθύνη ὅπως θέλει τἰς δυναμικότητες ποὺ κυβερνοῦν τὴ μουσική του ὅπαρξη. Μένει πάντα γιὰ ὅλους τὸ Ἑλληνικό Φαινόμενο ποὺ ἡλεκτοίζει ὅλους κύρος νικό φαινόμενο που ήλεκτρίζει όλους γύρω του, στην κάθε του έκδήλωση, και κρατά όλους ύποτακτικούς στη δημιουργική του θέληση, πειθήνιους στό κάθε κέλευσμα τῆς έμπνευσμένης του πνοῆς. Είνε πάντα ἄπληστος γιά μουσικές κατακτήσεις, γιά δημι-

στος για μουσικές κατακτησεις, για σημιουργικές συγκινήσεις.
Στήν μουσική πού ξγραψε για τήν « Ἡλέκτρα» τοῦ Σοφοκλῆ, ὁ Μητρόπουλος δέν κατέθεσε οὔτε ἕνα ὅπλο ἀπὸ τή μουσική του πανοπλία. Δημιούργησε ἕνα νέο μουσικό πλανητικό σύστημα, μὲ κέντρον τὸν ἀπολυτισμό τῆς ουθμικῆς κυριαρχίας, καὶ τὴν πολυτισμό τῆς ρυθμικῆς κυριαρχίας, καὶ τὴν ἄκρατη χρήση τῶν κρουστῶν ὀργάνων μέσα στὴ συμφωνική του ὀρχήστρα. Μὲ ὅλες ὅμως τίς άντινομίες καὶ τὶς τολμηρότητες ποὺ παρουσιάζει, ἡ μουσική τῆς «Ἡλέκτρας» εἶνε ἐπίσημη καὶ τελετουργική. Μοιράζεται μὲ τὸν Σοφόκλειο λόγο τὸ ἄγχος τῆς ἀγωνίας, τὴν τραγική φρικίαση καὶ τὸ μεγάλο δέος ἑξίσου.

εξίσου, Στή μουσική τοῦ «Τππολύτου» ὁ ρηξικέλευθος συνθέτης ἐπικαλεῖται γιὰ τὴν ὁλοκλήρωση τῆς πρωταρχικῆς του προσπαθείας καὶ πολλὰ βυζαντινὰ στοιχεῖα, χωρὶς ὅμως νὰ ζητὰ νὰ τ' ἀφομοιώση, οὕτε νὰ τὰ ὑποτάξη σὲ μιὰν ἑνιαία συνολική τεχνοτροπία. Ἡ ἀτμόσφαιρα ποὺ δημιουργεῖ ἔτσι, συναποτελεῖται ἀπὸ πολλὰ ἐτερογενῆ στοιχεῖα. Θέματα ἐξαγγελτικά, βυζαντινή μονοφωνία Θέματα έξαγγελτικά, βυζαντινή μονοφωνία των χορών, που τήν συνοδεύουν κανόνες καὶ «φουγκάτι» τῆς ὀρχήστρας, ἀπὸ τὴν ὁποίαν ἑξορίζει κάθε ἑλληνοφανὲς ὄργανο—ἄρπες, αὐλούς, ὀξυαύλους, καὶ τὰ περισσότερα ἔγχορδα. Ἡ ὑπόκρουση τοῦ περίφημου χορικοῦ τοῦ "Εροτα είναι πολὸ ἡροσικό μου χορικού του "Ερωτα είναι πολύ ήρωϊκή κι ἀπότολμη ὔστερα ἀπό τὴν ὡραία ὑποβλητική άτμοσφαΐρα που ή όρχήστρα δημι-ουργεί όταν προβάλλει ή έρωτόπαθη Φαί-δρα. Τὰ χάλκινα πνευστὰ καὶ τὰ κρουστὰ διεκδικούν επίμονα την κυριαρχία ακόμα καί στό θαυμαστά διαγραφόμενο στήν άρχή μοιρολόγι τῆς Φαίδρας. Ἡ κυριαρχική του δύναμη κρατεῖ ὢς τὸ τελευταῖο ἐπικήδειο τοῦ Ἱππολύτου, ποὺ πέρνει ἔνα συγκλονιστικό ήσωϊκό χαρακτήρα.

στικό ησωικό χαρακτήρα.
Στή σημερινή μελέτη μου δέν έχει θέση ή άνάλυση τῆς «'Αντιγόνης» τοῦ Παλλαντίου, ποὺ δέν εἶναι μουσική ὑπόκρουση στήν τραγωδία τοῦ Σοφοκλῆ, ἀλλὰ αὐτούσια μουσική τραγωδία, τῆς ὁποίας τὸ ποιητικὸ ὅπως καὶ τὸ μουσικὸ κείμενο ἔγραψε ὁ ἴδιος ὁσυνθέτης, πραγματοποιώντας ἔτσι μιὰ θαυμαστή προσαρμονή στὸ Σοφόκλειο πνεθμα μαστή προσαρμογή στό Σοφόκλειο πνεθμα. Γιά τή δημιουργία αὐτή τοθ Νεοέλληνος συνθέτη ποὺ σημειώνει ένα σημαντικό σταθμό, θὰ γράψω ἀναλυτικὰ σὲ ἄλλη εὐκαιρία.

ΣΟΦΙΑ Κ. ΣΠΑΝΟΥΔΗ



- 15 OKTΩBPIOY 1949

ΣΟΦΙΑ Κ. ΣΠΑΝΟΥΔΗ

"Η «'Ισπανική Ραψωδία» τοῦ Λίστ ποὺ γράφηκε άρχικὰ γιὰ πιάνο καὶ μεταγράφηκε γιὰ πιάνο καὶ δρχήστρα ἀπὸ τὸν Μπουζόν, εἰνε ἔνα ἔργο ποὺ θαμδώνει καὶ παρασύρει ἀκάθεκτα τὸν ἀκροατή μὲ τὸ συμφωνικό του πλοῦτο. Στοὺς δί σκους τῆς «Κολούμπισ» τὸ μέρος τοῦ πιάνου παίζει ὁ διάστημος διρτουδός "Εγνικό Πότρι καὶ τὴν ὀρχήστρα διευθώνει ὁ Μητρόπουλος. "Ετσι ἡ δαιμόνια ἔμπνευσίς τοῦ Λίστ ποὺ ἔχει τὴν προέλευσί της στὸ φλογερὸ 'Ισπανισμό του, ἀναδείχνεται στὴ δεκάτη δύναμι. Τὸ ἔργο του αὐτὸ ὁ Λίστ τιπλοφορεί «'Ισπανικές τρέλλες». Οἱ «τρέλλες» αὐτὲς παρουσιάζουν μεταξύ τους μιὰ θεματική καὶ συμφωνική ἐνότητα, καὶ μιὰ δυναμογενική ἐντέλεια καὶ πληρότητα στοὺς λαμπερόχρωμους συναρπαστικούς ρυθμούς. Είνε μιὰ πυροτεχνική φαντασία, μὲ ρυθμιστή τὸν ρωμανικό τόνο ποὺ διέπει κάθε μεγαλδιπευσιτη στλίδα τοῦ Λίστ. Μὲ άδρὲς πινελιὲς χρωμάτων καὶ χτυπητὲς όσο καὶ λεπτετίλειτες ἀποχρώσεις. "Η συμφωνική πληρότητα τοῦ ἔργου, στὸ ὁποῖον ἡ ἐκττέλεσις τοῦ "Εγκον Πέτρι προσδίνει τἡ συναρραστική του φωτιά καὶ τὴν ἀστραφτερίς τοῦ "Εγκον Πέτρι προσδίνει τἡ συναρραστική του φωτιά καὶ τὴν ἀστραφτερίς τοῦ δείστος καὶ πλητοτισμένες ἀπὸ ζωτικό παλμό, δυναμικούς ρυθμούς, νοσταλγικό παλμό, δυναμικούς ρυθμούς, νοσταλγικό παλμό, δυναμικούς ρυθμούς, νοσταλγικό παλμό, δυναμικούς ρυθμούς, νοσταλγικό παλμογών τοῦ ἔργου καὶ πραγματοποιοῦν δλοκληρωτικά δλες τὶς προθέσεις τῶν δημιουργών τοῦ ἔργου καὶ πραγματοποιοῦν δλοκληρωτικά δλες τὶς προθέσεις τῶν δημιουργών τοῦ ἔργου καὶ πραγματοποιοῦν δλοκληρωτικά δλες τὶς προθέσεις τὸν δημιουργών τοῦ ἔργου καὶ πραγματοποιοῦν δλοκληρωτικά δλες τὶς προθέσεις τὸν δημιουργών τοῦ τὸν το ἔργου καὶ πραγματοποιοῦν δλοκληρωτικά δλες τὶς προθέσεις τὰν δημιουργών τοῦ ἔργου καὶ πραγματοποιοῦν δλοκληρωτικά δλες τὶς προθέσεις τὸν δημιουργών τοῦ ἔργου μὲ τὶν τολυσιακή τὸν νενεσίο αίμα τῆς φυλής. 'Η ε'Ισπανίκή τον νολική τὸν ρυθμών, τὸ ξέσκισμα καὶ τὸ ἀναφτερωμένο της κάτμης μελωδίας, τὸ ἀναφτερωμένο της κάτμης μελωδίας, τὸ ἀναφτερομένο της κάτμης μελωδίας, τὸ ἀναφτερομένα καὶ τὸ διναμική προσώτικο της κάθες του άπος το το δργου με τὰν το

«ΤΑ ΝΕΑ» Τετάρτη, 16 Νοεμβρ





ΜΗΤΡΟΠΟΥΛΟΣ - ΡΟΥΜΠΙΝΣΤΑ:1:Ν Δυό μουσικές διασημότητες κατά μίαν φω-τογραφίαν των είς τὰς θερινὰς συναυλίας τής Νέας Ύόρκης.

H KAOHMEPINH = = ΚΥΡΙΑΚΗ, 4 Δεκεμδρίου 1949

Α ρί άμερικανική δργάνωστος εφαλακροί "Αετοί» συνελθούσα είς Νέαν 'Υόρκην έπανεξέλεξεν έπὶ ενα άκόμη έτος ώς πρόεδρον της τον ήθοποιον "Αμπ Μπάρροους καὶ άνεκηρυξε τοὺς δέκα έπιφανεστέρους φαλακρούς ανδρας τού 1949.

— Μεταξύ τών έπιφανών αὐτών φαλακρών περιλαμβάνονται ὁ κ. Οὐνοτον Τσώρταιλ, ὁ στρατηγός "Αἴξενχάουερ, ὁ Ερεταννός στρατάρχης Μοντγκόμερυ καὶ ὁ Έλλην μαέστρος Δημητρίος Μητρόπουλος διευθυντής τῆς συμφωνικῆς όρχηστρας τῆς Νέας 'Υόρκης.

The Music Makers

By IRVING KOLODIN

Mitropoulos Does Krenek and Liszt With Philharmonic.

At current rates in the musical money market, the Philharmonic-Symphony's exchange last night in Carnegie Hall of Dimitri Mitropoulos for Leopold Stokowski added



IRVING KOLODIN

more than pounds to its artistic bank-account. Whether regarded as sterling or not, the Mitropoulos program of Mozart, Rabaud, Krenek and Liszt was sound currency, performed in a man-ner to suggest that this organization is still

The Mitropoulos personality is something, now, that we are beginning to recognize. Capricious, unpredictable; but also capable of extraordinary musical feats-such as the playing and conducting of Krenek's third piano concerto followed by Liszt's "Faust" symphony-in a truly musical way. That is to say, a man working with his musicians, rather than against them or

DECEMBER 9, 1949

KRENEK CONCERTO

NEW YORK TIMES, FR

INTRODUCED HERE

Mitropoulos Doubles as Piano

Soloist and Conductor at

Philharmonic Program

By OLIN DOWNES

Very finished and authoritative

conducting, and exceptionally fine tonal quality of the orchestra sig-

nalized Dimitri Mitropoulos' first

appearance this season with the New York Philharmonic-Symphony

last night in Carnegie Hall. Much

of the effect of admirable per-

formances was lost, however, by

a long and poorly constructed pro-

gram, which included a new, quite

ugly and trivial piano concerto by Ernst Krenek, which Mr. Mitrop-

oulos both played and conducted.

The orchestral pieces which matched about as well as Bull Run

and Kingdom Come were the de-

lightful overture to Mozart's "Magic Flute," the Gounodish "Procession Nocturne" of Rabaud,

the concerto of Mr. Krenek and the crowning interpretation of the evening, that of Liszt's "Faust"

It is too bad that this work,

hour in performance, even in the version without chorus, came last,

for by that time the audience was

in a state of weariness too great

to respond as excitedly as it should

to an uncommonly eloquent read-ing. It is years since we heard the

first movement played with so much fire and Lisztian rhetoric;

when the themes were so master-

fully projected and inter-reated, and the whole delivered in such a

Liszt Work Impressive

of the entire symphony. Mephi-

stopheles and Gretchen are in it.

The Gretchen movement is the

loveliest and most tender music

that Liszt produced, and a striking

tonal portrait. The Mephistopheles

music is unique, with its sneering

parody of the Faust themes. Who

else than Liszt would have con-

ceived of such modern and subtle

exemplification of the "spirit that

this singular and prophetic music

He also did wonders of execu-

tion, as pianist and conductor, combined, with the very difficult

concerto. Mr. Mitropoulos sug-gested that Mr. Krenek, whose

music he admires, should write this concerto, and it was first per-formed by Mr. Mitropoulos with

the Minneapolis Symphony Or-chestra in November of 1946. The concerto is in five parts and a

The piano is heard in successive combinations with the brass and

drums, with the strings in a fugue,

with the wood-winds in a scherzo

movement, in a cadenza with the

narp and percussion—a passage in which the pianist, a la Henry Cowell, holds down the keys silent-

y with one hand and reaches over

to pluck the strings of his instru-

ment with the other; and there is a final rondo with full orchestra.

It is highly sophisticated, tedious,

disagreeable music. The composer was present. He was pointed out in his box by Mr. Mitropoulos from

the stage, and given friendly ap-

extremely impressive.

single movement.

Mr. Mitropoulos

And this movement is the matrix

flamingly romantic spirit.

which takes approximately

Symphony.

always animated by a clear purpose.

Mitropoulos per formed no miracle of transforma tion: the weak points were still day they were coined. The first omitting the finale with chorus chestra (some solo string pas-sages were rough).

The Krenek concerto (1946) is a box.

and the Boston Symphony.

PHILHARMONIC-SYMPHONY ORCHESTRA

N Y HERALD TRIBUNE FRI DEC 9 49

= By VIRGIL THOMSON =

Dimitri Mitropoulos as conductor and piano cloist last night in Carnegie Hall. The

Overture to "The Magic Flute"..... Symphonic Poem, "La Procession Noctu

The Mitropoulos Tone

DIMITRI MITROPOULOS, conducting the Philharmonic last night for the first time this season, sounded exactly like Dimitri Mitropoulos conducting the Philharmonic. His tone and precision were characteristic. So were the dynamic proportions of his readings. Blinded and set down in Carnegie Hall, I am sure that an experienced concert-goer would have had no difficulty in identifying either the leader or the band.

The Mitropoulos tone, like that of the Philharmonic itself, is in all the middle and upper ranges of loudness dark, weighty, percus-sive. Only in extreme pianissimo does it lose its capacity; but at that level it is translucent, immaterial. Throughout it has an ctus that reminds one of pianoplaying, and this conductor's otherwise excellent rhythm makes more of the beginnings than of the ends of the notes. His especial distinction, I think, as a musical executant lies in the grandeur and amplitude of his dynamic structures. He plays both louder and softer than most other conductors do, or the thunderous weight of his fff and the transparency of his ppp make it seem so. And he composes their gradations with such art and variety that his read-ings of no matter what come out as sonorously monumental and

Last night's program was notaole for the first local presentation of Ernst Krenek's Third Piano Concerto and for a revival of Liszt's imaginative but seldom heard "Faust" Symphony. Mr. Mitropoulos himself played the piano part in the Krenek work, played it cleanly, musically, soundly, with a dark and someplayed what percussive tone not dissimilar to that which he calls forth from an orchestra. This tone was particularly pleasing last night when combined with brasses and drums. With strings it was a shade heavy, but so is almost any piano tone.

Mr. Krenek's latest concerto, composed in 1946, is a neoclassic piece built out of angular material and secundal tone relations. would have sounded in no way out of place at a modern-music concert of twenty years ago. Today it

has evocative power by anachronism. If it had not the dignity of tone and fine workmanship that are its elegance, it would seem poor, indeed, since its expressive content is not intense. Were its stylistic mannerisms less insistent, it might seem more communicative, As it is, it is just a beautifully written piece that one seems to have known well all too long ago. But it is a beautifully written

So is Liszt's "Faust" Symphony, even shorn of its choral finale. Time difficulties prevented my hearing this work, to my sorrow but a musical informant assures me its execution was unusually This solid, handsome brilliant. and far from hackneyed work completed a program as characteristic of Dimitri Mitropoulos as the pungent sounds he draws out of the Philharmonic.

Dimitri Mitropoulos



Conductor and pianist with the Philharmonic-Symphony Orchestra last night

IRVING KOLODIN.

sents itself.

last, music." A mood emerges,

patterns coalesce, a structure pre-

For whatever reason, complexi-

ties dominated meaning this time.

as the line of communication

wavered and broke after the first

movement. Certainly there was

every intellectual persuasion in

the performance, though Szigeti's

ascetic tone is no greater favor to

Berg than to Beethoven or Bach.

But the pre-knowledge that this

is a serious, expressive, lyric work

did not mesh with the playing.

Serious was as far as one could go. The Bach (violin version of

the F minor Clavier score) was

thoroughly well-played, especially

the largo, whose richly orna-

mented pattern was traced with

a stonecutter's zeal by Szigeti. In the faster movements, however,

the chips were bigger, the design

more ragged. The chisel (fingers)

were generally in place, but the

hammer (bow arm) did not

Some resemblances in the "plot

line" of the Vaughan Williams

sixth symphony (heard earlier

manifestations in this fourth;

but they were, relative to the Russian's F minor (aside from

identity of key) if anything, overt

-the mere variation of active

ideas with passive ones. In con-

trast with some philosophers who

mellow as they age, Vaughan Williams sees the world as a dour

place, getting no brighter. Either

view is acceptable, providing it is

sincerely helld, and he delivers a

summation of dissatisfaction with

Things As They Are wholly alive

and meaningful. It would all cut

more deeply were the thematic

outlines sharper, more interest-

ing in profile; but the blunt force

of it bruises if it does not stab.

The art with which the views are

set forth is considerable, wholly appreciated in Mitropoulos's per-

tinent, full-bodied statement. It

didn't make for easy applause,

but it was all musically absorb-

always engage it dead center.

THE NEW YORK SUN, FRIDAY, DECEMBER 16, 1949.

The Music Makers

By IRVING KOLODIN

Szigeti Is Soloist in Berg With Mitropoulos.

with the Philharmonic last night in Carnegie Hall on a

list of music both homogeneous and listenable. Having

All credit to Dimitri Mitropoulos for following through

decided, with Joseph Szigeti, to make this an

occasion for hearing again the violin concerto

of Alban Berg, he approached it blandly, with Weber ("Freischuetz" overture) and Bach (G

minor Concerto), then put its character in relief with Vaughan Williams's fourth symphony.

it has been regarded on its occasional visitations,

since it was new in 1936, with something like

awe in some quarters. This impression, for me,

marked a recession in whatever its progress to

an eventual evaluation may be. As in all of Berg's major works, one is led into the area of

twelve-tone writing persuasively, with a feeling of rightness and inevitability that suggests: "At

It was an experience to re-hear the Berg, for

ΤΟ ΒΗΜΑ» Σάββατον 17 Δεκεμβρίου 1949

EAAHNEE KAAAITEXNAI

Ο ΜΗΤΡΟΠΟΥΛΟΣ

Είς τὴν Νέαν Ύόρκην

Τηλεγραφήματα τῶν ἐν Νέα Ύόρκη 'Ελλήνων ἀνταποκριτῶν ἀνήγγειλαν ἤδη τὴν Εναρξιν τῶν συναυλιῶν τῆς Φιλαρμονικῆς 'Όρχήστρας ὑπὸ τὴν διευθυθαίν τοῦ Μητροποίλου εἰς τὸ Καρνεγκον Χώλ. Νεώτερα τώρα τηλεγραφήματα ἀναφέρουν ὅτι ὁ "Ελλην ἀρχιμουσικὸς ἀπεθεώθη κυριολεκτικῶς κατὰ τὴν πρώτην συναυλίαν ἡ ὁποία ἐδύθη τὴν θην Δεκεμδρίου, ὅπου μεταξῦ ἀλλων ἔργων ἐξετέλεσε καὶ τὸ νέο «Κονταέρτο» τοῦ Ξένεκ γιὰ ἀρχήστρα — πιάνο. Τὸ μέρος τοῦ πιάνου ἔπαιξε ὁ ἴδίος ὁ μαέστρος.

"Όλοι οἱ κριτικοί τὰν μεγαλυτέρων κολακευτικώτατα αχόλια διὰ τὴν προσωπι

Αμερικανικών έφημερίδων ἀφτερώνουν κολαικευτικότατα αχόλια διά την προσωπικότητα τοῦ μαέστρου τὸν ὁποῖον, ἐπί τέλους, γράφουν, ἡ Νέα Ύόρκη ἐδέησε νὰ ἀποικτήση. Ὁ Μητρόπουλος θὰ διευθύνη μόνον διὰ τὸν μῆνα Δεκεμβριον 12 στινουλίας. Εἰς αὐτὰς περιλαμβάνεται καὶ ἡ «Ἡλέκτρα» τοῦ Ρ. Στράους ἡ ὁποία θὰ δοθῆ τὴν 22, 23 καὶ 25 Δεκεμβρίου εἰς τὸ Κάρνεγκυ Χώλ, Εἰς τὰς ἐκτελέσεις αὐτὰς τὸν ρόλον τῆς Κλυταιμνήστρας δὰ τραγουδήση ἡ Ἑλένη Νικολαίδη. Η πρεμιέρα τῆς «Ἡλέκτρας» χαρακτηρίζεται ὑπὸ τῶν μουσικών κύκλων τῆς Νέας Ύνοκης, ὡς τὸ σημαντικάτερον καλλιτε όρκης, ώς τὸ σημαντικώτερον καλλιτε-χνικόν γεγονός τῆς 'Αμερικανικῆς μεγα-

λουπάλεως. Είς τήν πρώτην συναυλίαν ὁ Μητρό-πουλος έξετέλεσε τήν είσαγωγήν ἀπὸ τὸν «Μαγεμένο Αὐλό» τοῦ Μότααρτ, τήν «Νυ-κτερινήν Α΄ Λιτανείαν» τοῦ Ραμπώ, τὴν «Θάομοτ — συμφωνία» τοῦ Λίστ καὶ τὸ Κοντσέρτο τοῦ Ξένεκ.

Evocation of a Master

κολουθήσουν θα διευθύνη τήν « Εράϊκα» τοῦ Μπετόδεν, δύο Βραδεμδούργια Κοντόρτα, δύα τοῦ Μπέχ καὶ άλλο τοῦ "Αλμπαν Μπέρχκ μὲ σολίστ τὸν διολιατὴν Τσιγκέτι, τὴν 4ην συμφωνίαν τοῦ Οὐιλλιαμς, τὴν 4ην συμφωνίαν τοῦ Μπράμς, τὸ Κοντσερτίνο "Ουχγκερ, τὸ Κονταέρτο γιὰ πιάνο — ὁρχήστρα τοῦ Χατσατουριάν, τὴν 7η τοῦ Μπετόδεν, Ενα νέο ἔργο τοῦ συμφωνίαν τοῦ 'Ιανουαρίαν, θὰ ἀναγγελθη ἐντὸς τῶν ἡμερῶν.

'Εξ ἄλλου δέον νὰ σημειωθή ὅτι ἡ

εντας των ημερων.

Έξ ἄλλου δέον νὰ σημειωθή ὅτι ἡ ἐκτέλεσις τῆς «Ἡλέκτρας» τὴν 25ην Δεκεμβρίου, ὑπάρχουν ἐλπίδες νὰ μεταδαθή διὰ τοῦ Ραδιοφωνικοῦ Σταθμοῦ 'Αθηνόν, ὁ ὁποῖος θὰ προσπαθήση νὰ συνδεθή μὲ τὴν Νέαν 'Υόρκην.

These were not Mr. Mitropoulos' objectives. He saw the piece tenderly through mists of the past. It was glamorous with the quality of folk-lore and legend—the enchantment of distance. So he found in Weber's music that remaining immortality which is precious to us of today and most nobly expres-sive of the composer's spirit. It a master.

ninor concerto in as square-toed allowed himself some freedom and some elasticity was in the wonderful traceries and ornaments of the solo instrument in the slow move ment. And that was melodic design rather than sentiment, and the

more thrilling for it.

It is not the purpose here to go into the history, which is tangled, of this violin concerto, and how much it contains of Bach and how much of Vivaldi. It was played ideally in accordance with its new ideally in accordance with its new interest. ideally in accordance with its period and style, and it takes a great nusician as well as an expert fid-

Immediately after, came the Berg oncerto, written, as is now known, as an elegy for the death of Mahler's stepdaughter, Manon Gropius, whose last hours were agony. The concerto uses the Schoenberg atonal and "tone-row" devices, and all the elaborate contrapuntal tricks and dissonant combination to which his methods have given birth. But the result of all this method, theory mechanism, is happily incongruous with musical dogma. It is, in at least the greater part, most poignant and ntensely beautiful emotional music We quite probably shall find, inwith later familiarity, when this music is most doctrinaire it is at least creative.

An Absorbing Score

alue of what has been referred to

as the most dramatic part of the

concerto-the first half of the sec-

ond movement, said to reveal "in-escapable" the emotions of the

agonized struggles of the dying

girl. Let a conclusion about that wait for more intimate knowledge

of the amazing music. There is enough of it perceptible to this writer now for him to find in it

one of the most intense and absorbing scores by a modern com-

Mr. Szigeti and Mr. Mitropoulos together played this most exacting,

intricate and highly modern music

with a perception, skill, and unity

of purpose which can hardly be over-praised. The future will know

whether in so doing they enabled

an enduring modern masterpiece to come into its own, or simply

spent superb abilities upon a fas

cinatingly novel and colorful piece of music. This, too, was something

Such a performance could only

nave taken place between two artists who have so much which is akin. There was a final laurel

won by Mr. Mitropoulos: his read-ing of Vaughan Williams' Fourth Symphony. This is the most prob-

lematic, and audacious in its har-monic approach, of any of Wil-liams' symphonics. In the past it

has appeared to this writer some-

what artificial in its procedure, as

if an elderly composer, fearing himself, perhaps, out of the run-ning, had elected to show the ris-

ing generation how jolly modern he could be if he wanted to.

oulos did very much to remov

this impression, and communicate

most eloquently the spirit as well

as the form of the symphony. It has pages of haunting beauty, es-pecially, for example, in the slow

movement, and of bitterness, too, if not despair. It is by turns

harsher, more astringent than any

other music of Vaughan Williams that we know, and, as a corollary, of uncommon intensity in ex-

It must be said that Mr. Mitrop-

o remember.

was not less than the evocation of Then Szigeti played the Bach G manner as any good kapellmeister of Bach's time, without incongruous finesse or cunning, with straightforward sturdiness of attack and accent, as no doubt the work was played when it was new. The only place where the violinist

dler to do it.

Thus one is not very sure of the

FOR PHILHARMONIC

Violinist Joins Mitropoulos in an Outstanding Concert-Bach Work Featured

By OLIN DOWNES

It seems to us that that ex-

And Mr. Mitropoulos had with distinguished musician whose colviolinist, Joseph Szigeti, the soloist in two concertos, ideally contrasted and juxtaposed with each other, of the classic and modern period. They were the G minor concerto of S. Bach, and the concerto for may not be as simple and obvious as it sounds—indeed, is not simple, requiring the utmost of knowledge, style and imagination of which a

It was not treated as the cur-tain-raiser for an old romantic opera, which it is, or a composition which still has dramatically "fat" places in it for orchestra and

traordinary person, Dimitri Mitropoulos, has seldom, if ever, done this week) to the Tchaikovsky
No. 6 put one on guard for such
complete justice than he did when complete justice than he did when he conducted the concert of the Philharmonic-Symphony last night in Carnegie Hall. The program was challenging, and one that must have been near his heart-or his singularly incandescent head, for he does not feel beauty and given beautiful expression to feeling in the customary sentimental ways.

> him, as companion-at-arms, a most aboration he surely relished—the violin and orchestra of Alban Berg. And Mr. Szigeti played Bach like Bach, and Berg like Berg, which great artist is capable.

> Now we would call the opening performance of a perfectly simple and very familiar work astounding. There was neither forcing nor dis-

> > oression. Mr. Mitropoulos' performance was a memorable tribute to the music and its creator. It is hard to imagine more clearly and con-

NY TIMES, FRI DEC 16,49.

tortion of the "Freischuetz" over-ture, and yet it sounded with a unique and unforgettable poetry.

ing.

in spite of them: not always as conscious as he

might be of tone quality, but

This was especially evident in the "Faust" symphony, a work of many fascinations if some weak, but the big lines and bold imageries that Liszt threw off with his prodigal flow of ideas were as sharp and original as the three-movement form was utilized and tenor voice that Liszt later added. This somewhat diminishes the force of the whole, and its interest, too. There is some reward, as emended, for sitting through so much, in the soaring voices at the end. Nevertheless this was a potent experience in music-making, of high credit to Mitropoulos, also most of the or-

music that will make its way slowly, if at all; it depends much on play of sonorities, allusions from one movement to another and intricacies of construction. in the twelve-tone manner that he has recently espoused, it cross-breeds the sonorities of the piano with those of various instrumental combinations (first brass, then strings, then wood winds, followed by an especially deft section with harp and per cussion, leading to a finale with full instrumentation) in a way to produce something quite different than the ordinary virtuoso concerto. Withal, there is a consistent line of thought from one movement to another, with a thematic design not overtly melodic, but easy enough to follow once the scheme is apprehended. Since it was composed for Mitropoulos there was good reason for him to play the solo part; it is often a direct com-mentator on the orchestral writing, even indulging in a "take that" of sonorities with the harp, in which the strings of the topless piano are plucked by the soloist. The performance was to a king's, or composer's taste— Krenek sharing the applause from

program opened with Mozart's "Magic Flute" overture, and proceeded to a moodily, well-colored playing of Rabaud's "Procession Nocturne," which we had earlier this season from Munch

PHILHARMONIC-SYMPHONY CARNEGIE HALL

olin Concerto (first performance by the Society) Berg mphony No. 4 in F minor. Vaughan Williams

A Gloomy Masterpiece

HE star of last night's Philharmonic program was the late Alban Berg, author of the violin concerto played by Joseph Szigeti. Mr. Szigeti himself, who also played a Bach concerto (the G minor), and the other composers represented all fitted modestly into a background for this striking work Only Dmitri Mitropoulos, who conducted, stuck out a bit. Apparently in one of his febrile moods, he kept getting between each work and its rendering, standing out against it, till closing the eyes, with all the risks of somnolence entailed, became the only escape. Even then one could not avoid an awareness that everything was being overplayed, overpushed, overdrama-Everything, tized, overexpressed. at least, but the Berg Concerto, it self so powerful, so lucid an introspection that even a tortured and twisting conductor could not over- does not have to vote about his shado wits gloom.

Expressionismus at its most intense and visceral is the work's The twelve-tone-row technique is the method beneath its coherence. Pure genius is the source of its strength. Sombre of coloration, its sound is dom- ice by providing on this (as on a inated ever by the soloist, the previous occasion back in 1945. section and the horns. Based on a row that begins with N. B. C. concert) auditory acces a circle of fifths, the constant recurrence of this easily noticed ing the solo part so manfully on progression brings some monotony both occasions. to the texture. Expressive chiefly the trouble with the rest of the of basic pleasure-pain and ten- evening came from the conducsion-relief patterns (the reasoning tor's devotion to the Berg Confor my calling its expression certo. He seemed to have got by visceral, its few cerebral referen- means of it into a state of intences (to a Viennese waltz in the sity, almost of sandification, that first movement and to a Bach rubbed off on everything else. It chorale in the last) stand out like did the other works no good, as broken memories in a delirium. you may imagine.

The piece is too continuous, of course, too consistent to represent mind-wandering. tI is a work of art, not a madman's dream. But its gloom is almost too consistent to be real, also. Nevertheless, it would not be fair to suspect a piece so clearly inspired in musical detail of essential secondrateness. One must, I think, take it or leave it as a whole. Your reviewer has long been willing to take it, to enjoy it, its musical fancy and to admire its coloristic intensities, without, however, at any time finding his emotions transported. Such an experience often accompanies the hearing of works removed from one's personal sensibilities by space ime. It does not prove a thing against a masterpiece.

Alban Berg is dead; he has nined the classic masters. One

BHMA» TPITH 20 DEKEH

ΜΟΥΣΙΚΗ ΖΩΗ

Φίλε κ. Διευθυντά,

Joseph Szigeti



Violin soloist with the Philharmonic-Symphony Orchestra last night

work, to love it or to hate it. It exists in perfection, for whatever use we may care to make of it. suspect that the world will be making more and more use of this particular piece. And I believe strongly that Mr. Mitropoulos has rendered the music world a service by providing on this (as on a when he led it in a broadcast to it. So has Mr. Szigeti by play-I suspect that

The Music Makers

By IRVING KOLODIN Del. 23

Varnay Excels in 'Elektra' Under Mitropoulos.

Dimitri Mitropoulos introduced us to a "new" tone-poem with voices by Richard Strauss at the Philharmonic-Symphony concert in Carnegie Hall last night. This was a concert version of "Elektra" which in beauty of

honesty of emotion.

sound and grandeur of expression excelled most

others heard here in a score of years, in or out of the opera house. There have been more im-

passioned Elektras than Astrid Varnay, but few

who have sung the exacting role with more con-

sistent musical awareness, vocal power and

Perhaps it is assigning too much to national background to associate Mitropoulos's sympathy

for this German treatment of a Greek subject

with his own Hellenic background; but wherever



IRVING KOLODIN

he learned it, his is a formidably lucid concept of this score. Its multiple strands of texture are

brought together in a way that gives a constant sense of interaction, but never of cenfusion. No part of it is played for "shock"; all for musical tension, contrast, accent, and color Thus the seemingly sentimenta becomes warmly expressive, the grossly coarse merely realistic One shudders to think of the impact it might have in the opera house. (The Metropolitan could easily find out.)

Just how extensive Miss Varnay's abilities are remains an open question today; for a singer capable of such sustained, accurate and intense effort would seem capable of almost anything The notion that this is an unsingable part which has to be shrieked proved, finally, to be a fiction created by those who can't sing it; Miss Varnay made musical sense throughout, whether in her resonant low and middle register or her powerful, if edgy, top. It wasn't always pretty, but it was generally focused, resonant tone -in such moments as "dann sterbe ich seliger" in the "Recog-nition" scene, of a quite remarkable beauty...

Considering the limitations of character-creation imposed by evening gowns and tail coats, the ensemble made a memorably vivid experience of the undertaking. Irene Jessner's Chrysothe mis was an effort of will as much as voice, but, in sum, highly intelligent and persuasive; Elena Nikolaidi poured quantities of toneful scorn and scornful tone nto her Klytemnestra; Herbert Janssen and Frederick Jagel were as effective as ever as Orestes and Aegistheus. Among the smaller characters (the offstage chorus was cut), Elinor Warren sounded uncommonly well as the third "Handmaiden" (Miriam Stockton, Edith Evans and Bevery Dame were the others); and Michael Rhodes did the brief part of the Attendant ably.

Essentially, the lion of this tonal party was Mitropoulos, who assumed full responsibility for the scoreless performance by disdaining one himself; and surrounding the whole intense effort with waves of vibrant sound proby an aroused Philharmonic in full cry. There were cheers at the break (halfway through) and more at the end.

ΘΡΙΑΜΒΕΥΟΥΝ Ο ΜΗΤΡΟΠΟΥΛΟΣ ΚΑΙ Η ΕΛ. ΝΙΚΟΛΑΊΔΗ

«ΤΟ ΒΗΜΑ» Σάββατον 24 Δεκεμβρίου 1949

λαΐδη έμφανίζονται εἰς τὴν μουσι-κὴν στήλην όλων τῶν ἐδῶ ἐφημε-ρίδων μὲ έκφράσεις θαυμασμοῦ, θαυμασμού, ποὺ ἐμπνέουν ὑπερηφάνειαν εἰς κά Ελληνα. Είς τὴν «Ἡλέκτραν» του Ρίτσαρδ Στράους, που έδόθη χθὲς καὶ ἐπαναλαμδάνεται καὶ σήμερα ὑπὸ μορφὴν κοντσέρτου είς τὸ «Κάρνετζυ Χώλ» ὁ Μητρόπουλος ὡς διευθυντής καὶ ἡ Ἑλένη Νι «ολαΐδου ὡς Κλυταιμνήστρα ἔφθα σον είς υπέρτατα ύψη ἀποδόσεως καὶ ἀπέσπασαν βροντώδεις ἐπευφη μίας τοῦ ἀκροατηρίου καὶ πρωτοπανείς έπαινους άπο μέρους τών Κριτικών. 'Ο κριτικός τών «Τάϊμς τῆς Νέας 'Υόρκης» ἐξαίρει τὴν Ι-διοφυΐαν του Μητροπούλου. «'Ο μαέστρος, λέγει, ἐξησφάλιζε τὸν ιαέστρος, λέγει, έξησφάλιζε τὸν συντονισμὸν τῶν ρόλων καὶ ἐνέπνεε τὸ Κάθε τι εἰς τὴν παράστασιν μὲ μίαν ἐκπληκτικὴν τέχνην». Διὰ τὴν Ἑλένην Νικολαΐδη ὁ ἴδιος κρι τικὸς γράφει: «Ἡ καλλιτέχνις αὐ τὴ ἔδωσε τὸν ρόλον τῆς Κλυται-μνήστρας κατὰ τρόπον ὑπέροχον ιὲ τὸ θαυμάσιο τραγούδι της. Διε

ΝΕΑ ΥΟΡΚΗ, 23 Δεκεμβρίου. ρωτάται κανείς πως συμδαίνει ή τοῦ ἀνταποκριτοῦ μας. — Δύο ἐλληνικὰ ὀνόματα, τοῦ Δημ. Μητροπούλου καὶ τῆς Ἑλένης Νικολαίδη ἐμφανίζονται εἰς τὴν μουσικὴν στήλην ὅλων τῶν ἐδῶ ἐφημετον τῆς βραδυᾶς, ὑπεγράμμισε δὲ οἰδων μὲ ἐκφράσεις θαυμασμοῦ. επίσης καὶ τὴν δραματικότητα, τὴν ὁποίαν ἡ καλλιτέχνις ἔδωσεν είς τὸ ὅλον παίξιμὸν της. Εἰς τὸ «Νιού Γιόρκ Χέραλντ Τριμπιούν» ο Βίρτζιλ Θάμψον γράφει ὅτι ὁ Μητρόπουλος ὑπῆρξεν ἄφθαστος δημιουργός είς τὴν διεύθυνσιν τῆς ὀρχήστρας καὶ μάλιστα ἀπὸ μνήτης είς ένα άπὸ τὰ πλέον πολύ πλοκα συμφωνικά ποιήματα. ρακτηρίζει έπίσης την φωνήν τῆς Ελένης Νικολαΐδη ὡς ἔνα ἀπὸ τὰ θαυμασιώτερα μουσικά τάλαντα. Είς τὸ «Νιού Γιόρκ Πόστ» ὁ μουκὸς συνεργάτης γράφει ὅτι ἡ πα ράστασις ὑπῆρξεν ἔνα πραγματικον ἀριστεύργημα. «'Ο Μητρόπουλος, συνεχίζει, διηύθυνε την όρχήστραν με μίαν άνευ προηγουμένου υαεστρίαν και άφησεν άλησμόνητες ἐντυπώσεις εἰς τὸ ἀκροατήριου». Έγκωμιαστικώς ἐπίσης γρά ρει καὶ διὰ τὴν Ἑλένην Νικολαΐδη.

E. TZAMOYPANHS

IE NEW YORK TIMES, FRIDAY, DECEMBER 23, 1949.

THE NEW YORKER **DECEMBER 17, 1949**

Thursday evening, Dimitri Mitropoulos took over the conductorship of the New York Philharmonic-Symphony, at Carnegie Hall, and brought with him not only his usual virtuosity but a program of some interest. The interest lay principally in two large and unfamiliar works-a new Concerto for Piano and Orchestra by Ernst Křenek and the seldom performed "Faust" Symphony by Franz Liszt. Like Mr. Bernstein, Mr. Mitropoulos appeared as his own piano soloist, but, unlike Mr. Bernstein, he justified his double capacity of pianist and conductor beyond the obvious point of saving money on soloists. The Křenek concerto is a dry, satirical work of no particular pretensions and no particular attractions, but Mr. Mitropoulos played and conducted it brilliantly, giving its percussive, atonal phrases a great deal of momentum, and gravely rising from the keyboard, when required, to pluck the piano strings with his fingers, according to Mr. Křenek's unconventional specifications. Liszt's huge "Faust" Symphony received a bravura performance that squeezed out every ounce of its impetuous rhetoric. Though it was pleasant to hear this composition again, it is easy to see why it has never attained a permanent hold on the affections of the musical public. Aside from the second movement, which is supposed to depict the character of Gretchen and has some moments of good, sentimental melody, it is strictly a period piece, full of bombast and weighted down with a kind of pseudo-philosophical upholstery that strikes the present-day listener as merely quaint.

STRAUSS 'ELEKTRA' **EXCELS AS CONCERT**

Mitropoulos and Superb Cast Join Philharmonic Forces for Masterful Offering

Strauss. Text by Hugo von Hofmannsthal.
Presented in concert form by the Philharmonic-Symphony. Conducted by Dimitri ally accomplished.

lektra. Astrid Varnay
Elena Nikolaidi
Irene Jessner
Frederick Jagei
Herbert Janssen
Michel Rhodes
Miriam Stockton
Edith Evans
Elinor Warren Attendant of Orestes

By OLIN DOWNES Strauss' opera, "Elektra," given acquainted with every detail and Philharmonic - Symphony Orches- the score. And she struck the note tra, with assisting soloists under of heroic tragedy memorably, first in the great invocation to Aga-Dimitri Mitropoulos, at Carnegie memnon's spirit to appear, Hall must be recorded as one of the legendary musical events in the history of the city. It is no wonder that the audience went wild a remained to cheer and otherand remained to cheer and other-cent singing of Klytemnestra's role wise demonstrate long after the by Elena Nikolaidi. Why is she not last note had sounded.

failed to distinguish themselves in mastery of song and her treatment their roles. The conductor coordi- of text. nated everything and inspired everybody, reading Strauss' extremely intense and complicated there was no weak spot in the cast.

his hand the well-nigh ideal agencies for his task, We had never heard such a per-formance from Miss Varnay. This is no disparagement, but simply illustrative of the superb demonstration she gave in one of the most difficult roles in all opera, of owers that no other role she has

taken here in opera could call from her. That no human singer could make the perfect tone everywhere because of the terrible tessitura and the turbulence of Strauss' or chestra, goes without saying. The marvel is what Miss Varnay actu-

A Consummate Musician In dramatic declamation, or

melodic passages of emotional stress or of wringing pathos this singer extracted the last accent from her music. And in the duet with Orestes she produced tones of an unearthly beauty and sub-The performance of Richard sang as the consummate musician, limity of feeling. Furthermore, she ast night in concert form by the one would say, every instrument of

in the Metropolitan? She had given One pays homage, first of all, to recitals in this city which had con-M. Mitropoulos, who, as interpret-ing director of the performance, artist of exceptional accomplishwas the core of the occasion. He ments. If one considers her perwas the core of the occasion. He ments. If one considers her perhad chosen a cast of singers, specified above, exceptionally adequate to their roles. One believes that the diction and her vocalism, for this fact is in the last analysis also due to the temperament and shaping power of the conductor. But it must be said that the leading singers could hardly have failed to distinguish themselves in mastery of song and her treatment.

score from memory, and with as-tonishing mastery. But he had at tonally admirable and dramatically

HERALD TRIBUNE, FRIDAY, DECEMBER 23, 1949

= By VIRGIL THOMSON =

PHILHARMONIC-SYMPHONY ORCHESTRA CARNEGIE HALL

Perfect and Powerful

exactitude and dramatic animation. The singing throughout was deeply satisfactory. both perfect and powerful. Mr. Mitropoulos and his associated ar- The vocal work of Astridi Varnay less perfect as workmen, but their So do at least three of the Met's tists were rewarded, I may add, by as Elektra and of Elena Nikolaidi roles were less demanding. It is conductors. This reviewer found

concert conditions, reveals itself as the work of a master musical craftsmen. The banal quality of Performance of Richard Strauss's opera its material seems to make no oducting. The cast: difference, so genuinely continuous ... Astrid Varnay
Elena Nikolaidi
is the continuity, so completely at
every moment does the composihos Frederits ansen tion compose, so unquestionably is int of Orestes Michael Rhodes Handmaidens Mirlam Stockton, Edith the work a musico-dramatic endetailed, overpowering in its emphases, compact, complex and GRAND in a way to which we thoroughly convincing. All this are little accustomed these with a libretto in which everydays was last night's performance thing spectacular, excepting one in Carnegie Hall of Strauss's parade of sacrificial animals, takes and ten vocal soloists under the place off stage. Not one moment direction of Dimitri Mitropoulos. The work itself is one of the most absorbing operas in the world. The conductor's reading (from mission inserted to fulfill the hall's memory, as usual) gave the ut-contract with a bar concression, is most in musical clarity, orchestral cumulative, intense, violeint, over-

Astrid Varnay



Who sang Elektra last night with the Philharmonic-Symphony Or-

a demonstration of audience grati- left one gasping with admiration always a pleasure to hear good himself, however, desirous of heartude as massive as it was merited. for musicianship, for physical singers sing high and loud for a ing Mr. Mitropoulos himself do it strength, for dramatic expression, long time and doubly so when they again, and with a full stage pro-The opera itself, heard under for beauty. The others were no are clearly singing about some- duction in front of him

thing. It was amazing to hear so complex a theater piece as "Elektra" performed as a concert cantata in a foreign language and still to be aware, intensely aware at every moment, from only a modest acquaintance with von Hoffmannsthal's libretto, of the opera's whole elaborate, detailed dramatic progress. The credit for so astonuding a projection belongs equally to the conductor and to th esoloists. Such work one does not often hear anywhere.

Actually there is nothing to prevent its been heard regularly right here. If the Philharmonic can present perfectly one of the most difficult operas in the world as just one week's schedule, it can present all the difficult operas in the world in the same way. So could the Metropolitan Opera, for that matter. The Philharmonic's "Elektra," in fact, could be moved right over to the Metropolitan now. The cast is perfectly chosen and perfectly prepared. The Metropolitan sets, beautiful ones by Josef Urban, are in perfect condition. The

eloquent in the special way required of this role. Mr. Jagel did his ew lines as Aegisthos very effect tively and with the authority of his long knowledge of the part. Orestes is the figure in the opera, and Mr. Janssen sang his music, as you may imagine, very sonorously. And so forth. Compliments become wearisome.

Strauss' Greatest Score

All this must be considered in the perspective of the interpreta-tion of the orchestra. The score is undoubtedly Strauss' greatest. It stands astonishingly well in concert, in spite of some of its literalstic places. But even these places. which, accompanying specific ac-tion of incident on the stage, re-veal themselves as of musical importance. The score is in the truest sense symphonic, and very elab-orate, yet the effect is of sweeping and grand, great lines.

But one reason why it was so effective on the concert stage was the vividness, clarity and imagina-tive distinctness of Mr. Mitrooulos' reading. It is really a grand symphonic poem, this opera, with voices obbligato. And every incident development, psychological shadow or unearthly frenzy of the drama, ame from the instruments.

The nightmarish evocations when Klytemnestra describes her crimenaunted visions to Elektra, the nowls of the instruments at Klyemnestra's momentary triumph ver Elektra's menace; the tidal wave of glory and of corybantic renzy, the frantic acclamation hese and a thousand other revelaions were in the reading. Nothing

vas lost in the whole tonal exposition and summing up, so that the end of the music was felt in the eginning, and the conclusion was s inevitable as Sophoclean drama,

Φίλε κ. Διευθυντά, Ιχετικῶς μὲ τὰς προχθεσινὰς πληροφορίας τοῦ «Βήμοτος» διὰ τὴν μεθαυρια τὴν ἐκτέλεσιν τῆς «Ἡλέκτρας» τοῦ Στρά ους εἰς τὸ Κάρνεγκι Χόλλ ἀπὸ τῆν Συμφιανικήν 'Ορχῆστραν τῆς Νέας 'Υόρκης ὑπὸ τὴν διεθυνσιν τοῦ κ. Μητροπούλου καὶ μὲ σολίστ εἰς τὸν ρόλον τῆς Κλυιαιμνήστρας τὴν κ. 'Ελέκην Νικολαΐδη, ρὰ ήθελα νὰ διεδιδάσω καὶ ἀπὸ τῶν στηλῶν σας εἰς τὴν διεύθυνσιν τοῦ Ραδιοφωνικοῦ μας Σταθμοῦ τὴν ἐπιθυμίαν τὴν ὁποίαν μου ἐξέφρασε ὁ κ. Μητρόπουλος εἰς μἱαν συνάντησίν μας δύο ἡμέρας πρὶν φύ για ἀπὸ τὴν Νέαν 'Υόρκην. 'Ο τελευταῖος του λόγος ἦταν ἡ ζωηρά του ἐπιθυμία νὰ μιταδοθή ἀπό τὸν Ραδιοφωνικόν μας Σταθμὸν, συνδεόμενον μὲ τὸν Σταθμὸν τῆς Νέας 'Υόρκης, ἡ βραδύα ἀυτή ἡ ὁποία θεωρείται ὡς τὸ μεγαλύτερον ἐφετεινὸν μουσικόν γεγονὸς τῆς 'Αμερικανικῆς μεγαλουπόλεως. «Θὰ εἰμεθα δύο 'Έλ ληνες, ἡ κυρία Νικολαΐδη καὶ ἐγώ, ποὺ θα συμμετέχουμε στὴ βραδύα ἀυτή προῦ εἶπε ὁ κ. Μητρόπουλος — καὶ τὸ ἔργο είνε ἡ «Ἡλέκτρο» ἐμπενευσμένο ἀπὸ τούς ὑποληνικούς. Ας τὸ μεταιδιώση ὁ Σταθμὸς μας». Διαδιδάζω τὴν παράκλησιν καὶ εὐχομαι νὰ ὑπάρξη ἡ εὐχέρεια νὰ ἀπούσουμε αὐτή τὴ βραδύα ἀπὸ τὸ Κάρνεγκι Κώλλ. Φιλικώτατα HAIAE BENEZHE

ΑΠΟ ΤΗΝ ΧΩΡΑΝ ΤΟΥ ΝΕΟΥ ΜΥΘΟΥ

ΩΡΑ ΜΟΥΣΙΚΗΣ

TOY K. HAIA BENEZH

Τὰ προχθεσινὰ τηλεγραφήματα τοῦ άνταποκριτοῦ τοῦ «Βήματος» ἀπὸ τὴ Νέα Ύόρκη ἔδωσαν τὴν εἰκόνα τοῦ νέου ἐλληνικοῦ ਖΙριάμδου. Στὸ Κάρνεγκι Χώλλ — τὴν ἐπισημότερη αἴθουσα Συναυλιῶν τῆς Χάλλ — την επισημοτερή αισουσα Συναυλίων της Νέας Υόρκης — ὁ Μηπρόπουλος διηύθυνε μὲ τὴ Συμ φωνική ὁρχήστρα τῆς Νέας Ύόρκης τὴν «Ἡλέκτρα» τοῦ Ρ. Στράους ὅπου ἡ Ἑλένη Νικολαΐδη τραγουδοῦ σε, σολίστ, τὸν ρόλο τῆς Κλυταιμνήστρας. "Ολη ἡ μουσική Νέα Ύόρκη περίμενε αὐτὸ τὸ καλλιτεχνικό γεγονός. "Όταν λέμε «μουσική Νέα Ύόρκη» πρέπει δε δεναμές στὸ νοῦ μος δεστὸς ἀπὸ τὸ κοινίο ὅπο κοίν. γεγονός. Οταν λεμε εμουσική τεω τομκή» πρεπει νὰ ἔχουμε στὸ νοῦ μας, ἐκτὸς ἀπὸ τὸ κοινό, ἕνα κύ-μα ἀπό διασημότητες καὶ διακεκριμένους μουσικούς, χιλιάδες άνθρώπους που ξεκίνησον ἀπὸ τὰ πέρατα τοῦ κόσμου καὶ τώρα διαγκωνίζονται ποιὸς νὰ πρω-τοϋπάρξει, νὰ δώσει ἔνα παρὼν, σ' ἔναν χῶρο ὅπου, ἀπὸ τὴ μιὰ στιγμὴ στὴν ἄλλη, δόξες σχηματίζον-ται ἢ ἔξαφανίζονται ὀριστικά. Πρέπει νάχουμε στὸ νοῦ μας ἀκόμα ἕνα ἀμείλικτο σῶμα κριτικῶν τερα-στίου κύρους. Λοιπόν: «Δύο ἑλληνικά ὀνόματα, τοῦ Δημήτρη Μητρόπουλου καὶ τῆς Ἑλένης Νικολαΐδου είς τὴν μουσικὴν στήλην ὅλων τῶν ἐδῶ ἐφημερίδων μὲ ἐκφράσεις θαυμασμοῦ ποὺ ἐμπνέουν ὑπερηφάνειαν εἰς κάθε Ἑλληνα» — ἐτηλεγραφοῦσε προχθὲς ὁ ἀνταποκριτὴς τοῦ «Βήματος».

"Η ἐκτέλεσις αὐτὴ θὰ μείνει ἱστορική, ἔγραφαν οἱ
«Τάϊμς τῆς Νέας Ύρρκης».

Καθώς τὰ διαδάζω, θυμοῦμιαι τώρα ἔνα ἀλησυμόνητο ἀπόγευμα, ἐδῶ καὶ λίγον καιρό, στὴν αϊθουσα Συναυλιῶν τοῦ Ν. Β. C., τὴν ντυμένη μὲ κόκκινο βελοῦδο, στὸ Ροκφέλλερ Σέντερ, τῆς Νέας Ύόρ

σμονητο απογειμια, εδω και λίγον καιρό, στήν αίθουσα Συναυλιῶν τοῦ Ν. Β. С., τὴν ντυμένη μὲ κόκκινο βελοῦδο, στὸ Ροκφέλλερ Σέντερ, τῆς Νέας Υόρ κης. † Ηταν μιὰ συναυλία τῆς σειρᾶς «Coast to Coasts δηλαδή ποὺ τὴν ἀναμεταδίδουν, ἀπὸ τὴν ἀναπολικὴ ὡς τὴ δυτικὴ ἀκτὴ τοῦ Εἰρηνικοῦ, οΙ ροδιοφωνικοὶ σταθμοὶ τῶν 'Ηνωμένων Πολιτειῶν, Τἰς ἐκπομπὲς αὐτὲς τὶς χρηματοδοτοῦν οἱ μεγαλύτερες διομηχανικὲς 'Εταιρεῖες τῆς 'Αμερικῆς γιὰ τὴ διαφήμισή τους. 'Η ὁρχήστρα τοῦ Ν. Β. C. εἶναι ἡ ὀρχήστρα τοῦ Τοσκανίνι, τὴν διευθύνουν κάθε φορὰ διάσημοι διευθυνταί, καὶ προσκεκλημένοι σολίστ εἶναι τὰ πρῶτα ἀνόματτα τῆς μουσικῆς. Κάθε μεγάλος καλλιτέχνης φιλοδοξεῖ ν' ἀκουσθεῖ ἐκεῖ Εἴναι μιὰ πρωτοφανὴς διαφήμισίς του καὶ καθιέρωσις παναμερικανική. 'Ελάχιστοι φτάνουν ὡς ἐκεῖ. Θυμοῦμαι ἐκεῖνο τὸ ἀπόγευμα στὴν αἴθουσα τοῦ Ν. Β. C. ὅταν ὁ στῆκερ ἀνήγγειλε πώς ἡ 'Εταιρεία τοῦ Χάλυδος φιλοξενεῖ στὴ διεύθυνση τῆς ὀρχήστρας τοῦ Τοσκανίνι τὸν Μητρόπουλο μὲ σολίστ τὴν 'Ελένη Νικολαΐδη. Οἱ 'Αμερικανοὶ ἔχουν παιδική καρδιά κὶ' ἀγαποῦν ἄλα νὰ γίνονται παραμύθια. Καὶ ὁ σπῆκερ τοῦ Ν.Β.C. ἄρχισε τὴν ἐκιπομπὴν σὰν παραμύθι: «'Ηταν, λέει, κάπιστε ἔνας νέος ἀρχιμιουσικὸς, διηύθυνε τὴν Κρατικὴ ὀρχήστρα στὴν 'Αθήνα, κι' ἔνα νέο κορίτσι τοῦ 'Ωδείου, ποὺ ἔκανε τὰ πρώτα του βήματα, τραγουδοῦσε ὑπὸ τὴ διεύθυνσή του. "Επεντα ῆρθε ὁ πόλεμος. Καὶ τώρα ἡ Στίλλ Κόμπανυ ἔχει τὴ χαρὰ νὰ συνδέσει γιὰ πρώτη φορὰ στὴν ἀμερικανικὴ γῆ αὐτοὺς τοὺς παλιοὺς φίλους: 'Ο νέος διευθυντὴς ἐκείνης τῆς ὀρχήστρας είναι ἡ Μητρόπουλος καὶ τὸ κορίτσι, ποὺ ἄρχιζε τότε, είναι ἡ 'Ελένη Νικολαΐδη. Ξανασυναντιούνται πάλι, σ' αὐτὴ τὴν αἴθουσα, μὲ τὴν ὀρχήστρα τώρα το Ν.Β.C....». Θυμοῦμαι τὰ θρίαμδό τους ἐκεῖνο τὸ ἀπόγευμα. Τοὺς ἀπὶ τό κορίτσι, ποὺ ἄρχιζε τότε, είναι ἡ 'Ελένη Νικολαΐδη. Ξανασυναντιούνται πάλι, σ' αὐτὴ τὴν αἴθουσα, μὲ τὴν ὀρχήστρα τώρα τοῦ Ν.Β.C....». Θυμοῦμαι τὰ θρίαμδό τους ἐκεῖνο τὸ ἀπόγευμα. Τοὺς ἀπὶ τόρας κὰ τὰ τέλος. 'Ο Μητρόπουλος θησι παρουλούναι μὲ τό διαναντική κιὶ τάρος διαναντική κινηστις συλοντική τοῦ διοντική κιὶ σιδιοντική κινηστικού δια κα τη παρουλουθισεί πρεῖς συνα

λιές του στο γιγαντίο Στασίο της Νέας τορκης. Ο-λοένα έξοικειωνόμουν μὲ τὸ ὕφος του, μὲ τὴ μεστι-κὴ δύναμη τῆς Ιδιοφυΐας. 'Ο Μητρόπουλος πιὰ τώσο διευθύνει μὲ έλάχιστες κινήσεις. Έχει φτάσει σ' ἔνα ὕψιστο δαθμὸ ἀπιλότητος καὶ σιγουριάς. '΄Ωρες-ὧοες εἶναι σὰ νὰ μὴ διευθύνει καθόλου, τὰ χέρια του εἶναι σχεδὸν ἀκίνητα. Τότε κινοῦνται, σαλεύουν μονάχα οὶ πλάτες του. Εἶναι ἐκπληκτικό. Σὰ νὰ ἔχουν ὑ-

πάρξει αὐτοτελή, τὰ νεῦρα, τὰ κόκ παρξεί αυτότελη, τα νευρά, τα κοκ καλα, καὶ κινοῦνται ὑποταγμένα στὸ ρυθμό. Τὸ σῶμα, τὴν πιὸ πολλὴ ῶρα, εἶναι σχεδὸν ἀσώλευτο. Όμως ἡ αἴσθηση εἶναι ἔντονη: Γιὰ τὴ ζωὴ, γιὰ τὴν ἐνέργεια, γιὰ τὴν ὅλη που μεταγγίζεται ἀπατὸ τὸ σῶμα στὰ ὅργανα καὶ αύτὸ τὸ σῶμα στὰ ὅργανα καὶ στοὺς ἀνθρώπους. Εἶναι κάτι πολὺ ὄυνατὸ καὶ πολὺ ἐλληνικό. Θυμίζει τούς προγόνους του-έρχεται, πολύ μακριά αὐτή ή σύνθεση τῆς ἡρεμίας, τῆς κλασσικῆς λιτότητος καὶ τοῦ μεγαλείου ποὺ τελειώνεται στὶς ἀκριδώτερες ὡρες τῶν Ἑλλήνων: Σ΄ ἔνα γλυπτὸ, σ' ἔναν κίονα, σ' ἔνα ἀγγεῖο, σ' ένα χορικό, σε μιὰ πράξη, ἀπὸ τὸς τόσες τῆς Ιστορίας. Τὸ αἰσθάνθηκα περισσότερο όταν, άργότερα, μελετούσα στὸ Κάρνεγκι Χώλλ τὸ πομπώδες, ύπεροπτικό ύφος πού διευθύνει ό άλλος συνδιευθυντής μὲ τὸ Μητρόπουλο τῆς Φιλαρμονικῆς τῆς Νέας Ύόρκης, ὁ Λεοπόλδας Στοκόφσκυ. Στὸν ξένον αἰσθάνεο σι άκόμα νὰ κυριαρχεί δεσποτικὰ ἡ ὕ-λη: Στὸν δικό μας ὅλα ἔγιναν μυ-στικὴ λειτουργία, ἔνταση ἐσωτερική, ἔγιναν πνεθμα.

Αὐτὴν ἄλλωστε τὴν ἐντύπωση Αὐτήν ἄλλωστε τὴν ἐντύπωση μιᾶς δύναμης ποὺ ὀλοένα ἀποπνευ- ματώνεται μ' ἔνα τρόπο σχεδὸν θρησκευτικὸ, θὰ κρατήσω ἀπὸ τὴν ἀνάμνηση τοῦ ἀνθρώπου. 'Αλλάξαμε γιὰ πρώτη φορὰ λίγες λέξεις στὸ Στάδιο τῆς Νέας 'Υόρκης. "Οτι είχε τελειώσει τὸ κοντσέρτο του Προκόπιερ. Έπαιζε στὸ πιάνο ὁ ἴδιος ένῷ διηύθυνε τὴν ὀρχήστρα. Εἶχε τοποθετήσει τὸ πιάνο λίγο λοξὰ, καὶ διηύθυνε τὸ μεγαλύτερο μέρος με κινήσεις τοῦ κε-φαλιοῦ. Τον είχαν ἀποθεώσει. "Επλεε στὸν ἴδρο, τὸ πρόσωπό του ἦταν κατέρυθρο, τὰ μάτια του ἦταν άπλανή. Κόσμος πολύς περίμενε έξω άπ' τὸ καμαρίνι του νὰ τὸν συγχαρεί. Φάνηκε, τέλος, στὸ

SOLOIST AT CONCERT



Oscar Levant

ύψος τῆς σκάλας ἡ γραμματεύς του οῶτα — πλάσμα ἀνένδοτο — ὕ-τερα μιὰ φιγούρα λυπητερή, ἔνας στερα μια φιγουρα λυπητερή, ενώς Ελλην καλλιτέχνης μὲ κομμένο χέρι, ὕστερα ὁ Μητρόπουλος. Σα νὰ γύρευε νὰ ξεφύγει τὸ πλήθος—σίγουρα δὲν ἄκουγε ὅ,τι τοῦ λέγαν, ὁνόματα, λέξεις. "Όταν ἄκουσε πὼς ονόματα, λέξεις. Όταν άκουσε πώς έρχόμουν ἀπ' τὴν πατρίδα, γύρισε ἀπότομα, στάθηκε, χαμογέλασε, μοῦ ἔσφιξε τὸ χέρι, ἦταν σὰν παιδί.

Υστερα ἐκεῖνος ἔφυγε στὰ βουνὰ τοῦ Κολοράντο, ἐγὼ ἔφυγα στὰ Νέα 'Αγγλία, δὲ στάθηκε δυνατόν νὰ συναντηθούμε τότε. Μὲ περίμε νε ώστόσο, ὔστερα ἀπὸ τρεῖς μῆνες, ένα βράδυ, τὸ προτελευταίο πρίν φύγω ἀπ' τὴ Νέα Ύόρκη. "Ηταν άργὰ ἡ νύχτα, περασμένες οὶ 11, μὲ περίμενε στὸ «Northern», στὸ ξενοδοχείο του.

Ας πάμε ἀπάνω νὰ εἵμαστε μόνοι, είπε πρόσχαρα

Έκεῖ στὸ διαμέρισμὰ του, ή πρώ ΕΚΕΙ στο διαμερισμά του, ή πρώ τη έντύπωση ήταν πάλι: μιὰ άσκητική λιτότητα. Ένα πιάνο, ένα ντιθώνι, έλάχιστα πράγματα. Κι' έπειτα ὁ ίδιος: Τὸ ίσχνὸ σῶμα, τὸ πρόσωπο. "Ερριξε κάτω τὰ μάτια του. Καὶ τότε πάλι αὐτός, ὁ διάσημος, έγινε σὰν παιδί ποὺ ήθελε νὰ μιλήσει, και δυσκολευόταν γιατί ή-ταν για τον έαυτο του. "Ηταν ενας μονόλογος που κράτησε περίπου δυό ώρες. Γὶ ἔλεγε; "Ήταν μιὰ ἔξομολόγηση σ' ἕνα νέο φίλο ποὺ έρχόταν άπ' την πατρίδα. Τοῦ ἔλε-γε γιὰ τὴ μουσική, γιὰ τὸ ἔργο του, γιὰ τὰ ὄνειρα τοῦ καλλιτέχνη, γιὰ την έμπιστοσύνη του στον άνθρω-πο, γιὰ τὴν ἀπογοήτευσὴ του ἀπὸ τὸν ἄνθρωπο. 'Ολοενα μὲς σ' αὐτὸ γαλήνιο χώρο στὴν καρδιὰ τῆς Ύόρκης, ὁ λόγος ἀπεμόνωνε τὸ χῶρο ἀπὸ τη γιγάντια πόλη γύ-ρω, ἡ ψευδαίσθηση ὁλοένα γινόταν πιὸ ἔντονη: Δὲν ἦταν ἡ πόλη πιά, δὲν ἦταν τὸ «Northern». Ἐδῶ ἦταν τὸ καλύδι ἔνὸς ἀσκητῆ, ἔνὸς ἀναχω ρητοῦ τῶν παλιῶν θρησκευτικῶν καιρών. Και ὁ λόγος ήταν πόσο, ῶς ποιὸ βαθμὸ ἔφθασε ή ἔφεσις, ὡς ποιὸ βαθμὸ ὁ σκοπὸς ἐτελειώθη: νὰ νικηθεί ή ῶλη. Ἡ ὅλη νὰ γίνει

Ο λόγος μιὰ στιγμή ήρθε γιὰ οὺς μεσαιωνικούς χρόνους, γιὰ τὴν

Αναγέννηση. Ό Φραγκῖσκος τῆς ᾿Ασίζης,
 εἶπε ἐκεῖνος και τὰ μάτια του ἐπῆρον ξαφνικὴ λάμψη.

Τὸν προέδαλε ὡς πρότυπο ζωῆς, ὡς πρότυπο συνειδήσεως.
— "Ισως τὸ πάθος γιὰ μιὰ τελείωση τοῦ ἀνθρώπου νὰ ἦταν βαθύτερο στον καιρό του Σαδοναρόλα ἀπὸ τὸν καιρό μας, τοῦ εἶπε ὁ συνομιλητής του.

 Μπορεῖ, εἶπε λυπημένος.
 Γιὰ τούς μουσικούς, γιὰ τὸν κό τμο που τον χειροκροτεί και τον

λατρεύει εἶπε: - Πρέπει δ αρκώς να άναλίσκε σαι. Πρέπει διαρκώς να αναλίσκε σαι. Πρέπει διαρκώς νὰ προδάλεις ενα παράδειγμα. Τὸν ἐαυτό σου ἄν γίνεται. Γιὰ νὰ διευθύνω τούς μου-σικούς μου είχα δυὸ δρόμους. 'Ο ενας ήταν ο γνώριμος. Να προστά-ζω και να ζητώ να με άκουν τυφλά. 'Ο άλλος ήταν ὁ άγνωστος, ὁ ἐπικίνδυνος. Τὸν προτίμησα. 'Η ιουσική για να περάσει στὸν ἄνθρωπο πρέπει να άποδεσμευθεί άπο καθετί που τή συνδέει με τὴν ὑλη, νὰ γίνει πνεῦμα, δύναμη νέα. Κι ἔτσι νὰ μεταγγισθεῖ. Δὲν διευθύνω άπὸ μνήμης ἐπειδὴ ἔχω μνήμη Ι-σχυρή — ἀλλὰ γιατὶ πρέπει νὰ λυ τρωθῶ ἀπό τό κείμενο. Αὐτὸ χρειά-ζεται ἀγῶνα καὶ μόχθο. ΟΙ μουσικοὶ μου τὸ ξεύρουν τὸ τὶ προσεπά θησα. Κι' ἔρχυνται νὰ μὲ βοηθή. σουν άπό μόνοι τους, χωρίς να τού τὸ ἐπιδάλω, γιὰ νὰ γίνει αὐτὸ τὸ πέρασμα, ἡ μετάγγιση τοῦ πνεύμα τος τοῦ συνθέτου καὶ τοῦ ἔργου του. Γιὰ τὴν 'Αμερική εἶπε:

 Πάντα, σε κάθε μέρος τῆς Εὐ ρώπης που διηύθυνα αΙσθανόμουνα ότι εξιμαι ξένος καὶ ότι ώς ξένο μὲ δέχονται. Έδῶ αἰσθάνομαι νὰ μὲ δέ χονται ώς σώμα δικό τους.

Είπε γιὰ τὴν πατρίδα του, γιὰ τὰ πρόσωπα στὴν Ἑλλάδα ποὺ άγαπά. Στὸ δωμάτιο ήρθε ἀμέσως έστη άλλη, καθώς ὁ λόγος ήρθε γιὰ τὴν πατρίδα.

Είχε μιὰ ταπεινωσύνη, μιὰ ἀνεξι κακία, μιὰ γαλήνια ένατένιση γιὰ ὅλα, Ἦταν πια ἀργὰ πολὺ μετὰ τὰ ιεσάνυχτα. Χαιρετισθήκαμε. "Όταν βγήκα στό δρομο, στὴν παγερή νύ-χτα τῆς Νέας Ύόρκης, οὶ πάμφω-τοι όγκοι τῶν ζόρανοξυστῶν ποὺ μὲ τριγύριζαν μοῦ φάνηκαν σὰν ἀπίθανα πλάσματα πού τὰ ἔφερε έκεῖ καποιο δαιμόν ο γιὰ νὰ ταράζουν τὴν ἡρεμία ἐνὸς ἀναχωρητοῦ τῶν παλιών καιρών

HAIAE BENEZHE

LEVANT IS SOLOIST FOR PHILHARMONIC

Pianist Scores in Works by Honegger and Khachaturian -Clapp 'Overture' Heard

By OLIN DOWNES

A new overture by Philip Clapp, were wire nails or swat his or at least an "Overture to a instead of resonating them. Comedy," by him, which has been played in many other cities, but was heard here for the first time, opened the concert of the Philharmonic-Symphony Orchestra under Dimitri Mitropoulos last night in Carnegie Hall. Oscar Levant emerged on this occasion as piano soloist with the orchestra, in other music than Gershwin's "Concerto" or "Rhapsody in Blue," and had a pronounced success. The major symphony work of the evening was Brahms' Fourth Symphony, which, truth to tell, had a surprisingly pale and inadequate performance at Mr. Mitropoulos' hands.

To recount in a little more de-

tail: Philip Clapp, an extraordinary musician, now head of the music department of Iowa State University, has written much and in many forms, including those of imposing symphonies and other works of larger dimensions than the score heard last night. In the "Overture to a Comedy" he does not take himself too seriously, writing in a witty and jocose manner, scoring without bombast or over-pretentiousness, and turning out an entertaining piece of music.

Mr. Mitropoulos seldom impresses us as being at home in Brahms. He certainly did not so impress us last night. The man who has given such brilliant, revelatory performances, of recent date, as those of Strauss' "Elek-tra," the Berg violin concerto, with Szigeti, and a half a dozen other triumphant demonstrations of temperament and originality, read the noble final symphony of Brahms in a small-scale, drab-colored and fussy manner.

Virile Quality Missing

The instrumentation of this symphony is autumnal but it has an autumn glow and amber richness of tint—and the sound was prevailingly dull-edged and opaque. The slow movement, with the haunting call of the horns, is es-sentially romantic in mood and poetical in atmosphere. It was for this writer matter-of-fact. Above all the big line, the rugged, virile quality of Brahms, even when he is most lyrical, was not there. One wonders if this music is essentially too simple in what it says for its true expression by a highy intellectual and incandescent

We often think that Mr. Mitropoulos craves and perhaps needs as his highest stimulant a complex and problematic score. He himsel is problematic, and unpredictable. He may quite probably astonish us in the near future by some exhibition of heartfelt simplicity. But by present impressions we don't exect this of his Brahms.

Mr. Levant played the "Concertino" of Arthur Honegger, composed in 1924, and the "Concerto" of Khatchaturian with the orchestra. The Concertino is hardly worthy of Honegger, best Trip worthy of Honegger's best. It is one of the wise-crack, smart-Aleck pieces that the Six were producing in the Nineteen-Twenties in Paris; take in its artifice and affectation, supremely dilletantish in its attentive endeavor to say nothing. The middle part has the la-dy-da-ishness of the most affected style of the decade. How old, what a poor joke it is! Poulenc does that sort of thing much better. One does not feel that this is the Honegger of the superbly powerful "Horace Victorieux" music of polyharmonic design, or of the robust laughter of that jeu d'esprit of his virtuosity, "Pacific 231." This is Honegger trying to This is Honegger trying to be someone and something else than what he is, and a poor and insincere showing he makes of it.

Levant's Tone Beautiful

But it was very interesting to near Oscar Levant in his interpretation of the two works. He nuch temperament and sensibility. His singing tone is melting and beautiful and he can shade it exquisitely-witness his performance of the lyrical part of the Honegger "Concertino," the slow movement of the glittering Khachaturian piece, which is a lineal descendant of the art of Balakireff and Borodin, and the orientalism of Rim-sky-Korsakoff, and Liszt and Ravel. Just the same it is a fascinating concoction and the caden-

NEW YORK TIMES, FRIDAY, DECEMBER 30, 1949

thing, which this concerto needs, a fashion. but he need not, under excitement or for any other reason, treat the piano at moments as if his fingers were wire nails or swat his chords,

This may well have been the re-

zas are not mere flourishes, but Mr. Levant is not a glacial or unhematic developments.

On the other side of the ledger often and as many concertos as the inconsistency of certain fearpossible. With the ripening of his tures of Mr. Levant's piano style, authority and the gradual acquire-In fortissimo passages and chords ment of poise and control he can he is inclined to push tone, or go far as a virtuoso—farther than whack the keys. This is unneceshe went last night, when he sang sary and indeed undesirable. Mr. Levant has ample strength, he has wound up the Concerto, to the deplenty of flare and all that sort of light of the audience, in so exciting

The Music Makers

FAL Dec By IRVING KOLODIN

Levant Is Soloist With Mitropoulos Conducting.

For most of last night's sizable audience in Carnegie Hall, the rising Philharmonic-Symphony Orchestra which greeted Dimitri Mitropoulos when he walked onto the

stage was a routine courtesy. For others, with pre-knowledge, it was a ceremonial recognition of his new status for next season, advancing him from conductor to Conductor.

Whatever the protocol involved, Mitropoulos was one factor in two rousing performances of piano works in which Oscar Levant was soloist The musical substance of both-Honegger's "Concertino" and the Khatchaturian concertowould hardly burden a small scale, but each, in its different way, was delivered with a high degree of rapport, of stylistic sense and musical integration.

IRVING ROLODIN. My preference in this symposium of musical small-talk would certainly be for the French, which has real style, a good deal

of subtlety and the feeling, cer--and with considerable pianistic tainly, of a piece which reflects its period (1924). Jazz, overseas, For For his portion of the evening,

participation in it as one musician as much for stress on small among many made this a highly points as lack of large ones. satisfying experience. Nor was Much of the sound in the score it merely cerebral; the wit in the piece was deftly measured, debalance and with fine sonority; cent where it counted most.

work I must admit small fondness beat out the four quarters. such minute terms. Why any soloist should want to learn it I cannot say; but if there are reasons (and the long-continued applause at the end suggested at least one), Levant made his argument logical. Technically, his statement was of the first order, almost needlessly precise for a work put together in so freehand a manner. This jangly score flatters no pianist's tone, and Le- grams in the twenty-eight-west vant's was no exception: it is a detail that still requires his attention. But it may be said to nounced that owing to other plans his credit that he played if wholly kowski will not be available for for the musical values it contains service next season. especially the second movement

was still ragtime, and there are echoes of it here; but only as with Philip Greeley Clapp's inoc-"asides" in a constantly engaging duologue of orchestra and piano. Levant's feeling for the texture of Honegger's crafty work, his livered with a swift thrust of ac- but real impetus or compulsion was lacking. For a detail, though For the dismal glitter of the first movement is marked Khatchaturian's ornately empty "Alle Breve," Mitropoules often if fondness can be reduced to made for fussy detail and diffused emphasis.

MITROPOULOS NAMED

The Philharmonic-Symphony Society yesterday announced that Dimitri Mitropoulos has been appointed conductor for next season's concerts. He will be in charge of a majority of the proseason, beginning in October and ending in April. It was also an-

Though not given the title of musical director, which has pre-viously been held by the conductor responsible for the major share of the society's concerts Mitropoulos will presumably have a dominant part

content of next year's schedule. A native of Athens, where he was born in 1896, Mitropoulos made his American debut in Bos ton in 1936 after preparatory Berlin and



Mitropoulos Named Conductor CONCERT AND RECITAL Of Philharmonic for 1950-'51

Stokowski, Now Sharing Podium, Declines: Has Other Plans for Season

Dimitri Mitropoulos was appointed the conductor of the New York Philharmonic-Symphony Orchestra for the 1950-'51 season at a meeting of the board of directors yesterday afternoon under the chairmanship of Charles Triller, president of the Philharmonic-Symphony Society. Leopold Stokowski, who has shared the leadership of the orchestra with Mr. Mitropoulos during the current season, has advised the society, according to the announcement, that he will be unable to appear with the orchestra" because of other plans.

Announcement of the guest conductors who will share the podium with Mr. Mitropoulos next season will be announced later. The present season's guest conductors, who have still to appear, are Bruno Walter, Victor De Sabata, and Leonard Bernstein. Next season's concerts will start on Oct. 12 and continue through the usual twentypart.

Mr. Mitropoulos was born in Athens in 1896 and was graduated has been allotted ten weeks from the conservatory in that city in 1919. He continued his studies in Berlin, where Busoni was one of his teachers.* Later he conducted the Paris Symphony Orchestra and toured Eastern Europe as conductor of various orchestras He was director of the conserva tory in Athens for a time. His musical activities have extended to the creative field, and he numbers among his compositions an opera, "Sister Beatrice", and orchestral and chamber works. As conductor, he has been a staunch partisan of avant-garde trends, and of the works of the atonalists Arnold Schoenberg and Alban Berg, in particular.

During the last war Mr. Mitropoulos spent a summer working for a Red Cross mobile blood-donation unit. He traveled through Minnesota in a truck, collecting plasma and helping out in the chores connected with this activity. The nephew of two Greek Orthodox monks and grandnephew of an archbishop of the Greek Church he had, as a young man, intended to enter a monastery. His predispositions toward music, however, ultimately won out.

Mr. Mitropoulos has been one of the outstanding conductors in this country since he made his American debut with the Boston Symphony Orchestra in 1936. In 1937 ne was appointed musical director of the Minneapolis Symphony and he remained in this post until last spring. He has been succeeded in that post by Antal Dorati.

While he directed the Minneapolis Symphony he appeared frequently as guest conductor in various parts of the country. His first appearance in this role with the Philharmonic - Symphony took lace on Dec. 19, 1940, when engaged for a four-week period. He was invited back during the next two seasons, and in the spring of 1947 he led the orchestra during part of its tour. He returned for another four-week period during



Dimitri Mitropoulos

poulos will conduct the greater son he conducted for eight weeks.

By Francis D. Perkins Philharmonic-Symphony PHILHARMONIC-SYMPHONY CARNEGIE HALL

Overture to a Comedy

Orchestra's last program and Russian atmosphere of its themes semi-final concert of 1949, last is one of its most prominent charnight at Carnegie Hall, Dimitri acteristics, although, in yesternight at Carnegie Hall, Dimitri acteristics, although, in yester-Mitropoulos devoted the greater part of his list to music by three contemporary composers, including a work previously unheard here, Philip Greeley Clapp's "Overture to a Comedy." The two works for piano and orchestra in which Oscar Levant was the soloist were Arthur Honegger's concertino, last few persussive passages: it was Arthur Honegger's concertino, last few persussive passages; it was heard here ten years ago, and here that one was less conscious Aram Khatchaturian's concerto, than usual of the dominating which has become quite well known flavor of the music. As the work here since its American premiere progressed, however, there was in-

overture, which was completed about a dozen years ago, and tra, who faced well in the Clapp makes no lofty claims. He has also overture, gave Mr. Levant symeight weeks, of which Mr. Mitro- the 1947-'48 season, and last sea- provided melodic pleasure during pathetic and well balanced cothe overture's five minutes; the operation. The Brahms symphony During the present season, as one of the two regular conductors, he has been allotted ten weeks.

themes, set forth in a conservative was clearly and admirably played, idiom, are appealing and well conbast trasted; the composer, without risk of lengthiness, might have dealt with them more fully. dealt with them more fully.

The Honegger piano concertino written twenty-five years ago, i also a work in which ambitious esthetic purposes have not been announced or implied, but it provides both entertainment and variety in its ten-minute span. It also gives the soloist a liberal opportunity, advantageously utilzed by Mr. Levant, to exhibit technical skill and virtuosity. Persistent rhythms mark each of the three sections; the first suggests the influence of Europeanized jazz of the early 1920s, and there is also some of this in the finale The second movement has much melodic graciousness, and this

element was well revealed by Mr Levant, who was also technically and interpretatively at home in the more rapid and lively sections.

With its tunefulness, occasional Conductor, Dimitri Mitropoulos; soloist, Oscar romantic reminiscence, and its evant, pianist. The program: Levant, planist. The program:

Overture to a Comedy.

Symphony No. 4, in E minor.

Concerto for Plano and Orchestra.

Khatchaturian

Khatchaturian

Brahms

Concerto for Plano and Orchestra.

Khatchaturian

Brahms

Honoger

Brahms

Concerto for Plano and Orchestra.

Khatchaturian

Brahms

Concerto also gave an impression of a certain deviousness, For the Philharmonic-Symphony of occasional retracting of parts creasing revelation of this savor, Mr. Clapp, who heads the music department of the University of lowa, has written concisely in this overture, which music and gusto.

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TA TENEYTAIA MOYXIKA NEA

Ο ΜΗΓΡΟΠΟΥΛΟΣ ΔΙΕΥΘΎΝΤΗΣ ΤΗΣ ΦΙΛΑΡΜΟ

NEAS YOPKHS ANTI TOY MAESTPOY STOKOOSKY

ΝΕΑ ΥΟΡΚΗ, 30 Δεκεμβρίου. (Τοῦ ἀνταποκριτοῦ μας). — 'Ο Δημήτριος Μητρόπουλος διωρίσθη μόνιμος Διευθυντής τῆς μεγαλυτέρας Φιλαρμονικής 'Ορχήστρας τοῦ Κόσμου, δηλαδή τῆς Φιλαρμονικής τῆς Νέας 'Υόρκης. 'Ο μέχρι τοῦδε Διευθυντής τῆς 'Ορχήστρας Στοκόδσκι, ὁ ὁποῖος ὅμως εἶχε περιωρισμένα δικαιώματα καὶ δὲν μετεῖχε τῶν ἀποφάσεων διὰ τὰ ἔργα ποὺ θὰ ἐπαίζοντο, παρητήθη

θυντής και μέλος τοῦ Συμβουλίου ποὺ θὰ καθορίζη τὸ πρόγρομμα καὶ γενικῶς τὰς ἐργασίας τῆς 'Ορχήστρας, Τοῦτο ῆτο παλαιὰ προσπτική τῆς Φιλαρμονικῆς τῆς Νέας 'Υόρκης, ποὺ δὲν ἐφηρμόζετο ἔως τώρα, λόγω ἐλλείψεως μουσουργοῦ τῆς ὀλκῆς τοῦ Μητροπούλου.

Ο Μητρόπουλος διὰ πρώτην φορὰν ἀπὸ ἐτῶν θὰ εἶνε καὶ Διευ-

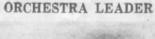
ΣΑΒΒΑΤΟΝ, 31 Δεκεμδρίου 1949-

TOY K. AX. MAMAKH

Ο ΔΙΟΡΙΣΜΟΣ ΤΟΥ κ. ΔΗΜ. ΜΗΤΡΟΠΟΥΛΟΥ ΩΣ ΔΙΕΥΘΎΝΤΟΥ ΤΗΣ ΦΙΛΑΡΜΟΝΙΚΉΣ ΤΗΣ Ν. ΥΟΡΚΉΣ

ΝΕΑ ΥΟΡΚΗ, 30. (Τοῦ ἀνταποκριτοῦ μας).— 'Ο διορισμὸς τοῦ κ. Αρμητρίου Μητροπούλου ὡς διευθυντοῦ τῆς Φιλαρμονικῆς τῆς Νέας 'Υόρκης με πλήρη δικαιώματα διευθυντας τῆς ορχήστρας καὶ ἐπιματο διευθυντοῦ τῆς Φιλαρμονικῆς τῆς Νέας 'Υόρκης με πλήρη δικαιώματα διευθυντοῦ τῆς Φιλαρμονικῆς τῆς Νέας 'Υόρκης με πλήρη δικαιώματα διευθυντοῦς τῆς ορχήστρας καὶ ἐπιματο διευθυντοῦς τῆς Φιλαρμονικῆς της Φιλαρμονικῆς

NEW YORK TIMES, FRIDAY, DECEMBER 30, 1949





Dimitri Mitropoulos

Stokowski Not to Share Post -Leader Is First Permanent Head Named in 3 Years

Mr. Stokowski will not return soloist.

next season. He has advised the soloist.

His first appearance with the heat impossible.

New York Philharmonic-Symphony

ment to the position of permanent he b conductor, the New York Philhar- guest conductor. In the next two monic-Symphony will revert to the practice of one over-all musical director. This practice has not been in force since the break between the board and its then musical director. Artur Radzinski about was here eight and this season here three years ago.

Mr. Mitropoulos will have charge of the comprehensive planning the orchestra's programs for 1950-1951 and will supervise selection of any new personnel for the orches-tra. He will conduct the greater part of the season, which will be-gin on Oct. 12, 1950, and end on April 22, 1951. He will be relieved at intervals by guest conductors, whose names will be announced

The board voted unanimously to name Mr. Mitropoulos to the post The conductor, who was born in Athens on March 1, 1896, is a graduate of the Conservatory of

Athens. He served as a repetiteur at the Berlin State Opera until 1925 and then as a conductor of the Paris Symphony Orchestra until 1932. In his own country he be-came head of the Athens Conservatory and the city's symphony orchestra He made his American debut as guest conductor with the Boston Symphony Orchestra in 1936 and immediately scored a success.

1937 he was engaged to direct the Minneapolis Symphony Orchestra Dimitri Mitropoulos, who has and served as its musical director shared the post of permanent conductor of the New York Philharmonic-Symphony Orchestra with Leopold Stokowski this season,

will have the job all to himself engagements. He has appeared as next season, it was decided yester-day at a meeting of the board of conductor with most of the nation's leading orchestras and has direct phamber. found time to direct chamber Mr. Stokowski will not return groups and to appear as piano

With Mr. Mitropoulos' appoint- took place on Dec. 19, 1940, when rector, Artur Rodzinski, about three years ago. was here eight and this season he is conducting ten.

ΤΟ ΒΗΜΑ» Τρίτη 3 'Ιανουαρίου 1950

Ο κ. ΔΗΜ. ΜΗΤΡΟΠΟΥΛΟΣ ΜΟΝΟΣ ΔΙΕΥΘΎΝΤΗΣ ΤΗΣ ΟΡΧΗΣΤΡΑΣ Ν.ΥΟΡΚΗΣ

NEA YOPKH, 30 Δεκεμδρίου. Τοῦ άνταποκριτού μας. — Το συμδούλιον τής φιλαρμονικής συμφωνικής όρχήστρας τής Νέας Ύόρκης ἀνεκοίνωσεν ότι ὁ κ. Δημήτριος Μητρόπουλος γίνεται ἐφεξής ὁ μόνος μόνιμος διευθυντής μὲ ἀποιλειστων καὶ πλήρη ἀρμοδίστητα καθορισμοῦ τών ποργομματων καὶ πλήρη ἀρμοδίστητα καθορισμοῦ τών ποργομματων καὶ πλήρη ἀρμοδίστητα καθορισμοῦ τών ποργομματων καὶ πλήρη ἀρ τών προγραμματων και προσλήψεως προσωπικού. Ο Λεοπόλδος Ετοκόφακι, ξως τώρα συνδιευθυντής, παρητήθη καὶ ξτσι ὁ Έλλην άρχιμουσικός κρατεί πλέον μόνος τήν οπουδαιστέραν μουσικήν διεύθυνσιν τοῦ κόσμου. Αὶ ἐφημερίδες, ἀναγράφουσαι τήν είδησιν, παραθέτουν τήν σταδιοδρομίαν τοῦ κ. Μητροπούλου μὲ Εξαρσιν τών μεγάλων καλλιτεχνικών άρετών του. 'Ο κ. Μητρόπουλος προσελήθη πέρυσιν εἰς την όρχήστραν τῆς Νέας Υόρκης ὡς συνδιευθυντής μαζί μὲ τὸν κ. Στοκόφακι, ἀφοῦ διηύθυνεν ἐπὶ δέκα ξτη τήν ὀρχήστραν τῆς Μινεαπόλεως. Κατὰ τῆν δεκαετίαν αὐτήν είχε γίνει γνωστὸς ἐδῶ ἀπὸ πολλὰς ἐμφανίσεις του ὡς αριστος ἀρχιμονικός, ἀπέσποπας δὲ τὸν θαυμασμόν τοῦ κοινοῦ. 'Απὸ τῆς ἐποχής τῆς προσλήψεώς του ὡς αριστικός διευθυντής, διότι ὁ κ. Στοκόφακι, είνε πλέον ἀρκετά προχωρημένος τὴν ἡλικίαν. ών προγραμματών και προσλήψεως προσωπικου. Ο Λεοπόλδος Στοκοφσκι, έως ρημένος την ήλικίαν.

E. TZAMOYPANHE

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January 1, 1950

NEA»

Δευτέρα, 2 'Ιανουαρίου 1950

Ο κ. ΠΡΩΘΥΠΟΥΡΓΟΣ ΣΥΓΧΑΙΡΕΙ ΤΟΝ ΜΗΤΡΟΠΟΥΛΟΝ

'Ο Πρόεδρος τῆς Κυθερνήσεως κ. Διομήδης ἀπέστειλε πρὸς τὸν διάσημον Έλληνα ἀρχιμουσικὸν κ. διασημον Έλληνα άρχιμουσικόν κ. Δημήτριον Μητρόπουλον τό κατω-τέρω τηλεγράφημα, έπ' εύκαιρία τῆς παμμηφεί έπανεκλογῆς του τὴν φορὰν ταύτην ὡς μόνου διευθυντοῦ τῆς Φιλαρμονικῆς 'Ορχήστρας Νέ-ας Υόρκης:

ας Υορκης: «Δεχθήτε θερμότατα συγχαρη-τήρια έπὶ τῆ ἀναδείξει σας ὡς μό-νου ἀρχιμουσικοῦ τῆς φημισμένης Φιλαρμονικῆς 'Ορχήστρας τῆς Νέ-ας Υόρκης. 'Η τιμητικὴ αὐτὴ διά-κρισις ἀποτελεῖ ὑπερτάτην δικαίωσιν τής μεγάλης καλλιτεχνικής σας προσωπικότητος καὶ άντανακλαᾶ δαθύτατα είς τὴν πατρίδα σας τὴν

ΤΟ ΒΗΜΑ» Τρίτη 3 'Ιανουαρίου 1950

'Ο κ. Πρωθυπουργός συγ-χαίρει τον κ. Μητρόπουλον

'Ο πρόεδρος τῆς Κυβερνήσεως κ. Διο-μήδης ἀπέστειλε πρός τὸν διάσημον Έλληνα ἀρχιμουσικὸν κ. Δημήτριον Μη-



τρόπουλον τὸ κατωτέρω τηλεγράφημα ἐπ' εὐκαιρία τῆς παμψηφεὶ ἐπανεκλογής του τὴν φορὰν ταύτην ὡς μόνου διευθυν-τοῦ τῆς Φιλαρμονικῆς 'Ορχήστρας Νέας 'Υλάνκα.'

Υόρκης: «Δεχθήτε θερμότατα συγχαρητήρια έπὶ τη ανασείζει σας ως μονου αρχιμουσικός Όρ-κού τῆς φημισμένης Φιλαρμονικῆς Όρ-χήστρας τῆς Νέας Ύόρκης. Ἡ τιμητική αὐτή διάκρισις ἀποτελεί ὑπερτάτην δι-καίωσιν τῆς μεγάλης καλλιτεχνικῆς σα προσωπικότητος καὶ ἀντανακλά βαθύτα-τα εἰς τὴν πατρίδα σας τὴν Ἑλλάδα».

The Philharmonic-Symphony Initiates A Hopeful New Era

VER since the unceremonious departure of Artur Rodzinski in 1947, the appointment of a single conductor by the New York Philharmonic-Symphony Society has been a consummation devoutly to be wished. For three seasons, the planning of the society's programs has clearly revealed the confusion that comes from divided authority. Bruno Walter, Leopold Stokowski, and Dimitri Mitropoulos, along with the various guest conductors, have sought-by no means always without success-to present lists of music that were interesting in themselves, from week to week. But the over-all schedule for the season, in these past three years, has been too largely a matter of accident, happy or unhappy—as witness the programming of two Mahler symphonies in close juxtaposition next spring, merely because the convenient dates for Mr. Walter and Mr. Stokowski happen to fall close together.

The appointment of Mr. Mitropoulos as sole, unchallenged authority over the Philharmonic-Symphony's programs is therefore a move in the right direction. In his own portion of the past two seasons, Mr. Mitropoulos has shown rare catholicity of taste, initiative, and artistic courage. It is a truism that no conductor who submits himself to the scrutiny of the New York press and public week after week throughout an entire season can ever hope to escape his share of adverse or dissenting comment upon this or that particular interpretation. But Mr. Mitropoulos' uncommon success with his historic Christmas-week presentation of Strauss' Elektra, an achievement few conductors in New York have rivalled in the past decade, does not need to be cited in order to fortify his prestige. He has already won universal admiration and confidence by his deep commitment to the most vital musical interests, both traditional and contemporary, and he has earned his new high station through a high and unyielding devotion to music as an art he seeks to serve without seeking to exploit it.

Mr. Mitropoulos, it appears, is one of the few major conductors in this country who has not built his reputation primarily through scintillant performances of Ravel's Second Daphnis and Chloë Suite. Tchaikovsky's Fifth Symphony, Berlioz's Fantastic Symphony, or all-Rachmaninoff and all-Sibelius programs. From his first appearances in New York, he has followed a broad scheme. He has sought to keep alive and vital those works of the standard repertory that seem to him to possess enduring interest, at the same time that he has been willing to forget about the potboilers that contribute to a conductor's personal success without enhancing the musical experience of his audience. He has hunted out works of major consequence by earlier composers whose music has not been given an adequate chance, in the usual redundant concert repertoire, to test the response of presentday hearers (as witness his services on behalf of such works as Mahler's Sixth Symphony and Seventh Symphony, Schönberg's Five Orchestral Pieces, Liszt's A Faust Symphony, and Berg's Violin Concerto). And he has steadfastly championed contemporary composers of all beliefs with full confidence, instead of limiting himself to the safe device of presenting a scattered list of short works. He has been almost uniquely willing to play full-sized compositions by

such problematic modernists as Ernst Krenek, Roger Sessions, and Artur Schuabel. He does not give modern composers a place in his programs merely because they are fashionable, although he does not hold success against them; he is not influenced by schools and pressure groups.

It will be stimulating to see how Mr. Mitropoulos plans the music of his first fullscale season. Whatever may have been the motives that led the Philharmonic-Symphony board to grant him undivided control over the society's artistic future, the public regards his selection for the conductorial post as a move that carries an important mandate. It is his task to give the Philharmonic-Symphony a position of undebatable leadership in the musical life not only of New York, but of the entire nation. Unless he conceives its programs with the widest possible horizon and with an ardently progressive attitude toward the claims of the music of our own time, he will have failed in his task.

Of Mr. Mitropoulos' own intentions, however, there would seem to be little reason to worry, in view of his past record. Now that the board has made so confident and wise a choice, the development of its prestige depends upon its willingness to back him up. Obviously, his sponsorship of contemporary music has by no means damaged him in public esteem. Will the board regard his alignment with today's musical interests as an asset, or will it begrudge every hour taken away from the conventional repertoire and instruct him to proceed with care in order not to alienate a minority of subscribers whose musical tastes are wholly traditional? Equally important, will the board, at long last, take a positive stand about the duty and privilege of employing its influential Sunday afternoon broadcasts as means of bringing important new and unfamiliar works to the attention of the vast radio audience, which otherwise, in the commerceridden present-day scene, has almost no opportunity to hear them?

EONOE

MAPAZKEYH 6 IANOYAPIGYII



'Ο Δημήτρης Μητρόπουλος, πού, ώς γνωστόν, ἀνέλαδε τὴν μόνιμον διεύθυνσιν τῆς Φιλαρμονικῆς τῆς Νέας 'Υόρκης, κατὰ μίαν φωτογραφίαν του εἰς τὴν 'Αμερικήν, μαζὶ μὲ τὴν Κατίνα Παξινού. Σχετικῶς μὲ τὴν τελευταία, ἀγγέλλεται ὅτι ξεκλεισε συμδόλαιο καὶ θὰ πρωταγωνιστήση σὲ μιὰ ταινία ποὺ θὰ «γυρίση» ὁ Κοκτώ, μὲ σενάριό του, "Υότερα ἀπ' οὐτὸ τὸ φίλμ, ἡ διακεκριμένη 'Ελληνίς πρωταγωνίστρια ἔχει πρότασην τῆς Μέτρο-Γκόλντουϊν-Μάγιερ διὰ νὰ ὑποδυθή ἔνα ἀπὸ τοὺς δασικοὺς ρόλους εἰς τὸ ἔργον «Κίμ» τοῦ Ράντυαρ Κίπλινγκ. 'Η Κατίνα Παξινού, ἐὰν δέν δεχθι—που είνε καὶ τὸ πιθανώτερο-Θὰ ἔλθη τὸ καλοκαῖρι εἰς τὴν 'Ελλόας. Σημειωτέον, μὲ τὸν Μητρόπουλο συνδέονται ἀπὸ μικρὰ παιδιὰ καὶ ἔχουν συνεργασθή πόσον ἄλλοτε εἰς τὸ Βερολίνον, ὅσον καὶ ἐδῶ, ὅταν ὁ κορυφαῖος "Ελλην ἀρχιμουσικὸς ἔδωσε τὸ ἔργο του «Βεατρίκη».

*Ο Μητρόπουλος = = πρὸς τὸ 'Ωδεῖον 'Αθηνῶν

Προς το 'Ωδείον 'Αθηνών ελήφθη το κάτωθι τηλεγράφημα τοῦ ἀρχιμουσικοῦ κ. Μητροπούλου, εἰς ἀπάντησιν συγχαρητηρίων τὰ ὁποία τοῦ ἀπέστειλεν τὸ μουσικόν ἴδρυμα, ἐπ' εὐκαιρία τῆς ἀποκλειστικής ἀναλήψεας ὑπ' αὐτοῦ τῆς διευθύνσεως τῆς Φιλαρμονικῆς 'Ορχήστρας τῆς Ν. 'Υόρκης: «Πιστεύσατέ με, εἰμαι ἀπείρως εὐτυχέστερος διὰ τὴν ὑπερηφάνειαν ποὺ σείς αἰσθάνεσθε, ἀπὸ ἐκείνην ποὺ ἡσθάνθην διὰ τὸν διορισμόν μου τὸν ὁποῖον ἐγώ εὐρῆκα ὡς μίαν φυσικὴν συνέπειαν ἐνὰς σκληροῦ, μακροῦ καὶ συνεχοῦς ἀγάνος. Ό Θεὸς νὰ σὰς εὐλογῆ καὶ να σὰς δίδη θάρρος καὶ ἐλπίδας, ὧστε διὰ τῆς πίστεως, τῆς καρτερίας, τῆς ταπεινοφροσύνης, τῆς τιμιότητος καὶ τοῦ μόχθου, εὐρουν τὰ ζητήματά σας τὴν πρέπουσαν εὐδδασιν, Μὲ αἰσθήματα θερμῆς ἀγάπης καὶ χαιρετισμούς εἰς δλους τοὺς συναδέλφους μου. εύορως... καὶ χαιρετισμούς εἰς ολω» δέλφους μου. ΔΗΜΗΤΡΗΣ ΜΗΤΡΟΠΟΥΛΟΣ»

«ΤΌ ΒΗΜΑ» Πέμπτη 12 Ίανουαρίου 1950

«TA NEA» Τρίτη, 3 Ίανουαρίου 1950

Ο ΜΗΤΡΟΠΟΥΛΟΣ

*Ο Πρόεδρος τῆς Κυβερνήσεως κ. Διομήδης ἀπέ-λε τηλεγράφημα εἰς τὸν διάσημον "Ελληνα ἀρστειλε τηλεγράφημα είς τον διάσημον Ελληνα άρχιμουσικόν Δ. Μητρόπουλον, διὰ τοῦ ὁποίου τὸν συγαίρει έπ' εύκαιρία τῆς πομμηφεί ἐπανεκλογῆς του ος μόνου διευθυντοῦ τῆς Φιλαρμονικῆς 'Ορχήστρας Ιἐας 'Υόρκης. «'Η τιμητικὴ αὔτη διάκρισις, τονίζει τορκης, «Τη πημητική αυτή στακριστός, τονίκομο δ κ. Πρωθυπουργός, ἀποτελεῖ ὑπερτάτην δικαίωσιν τῆς μεγάλης καλλιτεχνικῆς σας προσωπικότητος καὶ ἀντανακλὰ δαθύτατα εἰς τὴν πατρίδα σας τὴν Ἑλ-λάδα». Ὁ κ. Πρόεδρος τῆς Κυδερνήσεως διερμήνευσεν έν προκειμένω τὰ αίσθήματα όλου τοῦ Ἑλληνικοῦ κόσμου, ὁ ὁποῖος εἰς τὴν περίπτωσιν τῆς ἐκλογῆς τοῦ κ. Μητροπούλου δὲν δλέπει μόνον τὴν προσωπικὴν ἀναγνώρισιν ἐνὸς μεγάλου μουσικοῦ ταλένμέσα είς τὸ μεγαλείτερον κέντρον της 'Αμερικής του, μεσα εις το μεγαλειτέρον κεντρον της Αξιοθαυμά-Βλέπει άκόμη μίαν νέαν άπόδειξιν τῆς άξιοθαυμά-στου γονιμότητος που χαρακτηρίζει τὴν Ἑλληνικὴν φυλὴν, εἰς ὅλας τὰς ἐκδηλώσεις τῆς δημιουργίας.

«ΤΟ ΒΗΜΑ» Τρίτη 10 'Ιανουαρίου 1950

'Ο κ. Μητρόπουλος = πρὸς τὸν κ. Διομήδην

Τόρος τον κ. Διομησην

Το κ. Διομήδης, ὁ ὁποῖος ἀπέστειλεν ὡς πρωθυπουργός, πρὸς τὸν διώσημον Ελληνος και το κοιώσημον τηλεγράφημα ἐπὶ τῷ ἀνακηρύξει τον ὡς μόνου διευθυντοῦ τῆς φικρυνικῆς ὁρχήστρας τῆς Ν. Υόρκης, ἔλαδε τὸ κατωτέρω τηλεγράφημα:

«Τίποτα δὲν ήμποροῦσε νὰ μὲ τιμήση, νὰ μὲ εὐχαριστήση καὶ νὰ μὲ συγχινήση περισσότερον ἀπὸ τὴν λῆψιν συγχαρητηρίων ἀπὸ ἔνα παλαιόν ἀγαπητὸν φίλον, πρόεδρον τώρα τῆς κυδεργήστως τῆς πατρίδος μας. Παρακαλώ, δεχθήτε τὰς πλήρεις σεδασμοῦ καὶ πλέον εἰλικρινεῖς Εὐχαριστίας μου. Δημήτριος Μητρόπουλος».

= Η ΚΑΘΗΜΕΡΙΝΗ =

TPITH, 3 'lavouapiou 1950

Οὶ "Ελληνες καλλιτέχναι

о дим. Митропочлог KAI H EN. NIKONAÏAOY EIE THN "HAEKTPAN,,

Υπό τοῦ κ. Olin Downes

Ν. ΥΟΡΚΗ, Δεκέμβριος

παίαν σκηνην της τραγωδίας,

**
Κατόπιν εξχαμε το μαγευτικόν τραγούδι τῆς 'Ελένης Νικολαίδου είς τον ρόλον τῆς Κλυταιμνήστρας, Διατί δὲν ἔχει προσληφθή εἰς τὴν Μετροπόλιταν;

"Εχει δώσει ρεσιτάλ εἰς τὴν πόλιν μας που ἀπεδειξαν κατά τρόπον όδιαφιλονίκητον ότι πρόκειται περί καλλιτέχνιδος ἐξαιρετικών προσόντων. 'Η ἄρθρωσίς της, ἡ μουσικότης καὶ ἡ ὁμορφιά τοῦ τόνου της ἐπεδαλε τὸ τραγούδι της ὡς τὸ τελειότερον τῆς ὁραδυᾶς — καὶ αὐπό σημαίνει πάρα πολλά. 'Αλλά ἡ Νικολαίδου δὲν ὑστέρησεν οὐτε εἰς δραματικότητας, οὐτε εἰς αὐποκυριαρχίαν. "Αν διεκρίθησαν ἱδιαιτέρως αὶ δύο αὐταὶ ἐξαιρετικαὶ καλλιτέχνιδες, οἱ ἀλλοι καλλιτέχναι δὲν ὑστέρησαν. 'Η παράστασις δὲν παρουσίασεν ἀσθενή σημεία. 'Η μὶς Τζέσνερ, ὡς Χρυσόθεμις, ἀπέδωσε τὸν ρόλον της κατά τρόπον φωνητικώς θσυμαστόν καὶ δραματικός πειστικόν. 'Ο κ. Τζαίγκελ εἰς τὸν μικρὸν ρόλον τοῦ Λιγισθου κατώρθωσε νὰ ἐπιδείξη τὰ μεγάλα του χαρίσματα. Τέλος ὁ κ. Τζάνοεν εἰς τὸν μεγάλον ρόλον τοῦ 'Ορέστου ἐτραγουδησε λίαν μελωδικός, ὡς ἤτο ἔπόμενον. Καὶ οῦτω καθ' ἐξῆς. Τὰ συγχαρητήρια είναι περιττά.

Αὐτὰ σχετικῶς μὲ τὴν παράστασιν. "Οσον ἀφορῷ τώρα αὐτὴν ταὐτην τὴν ὅπεραν τοῦ Στράους ἐκτελεῖται θαυμασίως καὶ ὑπὸ μορφὴν συμφωνίας, μολονότι ὡρισμένα μὲρη της εἰναι ͼριλολογικὸς, 'Αλλά καὶ τὰ σημεῖα αὐτὰ, τὰ ἀποῖα συνοδεύουν εἰδικὴν σκηνικὴν δρῶσιν ἀποκαλύπτουν τὴν σπουδαιότητὰ των, 'Η παρτιτούρα είναι εἰς τὴν οὐσίαν της συμφωνική, ἐν τούτοις προκαλεῖ Ισχυρούς συγκλονισμούς. 'Αλλά ἔνας λόγον διὰ τὸν ὁποῖον τὸ ἔργον ἐπέτυχε τόσον λαμπρῶς ἐπὶ τῆς συμφωνικῆς σκηνῆς, ῆτο ἡ ζωηρότης, ἡ διαύγεια τῆς ἐρμηνείας τοῦ κ. Μητροπούλου. 'Η ὅπερα αὐτὴ είναι πράγματι ἐνα μέγα συμφωνικὸν ποίημα καὶ ἡ ἐξέλιξις κάθε ἐπεισοδίου, κάθε ψυχολογικὸς χρωματισμός ἡ ἡ ὑπεργηῖνη φρενίτις τοῦ δράματος, ἀπεδίδοντο μὲ τὰ ὅργανα.

Αὶ ἐφικλτικαὶ ἐπικλήσεις ἄτον ἡ Κλιν.

Αι έφιαλτικαι έπικλήσεις όταν ή Κλυ-Αὶ ἐφιαλτικαὶ ἐπικλήσεις ὅταν ἡ Κλυταιμήστρα περιγράψη τὰ ὁράματά της εἰς τὴν 'Ηλέκτραν, αὶ ώρυγαὶ τῶν ὁργάνων κατά τὸν στιγμιαῖον θρίαμδον τῆς Κλυταιμνήστρας ἔναντι τῆς ἀπειλῆς τῆς 'Ηλέκτρας, ἡ παλίρροια τῆς δόξης καὶ τῆς κοροδαντικῆς φρενίτιδος — αὐταὶ καὶ χίλιαι άλλαι ἀποκαλύμεις ὑπῆρχαν εἰς τὴν ἐρμηνείαν. Τίποτε δὲν ἐχάθη ἀπὸ τὴν ἀρμονίαν τῆς συνθέσεως καὶ ἔτσι τὸ τέλος τῆς μουσικῆς ἡτο αἰσθητὸν ἀπὸ τὴν ἀρχὴν καὶ ἡ λύσις ἐφαίνετο τόσον ἀναπόφευκτος, ὅσον σις έφαίνετο τόσον άναπόφευκτος, και είς το δράμα τοῦ Σοφοκλέους.

OLIN DOWNES

Συγχαρητήρια τοῦ κ. Πρωθυ-

"Ο πρωθυπουργός κ. Διομήδης απέστειλε πρός τον Ελληνα άρχιμουσικόν κ. Δημήτριον Μητρόπουλον το άκόλουθον τηλεγράφημα: «Δεχθήτε θερμότατα συγχαρητήρια έπι διασείξει σας ώς μόνου άρχιμουσικού τής φημισμένης Φίλαρμονικής Όρχήστρας της Νέας "Υόρκης. "Η τιμητική αὐτή διάκρισις άποτελεί Οπερτά, την δικαίωσιν τής μεγάλης καλλιτεχνικής σας προσωπικότητος και άντανακλά δαθύτατα είς την πατρίδα φας την "Ελλαδασ»

ΣΤΟ ΠΕΡΙΘΩΡΙΟ ΤΗΣ ΖΩΗΣ

ΤΟ ΑΣΤΡΟ ΠΟΥ ΜΕΣΟΥΡΑΝΕΙ

τῆς 'Αμερικῆς στὴν 'Ελλάδα τ τῆς Ἑλλάδας στὴν 'Αμερική; Νο μίζω πώς στην περίππωση αὐτή και οι δύο χώρες όφείλουν τὸ «εὐκαὶ οἱ δύο χώρες ὁφείλουν τὸ «εὐχαριστώ» τους ἡ μιὰ στὴν ἄλλη.

Τὸ Μπρόπουλος μόνος διευθυντὴς
τῆς φιλαρμονικῆς τῆς Νέας Ύόρκης, Τὸ μεγαλύτερο μουσικὸ συγκρότημα τοῦ κόσμου. Ἡ λαμπρότης τοῦ ἀρχιμουσικοῦ ἐθάμπωσε
τὸν ἄλλον, συνδιευθυντὴ ὡς τώρα
τῆς ὁρχήστρας, ποὺ ἀποσύρεται
σήμερα παραδίδοντας τὴ μπαγκέτα του στὸ θριαμιδευτή. Ἱπποτικὴ
παράδοση ξίφους, θαρραλέα ἀναγνώριση ὑπεροχῆς, εὐγενὴς ὑπόκλιση ἐμπρὸς στὸν Μεγάλο ἀπὸ ἔνα ποὺ δὲν ὑπῆρξε κι' αὐτὸς μινα πού δὲν ὑπῆρξε κι' αὐτὸς μι-

κρός. ΄Ο Γράμμος τῆς Ἑλληνικῆς Τέ-χνης. Ἡ Τέχνη καὶ τὸ Γίνεῦμα εἶνε τὰ δύο εὐγενῆ προϊόντα που ἔλάμο πρυνου τὴ χώρα μας σὲ ἀρχαίους καιρούς. Περασμένα μες γαλεία. Στοὺς αίῶνες αὐτοὺς τῶν ἰσχνῶν ἀγελάδων μας δὲν ἔχουν τὰ εἴδη μας ζήτηση πέρα ἀπὸ τὰ σύνορά μας. Άργα καὶ ποὺ κάποια έξαί-ρεση. Όπως ὁ Μητρόπουλος. Έ-να ξερακιανὸ παιδὶ ποὺ ξεκίνησε ἀπὸ τὸ ταμποῦρλο τῆς ἀθηναϊκῆς άρχήστρας, γιὰ νὰ κρατὰ σήμερα στὰ νευρώδη του δάχτυλα τὸν κό-σμο τῶν ήχων καὶ νὰ ἀσκή τὴ δι-κτατορία του ἀπάνω τους. Μεγα-λοφυία στὸ είδος του, δόξα παγκόσμια πού μεσουρανεί στό διεθνές

στερέωμα. Πολλά τοῦ εἶπαν. Φυσικὸ ἦταν. Ἡ άδυναιμία καὶ ἡ δύναμη τῆς μικρῆς μας χώρας εἶνε, ὅπι δὲν προσποινά τὶς θεότητές της ἄν πρῶτα δὲν τὶς καθίση στὸ ἔδώλιο. 'Ο μεγάλος στὴν 'Ελλάδα εἶνε ἕνα εἴδος κατηγορούμενε! Ψάχνουν νὰ τοῦ δροῦν στοιχεῖα ἐπιδαρυντικά. 'Αρήνω δστοιχεῖα ἐπιδαρυντικά. 'Αρήνω δ σα στρέφονται γύρω στην ίδεολο-γική περιοχή. Αυτά είνε τόσο ρευστά και τόσο ἀσύστατα ὥστε ξε-χάστηκαν κι' ὅλας. "Αλλη ήταν ή Ϭασική κατηγορία γιὰ τὸ Μητρό-πουλο. Τοῦ καταλογίζουν ὅτι ἄφησε τὸν τόπο του γιὰ νὰ ζητήση μακρυὰ ἀπ' αὐτὸν τὰ κλωνάρια τῆς δάφνης. Ποῦ εἶνε ὅμως ὁ ἀναμάρτητος για να ρίξη έναντίον του τὰ λίθο; Θέλω να πῶ, ὁ μεγάλος ποὺ ένῶ έχει τὴν Ικανότητα νὰ θρίσιμ- δεύη πέρα ἀπὸ τὸ χῶρο τῆς μικρῆς πατρίδας του, προτίμησε την άνάλωσή του μέσα στὰ στενὰ ὅ-ριά της. Κι' ἔπειτα, ρωτιέται κα-νείς: Πότε θὰ ήταν ὁ Μητρόπουπολυτιμότερος στὸν τόπο του: έμενε σ' αὐτὸν χαρίζοντας κά θε Κυριακάτικο μεσημεράκι αἰσθη-τικὲς τέρψεις στοὺς 'Αθηναίους, ἢ ἐκεῖ ποὺ βρίσκεται τώρα διατηρώνας το Ελληνικό όνομα του-χρει- άγνόησε το παιδί τῆς 'Αθήνας.

Πρωτοχρονιάτικο δώρο άρε γε μᾶς κηδεμονεύουν, μᾶς μετροῦν τὶς ς Αμερικής στὴν Ἑλλάδα ἢ μπουκιές, βρίσκεται ἔνας γίγας ποὺ με το οπουλος στην ούρα, άνεδαίμε το διασιλος στην ουρα, ανεδαίνει στό μεγαλύτερο μουσικό βήμα της Γής για να προστάξη μ' ένα νεύμα του έγχορδα καὶ πνευστά νὰ διαλαλήσουν τὴν έλληνικὴ νίκη. Μιὰ τέτοια προσφορά ύπερκαλύπτει τὴ

τής πατρίδας του, δέν προθυμοποιεί ται νὰ πλουτίση τὰ προγράμματα τῶν συναυλιῶν του μὲ ἐλληνικὲς συν θέσεις. Καὶ τὸ λένε στὰ σοδαρά. Τό λένε σὲ μιὰ χώρα ὅπου καὶ τὸ ἔθνικὸ της θέατρο, ἔνα θέατρο, ποὺ ιδρύθηκε μὲ βασικό σκοπό τὴν τό-νωση τῆς ἐθνικῆς παραγωγῆς, ἀπω θεῖ τὰ ἐλληνικὰ ἔργα. γιὰ νὰ δώση τὸ προδάδισμα καὶ σὲ μετριότητες ἀκόμη τοῦ διεθνοῦς δραματολογίου. Καὶ ήθελαν στὴ μεγαλύτερη πο-λιτεία τοῦ κόσμου, σὲ μιὰ θέση ἐ-ξαιρετικὰ λεπτή — "Ελληνας μαέ-στρος ὀρχήστρας ἀμερικανικής — μὲ τὴν κριτικὴ ἀγρυπνη, μὲ τούς παγκόσμιους φακούς ριχμένους ά-πάνω του, με το κοινό άπαιτητικό, μὲ τὰ τεράστια ξένα συμφέροντα, με τούς πομπούς που μεταδίδουν στὰ πέρατα τῆς ὑφηλίου κάθε ἦχο, ἤθελαν ὁ Μητρόπουλος ν' ἀναλάδη τὴν εὐθύνη τῶν ἔλληνικῶν συνθέσεων. Σεδαστές και άξιόλογες μπο ρεῖ νὰ εῖνε οἱ συνθέσεις αὐτές. Φτά-νει ὅμως τάχα αὐτό; Καὶ δὲ θἄ-πρεπε νὰ ξεπερνοῦν τὸ κοινό, τὸ μέ τριο, τὸ ἀνεκτό, τὸ ἀπλῶς καλὸ γιὰ νάχη τὸ δικαίωμα Ελληνας άρχι-μουσικός νὰ τίς παρουσιάση ἀπό θέση τόσο ὑπεύθυνη καὶ σὲ κοινὸ ὄχι ἔλληνικό; Καὶ πάλι ὁ Μητρό-πουλος εἶχε ζητήσει ἀπὸ τούς Ἔλ ληνες συναδέλφους του να τοῦ στείλουν τὰ μουσικὰ τους κείμενα άφού περιορίσουν πρώτα τὴν ἔκτα-

Κουδέντα νὰ γίνεται, Μικρολογί ες αὐτὰ ὅλα. Τὸ γεγονὸς ποὺ μένει εἶνε εἶνα: Τὸ μεσουράνημα ἑνὸς ἀστέρα. Ὁ ἀστέρας δὲ αὐτὸς τὴν τὰλλάδα ἔχει πατρίδα, Καὶ νὰ τὸν και καὶ τὰ ἐχει κατρικος Κατροί Κατρο αγνοήση τὸ ἐπίσημο Κράτος! Κα-λὰ ποὺ βρέθηκε στὴν προεδρεία τῆς Λα που ρρεσηκε στην προεορεία της Κυδερνήσεως ένας άκαδημαϊκός καὶ πνευματικός ἄνθρωπος, μὲ λεπτό-τατες κεραΐες, στυλίστας ποὺ ὅμοιὸ του ἀμφιδάλλω ἄν διαθέτει σήμερα ο τόπος γιὰ νὰ κάνη τὸ χρέος τοι ἀπένωντι τοῦ Ελληνα καλλιτέχνη. Γιὰ πρώτη, νομίζω, φορά ἡ ἐπίση-μη φωνή τῆς πατρικῆς γῆς τὸν θερ μαίνει στὴν πορεία του. Ο Δῆμος ᾿Αθηναίων πρόθυμος νὰ δεξιώνεται 'Αραπάκια Τουρκάκια, όποιος δήποτε λακτιστή του ποδοσφαίρου,

fact can be given than his in-

terpretation of Brahms' Fourth Symphony last week. It was a

good performance in the real-

ization of the formal aspect of

the work and in dynamics and

phrasing. Some people missed

portioned in interpretation.

One can be assured that intel-

lectually all of Mitropolos's in-

terpretations will be well-pro-

portioned. If he has a fault it is

too meticulous attention to mi-

nute detail. He may even work

too hard to do justice to every

note. To simplify this procedure

may go a long way toward in-

that have been unnecessarily

neglected; there are others which

have been constantly overplayed. An overall picture of

what has been done and what

can be done will require con-

siderable study. To direct the season itself as well as to plan

it is not only time-consuming

but energy-consuming. That

Mitropoulos is willing to tackle

Philharmonic-Symphony con-

certs should become increasing-

ly stimulating next season. They

have already become more dy-

namic since Mitropoulos took

over a few weeks ago. At the moment Mitropoulos seems to

be the man.

the problem is good news.

As for energy, the Philharmonic repertory needs complete overhauling. There are works

tegrating a piece of music.

the essence of Brahms

Attentive to Detail

MTO conductor is r

Toosnal American 1/8/50

By Miles Kastendieck

T last, a single conductor in charge of the Philharmonic-A Symphony. The appointment of Dimitri Mitropoulos to the post is both welcome and desirable. The orchestra needs a man like him, and audiences need the indoctrination of contemporary music that he will give them. Everything should work for the right kind of stabilization for the orchestra.

So far as the right choice is concerned, the Philharmonic-Symphony had done extremely well. In the last few years two men have appeared on the threshold eminently qualified to conduct an orchestra like the Philharmonic-Symphony: Mitropoulos and Munch.

For a time the conjecture favored Mitropoulos to succeed Koussevitzsky for the Boston Symphony. That would have placed Munch as most desirable for the Philharmonic-Symphony. As it has turned out, Munch now conducts the Boston; Mitropoulos, the Philharmonic-Symphony. Both orchestras are most fortunate in being so happily shepherded.

Single Guidance

WHAT is perhaps most significant about Mitropoulos' appointment is the announcement that he will conduct for most of the symphony season. It is considered an arduous task; yet the guidance of a single conductor has always been beneficial to an orchestra. Both the Boston and the Philadelphia orchestras have gained immeasurably from being under the direction of one man. As an orchestra the Philharmonic should be on different. At the turn of the halfcentury it will be writing a new chapter to its history with

Mitropoulos to pilot it. Mitropoulos brings two notable qualifications: intellectual perception and boundless energy. The situation calls for an ample reservoir of both. There will have to be some adjustment in listening because Mitropoulos has still to mellow

emotionally. No better indication of this

CONCERT AND RECITAL

By Jerome D. Bohm PHILHARMONIC-SYMPHONY ORCHESTRA

Concert with Rudolf Serkin as piane soloist inder the direction of Dimitri Metropoulos ast night. The program: The Frequence of the Program:

Aborate Prelude, "O Man, Bewail Thy Grievous Sin". Bach-Reger Plane Concerto. Op. 114, F minor. Reger (First performance by this organization) symphony No. 1, B flat. Schumann lown Piper Music. Mohaupt (First performance by the Philharmonic)

A First Performance

Reger's F minor Piano Concerto, which in so far as is ascertainable, had not been previously been performed here until last night's performance by Mr. Serkin with the Philharmonic, is not one of the German composer's most rewarding products. It is written in his most chromatically involved style, replete with bold, but forced modulations which only contribute to the music's innate sterility. The influence of Brahms is paramount although there are Schumannesque suggestions as well. The most interesting movement is the Large which despite its want of originality conveys a mood of introspective resignation.

It is not primarily a display piece, for the musical values are apportioned evenly between the piano and the orchestra. But the piano part is none the less formidably difficult, massive chord passages, wide leaps as well as scale passages keep the pianist extremely busy throughout its long course A finer account of the piano part than Mr. Serkin's would be hard to imagine, for he conquered its most exacting technical problems with utter mastery, never pounding even in the most heavily scored pages and eliciting persuasive sound effects when these were indicated. Mr. Mitropoulos, too, left no stone unturned in his efforts to not only provide a carefully proportioned accompaniment but to keep the accompaniment meaningfully expressive at the same

Mr. Mitropoulos's discourse of the Schumann Symphony was most convincing in its purely loyous, triumphant pages. But its many characteristically whimsical and poetic facets failed to materialize convincingly. It is not necessary to slow down the pacing as Mr. Mitropoulos did in the lyrical passages near the end of the first movement to convey Schumann's messages. Indeed this procedure robs the music of its spontaneity. Nor was the pleading tenderness of the Larghetto realized with the essential inwardness Tonal transparency and meticulous accuracy prevailed throughout the performance, however.

Far more impressive was the interpretation of Reger's arrangement for strings of Bach's Chorale-Prelude, "O man, Bewail Thy Grievous Sin" which opened the concert. The late hour made it imposible for me to remain to hear Mohaupt's "Town Piper Music."

way between the company's most and least notable productions. F. D. P.

THE NEW YORK TIMES, FRIDAY, JANUARY 6, 1950.

SERKIN IS SOLOIST

Scores in Reger's F Minor Piano Concerto-Mohaupt Work Also Featured

thick and prevailingly in bad taste. Little bits of ideas are pretentious-y and noisily bunched together, and they get nowhere. But Mr. Serkin was the first-class musician, and a dauntless and formida ble virtuoso. No boxer could have done better footwork at the pedals or developed a right-hand upper-cut that would have meant a K. O. to any human being or indeed almost any object less tender than a stout modern grand piano.

This does not imply that Mr. Serkin failed to achieve the other extreme of sonority in his masterly performance. He produced exquisite pianissimos on occasion and edaled beautifully. Witness, for example, his pianism with the an-nouncement of the second theme of the first movement, one of the pleasantest moments in the whole vork, to which he gave the color and the poetry of accent that made one think immediately of a Brahms piano intermezzo.

But the concerto! What incredbly bad taste, and poor invention. The themes are scraps, mauled and shoved together. The slow movement is at least mellifluous, contemplative, Parsifalish in places, with a skillfully built climax, and serene conclusion. The last movement, with its affected jocosity, is ment, with its affected jocosity, is original, unconvincing, restless and tedious. It was Mr. Serkin's triumph. He played the music with devotion and with consummate mastery, and that is enough of the

mastery, and that is enough of the Reger concerto.

The novelty of the evening was a suite called "Town Piper Music," by Richard Mohaupt, the Germanborn composer, now in his forties and a resident of this city. And he, by all that is holy, was a pupil of Reger. But the traits of the concerto are fortunately absent. concerto are fortunately absent from this music, which has, at the

Rudolf Serkin, a superb pianist, had an inevitable success when he played the Reger F minor piano concerto with the Philharmonic-Symphony Orchestra last night in Carnegie Hall. But here a clear distinction must be made between the performance and the composition performed. For the concerto, done in the post-Brahmsian manner, is to our mind a most inflated, pretentious bag of wind, with a very heavily scored and somewhat brutally effective piano part.

Therefore, Mr. Serkin's success.

The orchestration, also, is swollen, The concert began with Reger's that it was unusually successful.

least, real humor, imaginative beautiful arrangement for strings imagery, and a brilliantly eclectic of the Bach aria after the Choralestyle. It is evident that Mr. Mo-haupt knows his Ravel "Bolero," ous sin," a version done with taste his Stravinsky and the current and simplicity, and so performed literature of modern music. For all under Mr. Mitropoulos' baton. that, he expresses himself very Later on came the adorable well, amusingly, in certain places with poetical suggestion.

The thought is of the town pipers who were employed to sound chorales from the belfry mornings and evenings, and perform for weddings, funerals, dances and other festivities. This piece plays accustomed ideas of the move

Music N.y. World Telegram Jan. 6 \$5

Philharmonic Almost A Max Reger Show

BY ROBERT BAGAR.

But for the grace of Richard fairly possessed the first half of Mohaupt and his "Town Piper the program.

Music" and Robert Schumann and his First Symphony, the Philharmonic-Symphony concert in Carnegie Hall last evening almost besame a Max Reger Festival. For cently as 1945 (Minearcellis Symphony and Max Reger Festival). negie Hair last evening almost became a Max Reger Festival. For cently as 1945 (Minneapolis Sympager appeared as arranger of the first number, the aria after the Bach chorale-prelude. "O Man, Bewail Thy Grievous Sin." Then he of the first order is being unfair appeared on his own as composer to it. appeared on his own as composer of the Concerto in F minor, Op. 114, for piano and orchestra, Rudolf Serkin as soloist. The conductor, of course, was Pimitri formance, apparently undergoing Mitropoules

ductor, of course, was Pimitri Mitropoulos.

Suffers From Disuse.

So, the eager Reger, who—if you haven't noticed—is being taken up quite cordially, of late, taken up quite cordially, of late, taken up quite cordially, of late, who—if you haven't noticed—is being taken up quite cordially, of late, taken up quite cordially, of late, who—if you haven't noticed—is being tortures in the doing, to judge from his pained expressions, his rubber-doll bouncing off the seat and sudden collapses, only to start the routine all over again.

No less efficient, in this obeisance to the superacademic Reger, were Mr. Mitropoulos and the musicians. There was much excitement for the listener in the rendering of the music, but little of that for him in the music itself, which is long and tedious and tiresome, despite some truly delightful pages. lightful pages.

Improves Schumann.

Mr. Mitropoulos lifted Schumann to the sonority level of Brahms, widened his frame, and attempted to make him say things much more significant that he actually does. The conductor is per-fectly right in giving his own views on the First Symphony, but or at least one of those present they were far from congenial to he subject

Mr. Mohaupt, whose "Town 'iper Music" got its first by the Philharmonic-Symphony performance, modeled his piecelonia paint-ing by Albrecht Duerer. He has written a likeable score, full of clever touches, and often quite original. This, as well as the other music programmed, obtained much enthusiastic applause.

AND

Philharmonic Introduces New Session Symphony

By LOUIS BIANCOLLI.

Roger Sessions' Second Symphony, run off by the Philharmonic in Carnegie Hall last night, was

Mr. Sessions' symphony is a good symphony, and in many ways an exciting one; that it was how it shapes up as music.

Crammed Score.

places to the point of cramming, usually imposed on it. The con-It is always saying something, and certo is rather synthetic, but there isn't much room for orchesplayable, and how many playable trall loafing. Like nature, Mr. concertos are there?

Sessions abhors a vacuum.

The idiom is a bit hard to take for those not used to Mr. Sessions' language. Yet it is strong, tangy idiom, steeped in the vernacular, and the news about Dimitri and the news about D

Good or bad, a new American, A vein of pathos runs through

good news.

Not that this latest score by one of America's leading composers is the great American symphony; that, I suppose, would be about as hard to spot as the great American novel. Let's leave the word "great' out of it.

Mr. Sessions' symphony is certainly knows his way about the symphonic terrain.

Neither he nor the Philharmonic patrons could have wished for a better performance than that led by Dimitri Mitropoulos last night. The maestro couldn't have lavished more care on it if he had written it himself.

Violin Concerto.

Another feature of last night's ways an exciting one; that it was avowedly inspired by Franklin D. Ro-osevelt and is now dedicated to his memory was Mr. Sessions' privilege. What concerns us is how it shapes up as music.

I think Mr. Corigliano made the concert was the flawless rendering of Edgar's violin concerto given by John Corigliano, the orchestra's gifted concertmaster.

I think Mr. Corigliano made

the concerto sound sweeter than it is, and lighter, which was a The score is sturdy, compact in change from the weighty readings

and from one corner of the sym-phony to the other it is Amer-ting a high podium average. His scores show it

CONCERT AND RECITAL

By Francis D. Perkins PHILHARMONIC-SYMPHONY ORCHESTRA

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AN

CARNEGIE HALL

Symphony No. 2

First New York Performance

Symphonic Fantase, Francesca da Rimini,

Tehnikovsky

Symphony Orchestra last night in rather than fervent. Carnegie Hall under the expert direction of Dimitri Mitropoulos, has long been regarded as one of has long been regarded as one of this country's leading composers. His music also has the reputation of being exacting, at least at first the violinist's tone was consistently pleasing and musical, but acquaintance. New York's symtently pleasing and musical, but the interpretation while often perhardly had an opportunity hithersussive, sometimes needed more suasive, sometimes needed more to to form an opinion on this positiveness, more outspoken vasubject; yesterday's performance, riety of mood. But the fact that if this department's records do not at least one listener's attention err, was the first here of any Ses- tended to wander here and there sions work by a major professional seemed largely due to the music soms work by a major professional seemed largely due to the industry waited some twenty years for a performance by the Juilliard School's instrumentalists last No-

The second symphony, which was first played in San Francisco under Pierre Monteux two years ago, and introduced to Europe in the 1948 Amsterdam festival, is a work which claims and sustains attention, while parts of it are more readily assimilable than others. The musical ideas are cogent and well defined; the structure has the deftness and craftsmanship which is to be expected of a composer of Mr. Session's remarks. standing. The scoring is remarkable in its hues and timbres; many measures have a subtlety and finesse of detail suggesting chamber music, and this quality was well realized in the admirable interpretation of a conductor and orchestra who seemed to have a full understanding of the score.

The harmonic idiom, indeed, in

of the type some times described as advanced, and is some times refractory at an initial hearing. In harmonic, as well as in emotional color, the range is wide, while pungency is a frequent characteristic: one occasionally missed consonant periods which might have added to the element of contrast. The first movement is, in turn, rhythmically dynamic and medita-

phasizing the highest ranges of the strings and winds, seemed rather unrelievedly austere. The second Concert last night with Dimitri Mitropoulos movement is brief, easy-going and conducting and John Corigliano, violinist, as relatively melodic. In the adagio which follows—Mr. Sessions notes that he was composing it at the symphony No. 2 Sessions Sessions

Wagner First New York Performance time of President Roosevelt's death -there is emotional depth and persuasive eloquence; here, with-Roger Sessions, whose second out modification of style, there was symphony was played for the first time here by the Philharmonic-the finale. The reception was polite

HIS SYMPHONY HEARD

NEW YORK TIMES, FRIDAY, JANUARY 13, 1950



Roger Sessions

NEW YORK HERALD TRIBUNE,

FRIDAY, JANUARY 20, 1950

CONCERT AND RECITAL

By Francis D. Perkins PHILHARMONIC-SYMPHONY CARNEGIE HALL

Concert last night with Dimitri Mitropoulos conducting and Zino Francescatti, violinist, as soloist. The program:

Le Rouet d'Omphale.

Sainte-Saens Violin Concerto No. 3, in B minor. Saint-Saens Symhony No. 2, in D major.

Bethoven Three Dances (The Neighbors, Miller's Dance, Final Dance), from "The Three- Cornered Hat"

Manuel de Falla

Familiar Music

Well played and mainly familiar music was offered by the Philharmonic-Symphony Orchestra in last night's concert under the leadership of Dimitri Mitropoulos in Carnegie Hall. It is long, indeed, since a New York audience has heard the work which occupied the first six or seven minutes of the program, Camille Saint-Saen's symphonic poem, "Le Rouet d'Omphale," last played nere in 1938; this served as a preface to the same composer's violin concerto in B minor, with Zino Francescatti as the soloist. The symphonic poem, with its musical suggestions of a spinning wheel which the reviewer heard with no particular enthusiasm and no particular adverse sentiments; a light, skilfully scored work marked by craftsmanship and tunefulness, but also by little salience in its musical ideas; its suggestions of its mythical subject seemed descriptive rather than exoressive.

The assets and limitations of the Saint-Saens third violin concerto are well known. Mr. Francescatti was in admirable technical form, with a tone consistently musical and ingratiating in quality and unfailing clarity in a performance that could be described as virtuoso playing in the best sense of the term; the violinist gave the lyricism of the music its full due, but never let it border on sentimentality. Lucidity and just tonal proportion characterized the orchestral co-operation.

Beethoven's second symphony was presented with spirit and expressive persuasiveness: there was vigor, but also ample delicacy and thorough lucidity. In the larghetto, nuances of tempo seemed a shade too prominent here and there but the prevailing tempo was appropriate in a movement that can be taken too deliberately; the net impression was one of vitality and understanding. The dances from Manuel de Falla's ballet provided an enlivening close.

World-Telegram & Sun Jan. 20, 1950

NE

Music

Mitropoulos Salvages A Classic

By LOUIS BIANCOLLI.

Proof that you can often spot a great conductor by what he does with the minor classics was offered on last night's Philharmonic program in Carnegie Hall.

Dimitri Mitropoulos opened the bill with Saint-Saens' symphonic poem, "Omphale's Spinning Wheel"-a score long ago jettisoned by the major orchestras.

What he did with it was unforgettable. The music seemed fresh and inspired all the way and the tone was so clear and sturdy you could almost see it. Mr. Mitro-poulos ought to do more salvage

Violin Concerto.

Much the same thing might be said of Saint-Saens' better-known classics, the B minor violin con-This score is taken in by our fiddlers, often in tride slow, plodding stride.

But last night's reading came as a surprise and much of the credit was Zino Francescatti's The Franco-Italian virtuoso made every note of it sing, as if the violin were something alive.

And Mr. Mitropoulos was right there with him, conducting like a second soloist and making the orchestra sound like a third. virtuosity was pretty evenly distributed last night.

Final Proof of Talent.

If anybody needed further evidence that Dimitri Mitropoulos now ranks with the top three of the country's conductors last night's Philharmonic concert

Both Saint-Saens numbers showed a growing concern for the fine points. Where Mr. Mitropoulos' shading was sometimes obvious in past seasons, it is now refining to a new subtlety.

And along with the subtlety. there is an intensity that gives his readings a fever of their own. That was true of Beethoven's Second Symphony and De Falla's "Three-cornered Hat," also listed

on the program.

My feeling last night was that the way Mr. Mitropoulos keeps developing, he may very well rate being called the most exciting conductor of our time, and very soon too.

CORIGLIANO SOLOIST FOR PHILHARMONIC

Violinist Heard in Concerto by Elgar-Sessions Symphony Featured on Program

By OLIN DOWNES

The concert of the Philharmonic-Symphony Society, Dimitri Mitropoulos, conductor, last night in Carnegie Hall got off to a bad start in the form of a performance of the introduction to the third act of 'Lohengrin," played much too fast, noisily and without dignity. It cannot be said that the concert as a whole was particularly digestible. John Corigliano appeared as so-

loist in the performance of Elgar's B minor concerto for violin. It is a curious work, sentimental withal, with some pretty melodic ideas in the middle, ideas re-invoked, in a reminiscent vein, in the finale movement, but it is simply over-loaded with notes and with ponderous and superfluous counterpoint. Subtract two-thirds of those notes and the concerto would be much the gainer. Its ideas would be worth a twenty-minute concerto in one movement or three as the composer might prefer. Instead we have a long, long piece which speaks of trifles in a most megalomanian manner.

Nor is Mr. Corigliano the best

Nor is Mr. Corigliano the best violinist for such a score. His tone is rather small; when he forces it, it turns a little wiry; in singing passages it is sensuous and charming. He treated the sentimental theme which first appears in the opening movement very sympathetically, and played the cadenzas especially the reflective one in the final movement, with taste and skill But he was fighting Elgar's skill. But he was fighting Elgar's over-blown orchestra much of the time, and the gratuitous complications of the score did justice neither to him nor to what there really was in the music.

Roger Sessions' Second Symphony was played for the first time in New York. It is an excellent thing that the Naumburg Music Foundation has elected to make a record of this score, as the first work of the series of new orchestral compositions which it will select each season and thus preserve for posterity. It is especially good that the Sessions symphony has been awarded this preservation, aside from the effect of performances in the concert hall. There-fore generations may study the score, hear it repeatedly, come to

their own conclusions about it.
For us it is a painfully studied and artificial piece of writing. This does not mean anything less than complete sincerity and lofty purpose on the composer's part. It

means, to this writer, after a single hearing, a symphony that is most carefully worked out, but does not convince or communicate. In a different way from the Elgar concerto, this symphony is also too long and artificial in its method to constitute living music. It goes without saying that this may be a mistaken estimate of the work. Much great music in the past has been received with indignation and intolerance at a first hearing.
So far as the critic is concerned

So far as the critic is concerned, he can only state his convictions about a new composition, and he cannot be so afraid of making a mistake that he will hedge lest he be contradicted by posterity. That is why it is particularly good that Mr. Sessions' symphony, which last night pleased but a persistent few, is to be recorded by a great is to be recorded by a great Foundation for the future.

Foundation for the future.

Mr. Sessions was repeatedly called back by an enthusiastic minority present to acknowledge its applause. The concert, which was a sterling example of bad, fatiguing program making, ended in the combination of din and racket that the opening and closing pages entail, which perhaps are worth enduring for the hauntare worth enduring for the haunt-ing beauty and eloquence of the middle section.

SAINT-SAENS MUSIC HEARD AT CONCERT

Francescatti Is Violin Soloist en Philharmonic Program-Beethoven Work Offered

By OLIN DOWNES

Dimitri Mitropoulos arranged a delightful program for the concert of the Philharmonic-Symphony Orchestra last night in Carnegie Hall, when Zino Francescatti, ap-pearing as soloist, played the Saint-Saëns B minor concerto. This program, of a properly un-ponderous and not over-preten-tious nature was probably grouped tious nature, was probably grouped about the famous old violin concerto, and it was admirably done

It began with the first of Saint-Saëns four tone-poems, "Ompha-le's Spinning Wheel," which, as performed, was not only a fortunate prelude to the concerto, but in itself a delicious piece. It is short fragile, modestly orchestrated, and in perfect taste. It is the first tone-poem, if memory serves, to be composed by a Frenchman. Or-dinarily it is reserved for pro-grams of light rather than symphonic entertainment. Mr. Mitro-poulos played it with such wit and delicacy, such a quality of Gallic irony and charm, that it became the perfect little work of art that it is, and worthy of the highest society! After all, it is not neces-sary to write a symphony two hours long and twelve feet thick to prove that you are a master.
A trifle, but a triumph! Then

NEW Mr. Francescatti gave a masterly performance of the concerto. He announced his opening theme with a tone so delivered that it was almost bronze in its sonority. Per-haps he was a bit on the muscu-lar side. And there were places where the orchestra, heartily back ing him, was nearly too sonorous. With this observation one goes or simply to record admiration of the dramatic authority of the perfor-mance, the warmth of the singing tone, the abundance of virtuoso technique and the pervading ro-mantic spirit. First-class musicianship that never permitted a melody to become sentimental or drag, held the form proudly together, while every possible advantage was taken of the violin's resources. Mr. Francescatti was by terms declamatory, lyrical, gallant in sentiment, dashing in the strongly rhythmic finale. Long was he applauded, and worthily so.

After the intermission came an-

other excellent choice, the thrilling Second Symphony of Beethoven, It must not be an easy thing for a conductor to pull an orchestra completely out of its routine and accepted habits in the performance of an early Beethoven symphony, but Mr. Mitropoulos accomplished this in a glowing interpretation in which every measure was afresh, so that all the wonderful qualities of this astonishing early symphony of Beethoven's came fully into their own. Again one realized the marvel of the introduction, pre-supposed, if you like, by Haydn, but born only of the dawn and Beethoven's transformative spirit at work among the instruments. The tempi were as fast as they could be and remain intelligible in the first movement, which remained a clear and exhilar-ating achievement. In the slow movement it seemed

that the conductor found when he had gotten to the middle that he had started a trifle fast, but "a trifle" is the right word for these and other minor divigations from tradition which proved that Mi-

tor was interpreting the symphony. The finale, with the clown's somersault from the top ropes into the net of the opening theme; the wag-gishness, the tenderness and fancy; the consuming laughter of the young Beethoven, was the consummation. And Beethoven, thank you, not the Beethoven of the Ninth or Fifth Symphony or "Eroica," re-ceived an ovation from the audience. The concert ended with the performance, in festive vein, of the exciting dances from the ballet, "The Three-Cornered Hat," of de Falla.

Our Critic's Report for the Week

BY WARREN STOREY SMITH

It was high time that something out of the ordinary was done about concert performances of

Astrid Varnay, who gave so congotten. The first performance, that vincing a disclosure vocally of the of Dec. 22, elicited ecstatic reviews greatly exacting title role, is not yet ready to undertake the part in the opera house, with the bur-den of acting added to that of singing. She is still only 30, and she

maintains that an operatic Elektra from the hard-boiled New York is not for her just yet. It is enough critics, and all three were received to hope that when she feels ready to assume it, the Metropolitan will respective audiences. Many of the be in the mood to let her do so. readers of this column heard the broadcast of the final one on Christwhat many consider Strauss' greatmas Day, not quite the same thing,

THE

The Metropolitan has a fine orchestra, as I had occasion to observe anew at two performances that I shall discuss here next week. Richard Strauss, and though the Technically and expressively it three concert performances of could cope with Strauss' score, as three concert performances of it did with that of "Salome" last ing of the orchestra, as already season, with Fritz Reiner to guide suggested, provided an experience harmonic-Symphony, under Dimitri and inspire it. Numerically, in this Mitropoulos, with distinguished solo particular instance it would fall singers from the Metropolitan, were short. You just couldn't squeeze projected long before the composer into the Metropolitan's pit, ample died, they made a striking memorial as it is, the orchestra that seemed been entirely pleased. He designed A performance in the theatre would to fill the stage of Carnegie Hall: the music to fit the words of Hoffhave been even more to the point, the Philharmonic augmented by but for certain reasons a stage players from the Metropolitan itrepresentation of comparable musi- self. To hear the music played by cal quality would have been out of that aggregation of instruments and conduced (from memory) by the question.

* * * Mitropoulos, who in this score proved himself uniquely eloquent, fit the action, to paint in tone that the conduction and conduced (from memory) by all whose ears were sufficiently sharp. But he also designed it to fit the action, to paint in tone that Let me explain. In the first place, was something not soon to be for-

however, as hearing it in the hall.

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presented under ideal conditions: the singers measured up to their that could seldom be duplicated. Nevertheless, it may be doubted whether the composer would have mannstahl's masterly text, after the drama of Sophocles, and that which the eye sees, so that the effect on both eye and ear is intensified.

To take a single example, in the words of the Philharmonic's pro-gram annotator, Herbert F. Peyser, the guilty queen Klytemnestra is 'a shivering, bloated, rotting hulk, a carcass weirdly bejewelled and strewn with ineffectual amulets." So far as that is musically possible, Strauss has so limned her, but when you gazed upon Elena Nikolaidi, handsome of face and figure and handsomely attired, some if not all of Strauss' efforts went for naught. That Miss Nikolaidi sang the music superably was not quite

Opera in concert form is and always has been a dubious venture. There is an excuse for it if the opera cannot otherwise be heard in a particular locality, an excuse present in the instance in question. And with these scores of Wagner and Strauss, that are like sym-The music then, as music was I have already indicated, has its advantages. In opera you cannot advantages. In opera you cannot have everything just as you would several assignments and the play- take in everything that is there, So there is something to be said for the assimilating of its various components separately-if in defi-ance of the composer's clear intention that they be grasped simultaneously.

For the benefit of those who missed the broadcast, be it recorded that the other chief parts were assigned as follows: Chrysothemis, Irene Jessner; Orestes, Herbert Janssen; and Aegisthos, Frederick Jagel. That they measured up to Miss Varnay and Miss Nikolaidi is

sufficient praise. ' Miss Jessner, by the way, has now sung her role under eight different conductors.

How many Bostonians are aware that this mighty music drama was heard in this city, at the Boston Theatre, during a visit of Hammerstein's Manhattan Company, some 40 years ago? There are those who recall the excitement of the per-formance, with the inimitable Mariette Mazarin as Elektra, and the answering excitement on the part of the audience. Up to the moment when Elektra recognizes as her brother the returned Orestes, come to avenge their father's murder, this "Elektra" is a gripping but grim business, with a few relieving episodes. From then on the music, now lyric, now brutal, now infused with a mad and frantic joy, is like molten metal poured from a crucible. And like no other music, before or since.

THE NEW YORK TIMES, FRIDAY, JANUARY 27

NEW YORK HERALD TRIBUNE, MUSIC

= By VIRGIL THOMSON =

JANUARY 27, 1950

PHILHARMONIC-SYMPHONY

Star-Dust and Spun-Steel

A NTON WEBERN'S Symphony A for chamber orchestra, the novelty of last night's Philharmonic concert in Carnegie Hall, was "advanced" music when first played here twenty years ago; and it still is. For all the worldwide spread of the twelve-tone technique that has taken place since then, it would be hard to find today five living adepts of it whose writing is so firm and so sophisticated as Webern's was. The audience effect of this work attested also to its vitality. Not only were repeated bows taken by the conductor, Dimitri Mitropoulos, and his excellent musicians. There was actually booing in the hall, a phenomenon virtually unknown at the Philharmonic.

The piece itself offends, as it delights, by its delicacy, transpar-ency and concentration. The first dering was clear, clean, tonally at most two; then another carries expressive concentration, three, is the rule of its polyphonic tion and for his enormous loyalty a melodic and an expressive con- and in every way difficult. sistency. It is clearly about something and under no temptation to fidget. Its form, I may add, is oughly that of a binary, or Scarlatti-type sonata; and its rhythmic pulse is steady.

The second movement (there are only two) is a set of variations Cherubim overture "Anacreon," on the work's whole twelve-tone row, first stated completely at this point. The rhythm gets broken can still run fresh when over-use up into asymmetrical fragments. ceases to pollute them. It also re-The melodic pulverization is less minded us that Rossini's muchfine, however, than that of the admired lively spirits were not so first movement. Occasionally an much a personal gift as a heritage instrument will articulate as many as eight or ten notes at a stretch; as eight or ten notes at a stretch; some of these are even repeated ticular. A jolly piece and a shapely notes. Metrical fragmentation has one by the founder of modern taken the place of melodic. The French musical pedagogy sonorous texture, however, becomes even thinner at the end than anything one has heard previously. A tiny sprinkle of sounds o widely spaced ones on the arp; and vaporization is com-

There is every reason to believe the Philharmonic's reading of this tiny but ever so tough work to have been correct. Musicians following the score could question only the size, here and there, of Robert Casadesus



Soloist last night with the Philharmonic-Symphony Orchestra

movement, for all its canonic rigor, agreeable and expressive. Expres is something of an ultimate in sive of exactly what, would be difpulverization—pure star-dust at ficult to say, as it is of any work. the service of sentiment. Each Nevertheless, consistency and selfinstrument plays just one note, containment, ever the signs of on the theme. The theme itself present to the ear, just as they are is a row of tones isolated from to the eye reading the score. Once one another by scale-skips. The again there was cause to be gratetexture is thin, too. One note at ful to Mr. Mitropoulos for his time, just occasionally two or assiduity toward neglected distincencounters. And yet the piece has to the text of a work rare, complex

> The rest of the program, standard stuff, sounded gross beside Webern's spun-steel. Robert Casadesus played a Beethoven concerto in business-like fashion, with dispatch and efficiency. A Rachmaninoff piece gave the conductor the conventional odds. Only the

HISSES, APPLAUSE FOR WEBERN OPUS

Philharmonic Audience Openly Expresses Mixed Reaction -All Approve Casadesus

Dimitri Mitropoulos, who believes that it is his function as a
forward-looking and responsible
musician to give the music of our
time a place on his New York Philharmonic - Symphony programs,
acted on faith and principle lest acted on faith and principle last night at Carnegie Hall when he di-breath of life. Rachmaninoff's rected Anton von Webern's Symphonic Dances gave that part phony, Op. 21, for chamber orchestra. And a sizable segment of the audience which had been amoyed by Webern something audience exercised its prerogative to dislike the composition and to make its reaction unmistakable by hissing indigenently at the end. hissing indignantly at the end.

The hisses were not unanimous

good many people applauded and some seemed to step up the volume of their applause when it became clear that the nay-sayers were intent on making themselves neard. All in all, wherever one heard. All in all, wherever one stood on the merits of the music, it was a healthy thing to have an audience express itself openly. There is too much polite acceptance of what is offered in our concept hells. ert halls.

Listener Shouts Loud "No"

The Webern symphony is not violent enough or long enough to stir up any sustained demonstration. It is a piece that would sound better in a smaller hall. Written with the most sparing use of instruments and notes, its texture is thin and its design cryptic. Its logic and structure are difficult enough to perceive in all con-science, but there was so much murmuring and expostulation during the performance — a man's voice at one point in the music shouted a loud "No!" that it was imposible to follow closely throughout.

The symphony was commissioned by the League of Composers and performed for the first time in December, 1929, at Town Hall, when it confused and disturbed its audience. But music written in the twelve-tone system is no longer wholly foreign to our ears, and there appeared to be quite a few people who were absorbed by the score last night. To this reviewer it seemed to be music of discipline and character, with a touch of yricism—yes, lyricism!—in places. One suspects that it will be less shocking the next time and that it might even make its waw like some of the works of Albam Berg. Webern, like Berg, was one of Arnold Schoenberg's most circative

Approval For Casadesuis

If the evening's novelty had a mixed reception there was no doubt that the soloist, Robert Casædesus, had unstinted approval. The French pianist appeared im Bee-thoven's E flat major Concerto and gave a stirring performance, emphasizing the warmth and joyousness of the work. Mr. Casadesus was equal to the dramatic requirements of the familiar concerto, but one was impressed most by the sustained songfulness of his con-

Mr. Mitropoulos led the orches-tra in a performance that leaned more heavily on the dramatic, particularly in the first movement, and at times there was a sensation of imbalance. But in the second movement the gentle dialogue of piano and orchestra was projected

NEW YORK WORLD-TELEGRAM AND SUN. FRIDAY, JANUARY 27, 1950.

"Gianni Schicchi" was the other opera on a twin bill.

Casadesus and Webern.

The Beethoven of Robert Casadesus, as heard in the "Emperor" concerto last night in Carnegie Hall, is dignified, fluent, poetic, and although not overwhelmingly occasionally masterful. For Casadesus and the Philharmonic-Symphony—under Dimitri Mitropoulos—rather stressed the tender side of the composer.

Some differences were to be noticed among the orchestral choirs, principally of intonation and rhythm. Also, Mr. Mitropoulos' tempo for the first section of the work just missed being right, a situation soon remedied by Mr. Casadesus, who took the initiative at the first opportunity.

Webern's Symphony.

The evening's novelty was Webern's Symphony, Op. 21, a work in the twelve-tone manner. Brief,

allegedly compendious. hough the piece is not exclusively for the ears, as you might imagine. Its moaning, off-and-on persuasion would scarcely warrant that. But it does seem to have a mood. found it interesting and puzzling, and there is nothing else I can say about it.

Also performed were the Cherubini overture to "Anacreon" and the Rachmaninoff Symphonic

CASE FOR NEW MUSIC

Mitropoulos Explains Duty to Include It In His Philharmonic Programs

By OLIN DOWNES

E had a conversation with | your conclusion, right or wrong, our highly esteemed friend of many years, Dimitri Mitropoulos, the other day which may be of interest to the reader. This discussion concerned the respective obligations of the conductor who introduces new and often puzzling music to his audiences, the critic who reviews the performances of such music and the effect that the activities of said conductor and critic may have on public opinion in this field, and even upon the very important matter of public patronage of the concerts. Here we paraphrase some of the main points in the argument, in the form of a dialogue, in which the conductor shall be designated by the letter A, and the critic by the letter B, as follows:

A. In a way you, the critic, are visited by force of circumstances with a very trying, if not unjust, responsibility. Do you realize that certain of your unfavorable—shall I say beligerent—criticisms of certain compositions I have performed have made it difficult for me to produce a resconble. for me to produce a reasonable amount of new music? It's a

You must know that there is a considerable number of people who wait to read the papers before they make up their minds about what they heard last night. Your piece decides them. Neither of us need pretend that it doesn't, just as other readers are decided. just as other readers are decided in their musical thinking by whoever their favorite critic may be. This affects the box may be. This affects the box office, which in turn causes the direction of the orchestra to caution me against too much new

There are subscribers who write to and say, in effect, that if there is much more of that awful modern stuff they will cancel their subscriptions.

subscriptions.

I'm talking about a real condition and not an imaginary theory.

People do not read criticism abstractly. There are even those who take it that your dislike of some of this new music, and your very frank expression of same, has made us enemies and that you want to get me out of the orchest. want to get me out of the orches-

Still Friends

B. I'm really rather incredulous as to that last. Do people actual-ly assume that because our opinions differ our personal relations are under strain? Haven't our arguments been one of the most rewarding events of our long friendship?

A.They have, but not apparently for a portion of the reading public. And perhaps the readers have more reason to hurry to the have more reason to nurry to the personal conclusion than you think. Because, to be frank, I have found some of your more unfavorable reviews to suggest personal indignation, if not intolerance, of the music I was presenting. senting.

When you wrote that you couldn't stand an unfamiliar Mahler symphony and walked out, that didn't encourage belief out, that didn't encourage beneat in your capacity for toleration. When you state that a work you greatly dislike at a first hearing is forced, artificial, or what not, others who differ with you completely and who would like to see you attempting to sum up the evidence more dispassionately before you state your conclusions

B. I think you have me wrong, and I'm not sure we agree in our and I m not sure we agree in our idea of the critic's function. It goes without saying, I think, and trust, that no critic worth his salt comes to a conclusion without first doing what is in his power to assess the evidence. The critic may not have space or time, or feel the necessity, to inform his reader in detail of the reasons for reaching his conclusions. But if he is convinced, if it appears patent to him that the work is bad art, it is nothing less than his obligation to himself, his public and the newspaper which em-ploys him to say so, as emphatically as he deems advisable. is he to equivocate or pussyfoot, for fear that he may be proved for rear that he may be proved wrong by posterity, or to be politic, or evade issues? Or is he to reflect upon the possible consequences that the expression of his opinions may have on the box office?

A. I concede the logic of your At I concede the logic of your attitude as also the correct principle that lies back of it. Still I feel that this is a bit of an oversimplification. Perhaps, also, it savors somewhat of the "ivory tower". tower.

Is it really enough for us in our respective positions for me conduct a score which I think has some ideas and for you, differing from me in this, simply to brush it off the slate according to

in the matter?

You will admit that practically every musician of the present or the past shows, if you watch him long enough, a penchant for this kind of music and what may amount to an allergy for another. For example, I know several fa-mous conductors who entirely agree with you in your aversion for Mahler. But I know others whose opinions you certainly would respect who greatly and sincerely admire him.

Shouldn't you allow for that, however much you may, on preliminary acquaintance, dislike the

B. Now I'm sure you get me wrong. In the first place, no critic is infallible, or imagines himself to be, unless he's crazy. The critic is just one student of music, specially trained in the job, reporting his findings to the nublic.

That critic's assets are his power of thinking and responding to an artistic impression, and his sincerity. His convictions repre-sent his type of mind and the sent his type of mind and the best reasoning of which he is capable. A critic should feel strongly and seriously about his art, and go unflinchingly on record for his opinions about it.

The bloodless or grayly neutral commentator contributes nothing to progress; he is a dead-head, true to nothing. To this may be added my own conviction that no blindness or prejudice of a critic

blindness or prejudice of a critic ever suppressed for long the value of an artistic creation any more than critical trumpeting ever foisted a fake for any length of time upon the public.

Composer, conductor, critic, can only be true to themselves, submit their findings to the public, and find ultimate levels through

A. Still, that doesn't quite answer me. Let me put it this way. Do you believe in the fanaticism of a Savonarola, or in the love of a St. Francis? I will tell you this: I work in my field in a spirit of love. in a spirit of love.

Often it is very hard work when it comes, say, to a new and diffi-cult score, not nearly as easy to reveal or as good for my personal fortunes as it would be if I played a recognized masterpiece that everybody knows and likes.

But this is my sacred obliga-tion, and I like to master its dif-ficulties, once I believe I find creative quality in a new composition. The music may be experi-mental, immature, doctrinaire if it so impresses you. If it has the vital spark I want to do all I can to fan it to flame.

And if I cannot arouse a sym-

and If I cannot arouse a sympathetic feeling in the audience too, I am saddened, for I am a man for audiences. I love to go before them. I love to ask their approval for what I do, and am most grateful when I get it.

And most of all I love it when I feel that I have heaven't see.

feel that I have brought composer and audience nearer together.

Don't you feel that this should

be our mutual attitude toward new works of art-of consideration, encouragement, admonishment, but not unkindly, if neces-

Common Purpose

B. I certainly do, and I hope that we both work valorously toward that end. Only, our approach is from different angles; we serve the common purpose from directions which may often appear to

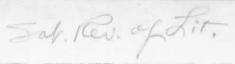
It is for you, with every artistic resource you have, to champion the composer, especially the one who is seeking to break new paths. It is for me to sift from his offerings and yours what I believe vital and true, and to discard what I believe to be less than that or directive meaning the state of the second second what I believe to be less than that or directive meaning the second seco than that-or directly meretri-cious-and not, I hope, dispassionately.

It is from the sum of various and often opposing ideas that art derives its development and direction. And art is real to us both-not a cold-blooded abstracrection. tion, or one to which we will give less than heartfelt service.

A. But you concede that I owe it to my audiences to supply them with new as well as old music and to do all in my power for the composers involved? B. I do more than that. I con-

sider that you would be unpardonably derelict in your duty if you did otherwise, and that the Philharmonic - Symphony programs have already benefited mously by your initiative in this. Already they are going far to remedy the rut of conventionality into which too many orchestral programs, in and out of this city, have suffered in late seasons. It is time that this condition be ended, and that we be given the op-portunity of listening to concerts that are properly balanced with classic and romantic works of all

sorts in them, but that are also programs representative not of 1915 but of 1950.













Music to My Ears

IRVING KOLODIN

T CAME to me suddenly on Wednesday evening of a January week that I didn't care very much whether or not I heard Yehudi Menuhin play the Brahms Violin Concerto in Carnegie Hall with Mitropoulos and the Philharmonic. Even when I realized that what I didn't care for much about was Menuhin playing with Munch and the Boston, it didn't matter. That shows how closely I have been paying attention for the last week or so.

Whether Menuhin, Munch, or Mitropoulos - thanks, for style, to all those convenient M's-, I suddenly realized on this January evening when I was unbound of nearly twenty years of fetters to a journalistic stake (which can be spelled for convenience either in porterhouse or delmonico sense, or in the ethical, dutiful one) that so much of what happens n the New York music mart is, Emerson-wise, only in the ear of the listener. (This being an audible subject, we substitute the ear and the listener for Emerson's eye and the beholder.)

I became aware, in a moment of clear thought, that if Menuhin played a superb, a stellar, an incomparably eloquent Brahms, it would sooner or later be preserved in permanent form. Which is to say, as a recording. A few thousand persons in Carnegie Hall heard it as it existed; all others were dependent on word of mouth-or word of press-for the shape it had, the meaning it possessed on a particular night of a certain week in January 1950. Except as it emerged in broadcast form-and this Menuhin engagement now established as clearly Bostonian and thus non-airian from New York-, no considerable number of persons had any real contact with the thing as it happened.

What, then, is durable, discussable, demanding of comment in the musical panorama of New York and the other great centers of activity in these parts? I would say the trends and the impulses, the new personalities and the old works they illuminate, the fresh influences in thought and action, the larger segmentations of musical existence which give life and color and character to an epoch. One may cite Ezio Pinza, now enjoying the fruitful rewards of a well-spent career in "South Pacific." Did anyone realize, twenty-odd years ago when he made his Metropolitan debut in Spontini's "Vestale," that this able, forceful, intelligent, and manly singer would give New Yorkers-and through them the whole country-a new lease on the life of Mozart's "Don Giovanni" and "Marriage of Figaro," and in a lesser degree "The Magic Flute"? In this structure of six feet two inches weighing 190 pounds inhered the voice, the personality, the resource to put the Metropolitan in a new relationship to a considerable public.

This is what makes music to my ears. The potent forces, the uncommon manifestations, the live (in the purely corporeal sense) talents of those who function as more than commercial adjuncts of a stated routine. I have in mind a half dozen due next season, and some others who should come but mayn't, whose names will be exposed in due course. Some of them I have heard from records, and fresh evaluation may be in order when they engage the spaces of Carnegie Hall or the Metropolitan Opera. Some others should be on records, but aren't. A number of these are artists of American origin, who might conceivably enjoy more esteem were they not so familiar. Radio, television, and the films will be watched hope-

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m F}^{
m ROM}$ all this Music to My Ears hopes to evolve a state of mind serviceable to a larger, more dispersed public than that which gathers in Carnegie, Town Hall, or the Metropolitan. We should be ashamed not to know the abilities of those scheduled for appearance in those places. We should be equally ashamed not to know the powers and potentialities of some excluded therefrom, who might make an impression, given the chance, on the music heard by all ears.

A particular one in this category that I think of at once is Dimitri Mitropoulos. The progress of this

conductor since he first appeared in this country is worth a moment of reflection. He was first heard from in Boston as a guest of Koussevitzky. He subsequently made some appearances in other cities before settling down in Minneapolis, with a certain consistent line in the informed appraisal: he was brilliant, he was unstable, he was exceptionally competent, and he was wholly unpredictable.

When a man appears who is both brilliant and competent - a man, moreover, who is, symphonically speaking, still unformed-he must be given every opportunity to mature, to smooth off the jarring elements of interpretive inclination against the grindstone of actual work with an orchestra. The image goes forward with the thought that how he "wears" will soon be determined.

ERTAINLY it was apparent in Mi-CERTAINET it was appropriate tropoulos's first apearance with the Philharmonic this season that he has learned one secret of distinctive conducting. That is the communication, through the pure sound of tone the orchestra produces for him, of a sense of personality. This can be grievously abused-names are scarcely necessary in this connection—but there are very few conductors of consequence who have lacked this identifying thumbprint on the ear. Resonance does not play a great part in the Mitropoulos sound; it is rather the way the choirs are blended in a solid, rather gunmetal texture that makes us know him.

Mitropoulos's mastery of the classic, standard literature is as yet unproved; it suggests somewhat the like status of Koussevitzky when he first came to Boston. But it may be the special function of Mitropoulos to organize a new standard (some would call it substandard) repertory from the music of the last fifty years, other than the areas of Strauss-Ravel-Debussy-Sibelius, etc., which have been extensively explored. This year's "Elektra" and the NBC Orchestra series of a few years back suggest that there will bemuch worth waiting to hear from Mitropoulos, though nobody could confidently-predict from which quarter it might emerge. Mahler, Vaughan Williams, Reger, Schönberg - all of these are just a few of the many men. we don't know as much about as we might. Mitropoulos can help.

It is unquestionable, in any case, that he possesses the musical and mental powers to be a Force, especially as the Philharmonic is one of the two great orchestras that go to the country regularly, via CBS. It may be congratulated on selecting him for next season's heavy-duty work. May it be granted the wisdom of utilizing his talents in the most suitable way.

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16 - 31 IANOYAPIOY 1950

ΜΙΑ ΔΩΡΕΑ ТОУ МНТРОПОУЛОУ

Ο Δημήτρης Μητρόπουλος, μουσικὸς διευθυντής, ὡς γνωστόν, τῆς Φιλαρμονικῆς Συμφωνικῆς Όρχή-στρας τῆς Νέας Ύόρκης, προσέφεσε τελευταίως τὸ ποσὸν τῶν 2.000 δολλαρίων είς τὸ Μουσικὸ Κολλέγιο τοῦ Σικάγου πρὸς τὸν σκοπὸ νὰ γραφῆ μιὰ ὅπερα εἰδικῶς κατάλληλη γιὰ τὴν Τηλεόρασι. Τὸ Συμβούλιον καὶ ἡ διεύθυνσις τοῦ Κολλεγίου, ἐ-ξέλεξαν τὸν γνωστὸν Βιεννέζο συνθέτη "Ερνστ Κσένεκ, καθηγητή τῆς συνθέσεως τοῦ Κολλεγίου καὶ τοῦ ἀνέθεσαν τὴν παραγγελία. Συνάμα, κατὰ ὑπόδειξι τοῦ Μητροπούλου, ἔ-δωσαν στὸν Κσένεκ ἄδεια ἀπουσίας γιὰ τὸ δεύτερο έξάμηνο, ἔτσι ὥστε νὰ μπορέση νὰ ἀφιερώση ὅλη του τὴ δυναμικότητα στὸ ἔργο που τοῦ

'Ο "Ερνστ Κσένεκ, Τσέχος την καταγωγή, είχε προκαλέσει για πρώτη φορά την παγκόσμια προσοχή, πρὸ εἴκοσι πέντε περίπου ἐτῶν, όταν ή Κρατική "Οπερα τῆς Βιένης είχε ἀνεδάσει μιὰ ὅπερά του «Ό Τζόννυ παίζει...» ποὺ εἶχε γίνει άφορμη πολλών συζητήσεων γιὰ τούς τολμηρούς νεωτερισμούς της : 'Ο πρώτος ρόλος — ὁ Τζόννυ — ἦ-ταν ἕνας Νέγρος βιολιστής καὶ ὁ Κσένεκ χρησιμοποιούσε, έκτὸς τῆς όρχήστρας και τὴν τζάζ...

ΜΗΤΡΟΠΟΥΛΟΣ



Τὸ «Musical Courier» τῆς Νέας Υόρκης — ἀπὸ τὰ πιὸ ἔγκυρα μουσικὰ περιοδικὰ τῆς 'Αμερικῆς — δημοσιεύει τὴν νέα αὐτὴ φωτογραφία τοῦ μεγάλου "Ελληνος ἀρχιμουσικοῦ Δημήτρη Μητροπούλου μὲ ἐνθουσιώδη σχόλια γιὰ τὸν διορισμό του ώς Γενικού Διευθυντού τῆς Φιλαρμονικῆς Συμφωνικής 'Ορχήστρας τῆς Νέας Ύόρκης πού, ἄλλωστε, διηύθυνε ώς τώρα πολλές φορές ώς προσκεκλημένος. Τώρα, ὡς γενικὸς καὶ μόνιμος διευθυντής, θὰ ἀναλάδη τὰ περισσότερα προγράμματα τῆς περιόδου 1950 - 51 ή όποία άποτελεῖται ἀπὸ

28 έβδομάδες: 'Αρχίζει στὶς 12 'Οκτωβρίου καὶ τελειώνει στὶς 22 'Απριλίου. Οἱ συναυλίες δίδονται Πέμπτη ἀπόγευμα καὶ Παρασκευή βράδυ, ἐπίσης Κυριακὴ ἀπόγευμα καὶ μερικές Σά66ατο βράδυ. Ο Μητρόπουλος είχε διευθύνει τὴν 'Ορχήστρα τῆς Νέας Ύόρκης κατὰ τὴν περίοδο 1947 - 48 ἐπὶ τέσσερις ἑβδομάδες, κατά τὴν περίοδο 1948 - 49 ἐπὶ όκτώ έ6δομάδες καὶ κατὰ τὴν περίοδο 1949 - 50 γιὰ δέκα ἐδδομαδες.

Κατὰ τὶς πρώτες συναυλίες τοῦ Ἰανουαρίου 1950 ὁ Μητρόπουλος διηύθυνε στίς 15 με σολίστ τον βιολονίστα Γκόλντμπεργκ, στὶς 19, 20 καὶ 22 μὲ τὸν βιολονίστα Τζίνο Φραντσεσκάτι, στὶς 26 καὶ 27 καὶ 29 μὲ τὸν πιανίστα Ρομπὲρ Καζαντεζύς, στὶς 28 τὸ πιανιστικὸ ντουέττο Χουάϊτμορ καὶ Λόουε.

'Ενθουσιαστικές κριτικές ἐπακολουθοῦν κάθε ἐμφάνισι τοῦ Μητροπούλου. Ἡ έρμηνεία τῆς «Ἡλέκτρας» τοῦ Ρίχαρντ Στράους ὑπὸ τὴν διεύθυνσί του καὶ μὲ Κλυταιμνήστρα τὴν μεγάλη μας Ἑλένη Νικολαΐδου θεωρήθηκε ώς ἕνα ἀπὸ τὰ μεγαλύτερα μουσικά γεγονότα.

Ο Μητρόπουλος ώς Γενικός διευθυντής τῆς 'Ορχήστρας τῆς Νέας Ύόρκης, έχει στὸ έξης ἀπόλυτο δικαίωμα έκλογης τῶν μαέστρων ποὺ θὰ κληθοῦν ὡς «ἔκτακτοι» καθώς καῖί

Ovation Greets Mitropoulos At Eastman

By NORMAN NAIRN

CHEERS and tumultuous applause greeted Dimitri Mitropolous last night at the Eastman, in his third guest conductorial appearance with the Philharmonic Orchestra. It was not to be wondered that the audience rose in tribute.

The climax came following the concluding measures of Liszt's terrifically difficult "Faust Symphony," when, after evidencing his extreme satisfaction all evening with the way the ensemble was playing, the conductor strode from the podium into the ranks of the players and personally congratulated the members of the woodwind section. That I've never seen at the Eastman.

And he said, too, afterwards, that after conducting all over the world he Bach transcription presented ast night, the woodwinds played it better han he had ever heard.

From the great Bach Fantasia and Fugue in G minor, one of the most notable of organ compositions, to the Liszt "A Faust Symphony," it was an evening of impressive music making as the Greek maestro brought rich, sumptuous sounds from the ensemble.

Conducting without score and without baton, one felt that Mitropoulous instilled the feeling of confidence as he obtained exactly the effects he wanted from the orchestra. These were not readings of the scores, but rather a realization of the music

THE Bach Fantasia and Fugue in G minor, as transcribed by Mitropoulos, causes this reviewer to reverse a previously expressed opinion that works such as these sound better on the instrument for which it was originally written. Here the orchestra became a gigantic organ.

It was a performance of nobility, with massive and thrilling sonosities in the Fantasia, and utmost clarity of the inner voices in the Fugue.

Directly contrasting were the Two Gymnopedies by Erik Satie, as transcribed by Debussy. Satie, French composer known for his sardonic wit, was a pioneer in his original style of the utmost simplicity. These were three short pieces, of which Debussy chose two for orchestration.

I don't think our orchestra ever sounded lovelier or more seductive than in these pieces. They played with rare sensitivity, exquisite delicacy in Debussy's ethereal colors, elusive always and uttent forcing the second statement. elusive always and utterly fascinating.

LISZT'S "A Faust Symphony," which had its inspiration in Gothe's "Faust," is program music, a series of delineations of what Liszt described in the three movements as "character pictures," named for the three leading dramatis personae in the

spirations of Faust; "Gretchen" Marguerite) which opens with a ender oboe melody, and the horns sounding the love motive followed by the love scene, rising in ecstasy of passion and dying away in gentle con-tent, and "Mephistopheles," in which the Faust themes is parodied sadonically, the whole moving to a triumphant close.

Verve, unity of ensemble marked the playing on a big scale, rich and full as the conductor, now of the New York Philharmonic-Symphony, obtained a dynamic response.

An enlivening and vivid performance of Three Dances, "The Neighbors Dance," "The Miller's Dance" and "Final Dance," from De Falla's ballet "The Three Cornered Hat," rounded out the list.

ΒΗΜΑ» Παρασκευή 10

ΑΠΕΘΕΩΘΗ ΧΘΕΣ Ο ΔΗΜ. ΜΗΤΡΟΠΟΥΛΟΣ

OYAZIFKTON, 9 Mapriou. 'Athreat-ΟΥΑΣΙΓΚΤΟΝ, 9 Μαρτίου. 'Αθηναϊκὸν Πρακτορείον. 'Α Διά πρώτην φοράν
"Ελλην μαέστρος κ. Δ. Μητρόπουλος
διηθύνε τὴν φιλαρμονικὴν τῆς Οάστιγπτων ἀποθεωθείς. 'Ο πρεσδευτῆς τῆς 'Ελλάδος είχε κεκλημένους εἰς τὸ θεωρείον
του τὸν ὑψυπουργὸν τῶν 'Εξωτερικῶν κ.
Οὐέμπ μετὰ τῆς συζύγου του, τὴν κυρίαν Κένναν, σύζυγον ἀνωτέρου ὑπαλληλου τοῦ Στέῖτ Ντιπάρτμεντ, καὶ τὸν
δουλευτὴν Φοῦλτον. 'Επηκολούθησε δεξίωσίς πρὸς τιμὴν τοῦ κ. Μητροπούλου εἰς
τὴν 'Ελληνικὴν πρεσδείαν, ὅπου ἦσαν
κεκλημένα ἐκατὸν πρόσωπα. ROCHESTER TIMES-UNION

Friday, Feb. 10, 1950

Audience Hails N.Y. Conductor

By A. J. WARNER

Dimitri Mitropoulos is no stranger to Rochester concert-goers, who have had exciting experience with his in-

candescent musicianship. Last night he returned to the Eastman Theater as guest conductor of our Philh armonic, which gave him of its thrilling best. The result was an evening of orchestral beauty, with a large audience

bestowing on the distinguished visitor the accolade that was his by right of high accomplish-

Mr. Mitropoulos first came to this country in 1936, at the invitation of Serge Koussevitzky, and appeared, then, as guest conductor of the Boston Symphony. His success led to appearances with the Minneapolis Symphony, of which he later became permanent conductor. Last year he shared with Leopold Stokowski the duties of directing the New York Philharmonic-Symphony. Now he has been appointed conductor of that venerable orchetsra.

Last night's concert again revealed Mr. Mitropoulos' remarkable intellect, his glowing temperament, and his faculty for dramatization. That he is a conductor of great distinction is indisputable, his interpretive power being of so extraordinary a quality that, in one sense, it doesn't seem n matter what he plays. Everything e touches is clear and precise and williantly detailed, for his gifts indude that of blazing virtuosity. And ast evening there were orchestral somp and circumstances in rich

ALL MAGNIFICENT

For the Mitropoulos tone has been salled percussive, and this leads to the grand manner of dynamic proclamation. It was all magnificent, from the thunderous fortissimi to the exquisite transparency of the pianissimi, as exemplified in the performance of the Eric Satie "Gymnapedies," transcribed for orchestra by Debussy and the performance of which constituted, perhaps, the most beautiful moments of the evening.

The program began with Mr. Mitropoulos transcription for orchestra o Bach's mighty Fantasia and Fugue in G minor, arranged so that more heed is given to the orchestral quality of the work's new setting than to its organistic sonorities. It was an overwhelming architectonic experience, the whole shining with Olympian splendor. To follow the Bach with the delicate work of Satie, the well of whose delicious fancy has never dried up, was a stroke of genius, Precursor of Debussy, Satie's music is like a garden full of flowers that The movements bear the names "Faust," typifying the longings and their own individual fragrance. their own individual fragrance.

DANCES EXHILARATE

After the "Gymnopedies" came an exhilarating performance of the Dances from Manuel de Falla's ballet, "The Three-Cornered Hat," which so vividly mirror the rhythmic fascination that irresistibly colors the music of this "modern" Spanish com-

At the close of the intermission Mr. Mitropoulos and the orchestra provided a flaming proclamation of Liszt's "Faust" Symphony, which, even in the version without the chorus, takes an hour to perform. Actually it is not a symphony at all, being, rather, a series of symphonic moods united by emotional content and the matic material, the three movements respectively labelled Faust, Gretchen and Mephistopheles. Since the task of embodying in tones the characteristics of Goethe's colossal poetic philosophic work is tremendous beond possibility, one can derive the best results by regarding the composition as "absolute" music. And as such the score is full of beauty, of lyricism and of mysticism, although it must be admitted that it has its

Lan butonis Taming Trews Thursday mar. 2. Guest Conductor

Lauds S.A. Group

Dimitri Mitropoulous regards Texas' symphony orchestras as its most valuable prestige assets. They are, says the noted musical director, here as guest conductor of the San Antonio Symphony, the true indications of a city's wealth and community spirit.

"The first thing a man does usually, when he becomes wealthy, is to buy himself a library because it makes him appear intelligent, even if he never reads the books. So, should a city support a good symphony orchestra.

"Also, the quickest way for a community to show its wealth is the extent to which it supports its symphony orchestra," declared the eminent conductor of the New York Philharmonic Symphony.

"It doesn't matter whether a man knows the difference between Bach and Beethoven, what is important is his recognition of a symphony orchestra as a vital civic institution which must exist at all costs.'

Mitropoulous began his renearsals with the San Antonio Symphony Wednesday and brought about immediately a situation of warm mutual admiration.

"Your orchestra is quick, well-trained and flexible. It is not easy for a group of musicians to respond quickly to the wants of a conductor to whom they are not accustomed. It is a sign of a good orchestra when they do."

The musical director added emphatically that after conducting the Houston and San Antonio Symphony Orchestras that "they are as good as any in Europe.'

On the orchestra's part, the musicians were impressed with the guest conductor's dynamic musicianship, magnetic personality and his remarkable mem-

Unusual as it is, Mitropoulos directs rehearsals without score, relying confidently upon the complete knowledge of every phase of the music previously absorbed through intensive

The conductor does not use a baton either.

With the San Antonio Symphony Saturday night Mitropoulos will conduct a program including "The Magic Flute" Overture, by Mozart; the "Eroica" Symphony of Beethoven; Tschaikowsky's orchestral fantasy, "Francesca da Rimini" and the symphonic poem of French-born Henri Rabaud, "La Proession Nocturne



EVEN IN RELAXATION Dimitri Mitropoulos studies his scores, which accounts for the fact that he does not need music when he conducts either a rehearsal or a performance. The eminent conductor of the New York Philharmonic-Symphony takes over the San Antonio Symphony podium as guest conductor in the 12th subscription concert at Municipal Auditorium Saturday night.—Evening News Photo.

San autonio Eneming Light Thrusday Mar. 2.



CONDUCTOR MITROPOULOS Texas symphony orchestras tops.

Texas Brags Get Big Boost

To bragging Texans Conductor Dimitri Mitropoulos offers some

"Your state is famous for its pride in everything Texan, but you should really be proudest of your symphony orchestras.

TO BOOST TEXAS

The noted musical director here to be guest conductor of the San Antonio Symphony Saturday night, after his first rehearsal with the orchestra Wednesday

"These two Texas symphony orchestras (he conducted in Houston before coming here) are as good as any in Europe, and I intend to talk about it when I return to New York."

When he returns to New York Mitropoulos, co-conductor with Leopold Stokowski of the New ork Philharmonic-Symphony, will direct his final two concerts of the season with that wellknown musical organization Then, he will go to Italy to conduct orchestras in most of the musical centers of that country

NEW PROGRAM SET

Returning to the U.S. Mitropoulos, with the Philharmonic will give New Yorkers something new in the way of symphony concerts next fall. He said:

"We take the place of the Rockettes at Radio City Music hall. There, for a period of three weeks, the symphony will play four concerts a day.

"So, the public will get both movies and a concert for a dollar and a half."

Mitropoulos will conduct a program including Mozart, Beethoven, Rabaud and Tschaikowsky Saturday night, a concert Director Max Reiter will hear from the audience.

FAUST IMPRESSIVE

The "Faust" Symphony was giwen a profoundly impressive reading, with the Gretchen movement utterly lovrely tender, and with the unique Mephistopheales music, in its sneerling travesty of the Faust themes, mastterfully projected. It was all done in tthe proper mood of sheer romanticissm, and the orchestra played with elloquence and contagious elan, the birilliance of the individual choirs wiinning new laurels for the Philharmonic, which has made such notable progress this season.



-San Antonio Express Staff Photo

MAESTRO MITROPOULOS-Dimitri Mitropoulos, dynamic Greek conductor, who will occupy the San Antonio Symphony podium in the coming Saturday night's concert, moves about the rehearsal stage to hear better various sections of the orchestra as he puts musicians through their paces.

MITROPOULOS LEADS SYMPHONY SATURDAY

porary leave from the podium phony, and soon was acclaimed of the celebrated New York
Philharmonic - Symphony, will
Since then, Mitropoulos has demonstrate the impressive mu- conducted every orchestra of imsicianship and interpretive vital- portance in this country. His ity that have made him one of recordings, most of them in the when he directs the San Antonio wide symphonic broadcasts have Symphony at Municipal Audi- made him one of the best-known torium Saturday night.

He came to this country in regular musical director.

Dimitri Mitropoulos, on tem- 1936 to conduct the Boston Sym-

the world's great conductors best-selling class, and nationand most-admired men of music.

Mitropoulos caught the atten- After his San Antonio appeartion of the musical world as a ance, when he conducts a proyoung man in Europe, when he gram including music of Mozart, was conductor of the symphony Beethoven, Rabaud and Tschaiorchestra in his native Athens, kowsky, Mitropoulos will return Greece. After an historic concert to New York for two additional with the Berlin Philharmonic, concerts with the Philharmonichis career took on an international scope, spreading to France, England, Belgium, Italy takes over next fall as its only

Famed Conductor Mitropoulos To Lead Symphony Saturday

orchestra on the international for 12 years, musical director list of the major symphonic of the Minneapolis Symphony. groups which have had the world-famous conductor on their podiums.

Musical director of the New York Philharmonic, Mitropoulos has on many occasions conduct-

The Dimitri Mitropoulos con-jed the Boston Symphony, the cert with the San Antonio Sym- Philadelphia Orchestra, the San nony Saturday night puts the Francisco Symphony, and was,

> During this season he has been heard frequently as conductor of the regular Sunday afternoon radio concerts of the New York Philharmonic and will again next season, when he returns as the orchestra's only regular conductor.

> "The Symphony Society of San Antonio is proud to be able to put its forces in the hands of one of the great conductors of this generation," Symphony President Jesse H. Oppenheimer said, "and we believe his concert here will be an historic event for musical San Antonio.'

Mitropoulos' program will in-clude one of the greatest of the Beethoven symphonies — the 'Erocia." He will also conduct the Overture to "The Magic Flute," by Mozart; the symphonic poem "La Procession Nocturne," by Rabaud, and "Francesca da Rimini," by

Tschaikowsky. Tickets for the concert will be available until concert-time, at 8:15 p.m., at the Auditorium box office. Season tickets also apply for this, the 12th subscription concert.

Editorial - Fri. na 3 Maring Express

Great Music Earns Civic Support for Symphony

Tomorrow night's concert by San Antonio Symphony Orchestra will be an outstanding event in this community's musical year. For the second time this season, a distinguished guest conductor will take the orchestra in

Dimitri Mitropoulos' performance, like Sir Thomas Beecham's a few weeks ago-and it was the London Symphony Orchestra conductor's second appearance here-promises concert-goers a rare treat, an evening of flawless music.

Since he came to Boston from Athens in 1936, Mr. Mitropoulos consistently has ranked among this country's topmost musicians. During the 12 years in which he directed Minneapolis Symphony Orchestra (1937-49) he built one of the country's most effective, versatile and original musical organizations. That musician is the present conductor of the famed New York Philharmonic Orchestra.

By his very first performance in this country-with the Boston Symphony 14 years ago-and increasingly since, Mr. Mitropoulos earned acclaim from music critics and audiences alike for his original, often daring, interpretations, which infused new life and color into the familiar classics. At the same time, he had introduced new music of promise, sympathetically interpreted.

For Saturday night's concert, the distinguished conductor will play two perennial favorites of the concert-goer, Mozart's "The Magic Flute" Overture and Beethoven's "Eroica" Symphony. Then he will give a Rabaud nocturne and 'Tschaikowsky's "Francesca da Rimini." There is a rich and balanced program, certain to delight all listeners.

One may venture to predict that Mr. Mitropoulos will concur in Sir Thomas Beecham's judgment that San Antonio's orchestra ranks among the best and deserves the fullest measure of popular support. By a happy coincidence, the Symphony Society's annual maintenance fund campaign, with a \$165,000 goal, is in progress.

Mitropoulos' Zitt

By HARRISON LILLY The top brass of the New York irresistible.

Philharmonic knew what they Polite and soft-spoken with were about when they appointed the musicians during the long a wiry little Greek named Diseries of rehearsals that premitri Mitropoulos as conductor ceded the Saturday concert, the for the 1950-51 season.

At Saturday's San Antonio Symphony concert, Mitropoulos, as guest conductor, wrung such music out of the local group as Applause, snapping like a

regular conductor Max Reiter.

auditorium's red roof.

KUDOS TO MUSICIANS Super-conductor that he is, litropoulos could have never delivered as he did without benefit of the talent and industry of Reiter and his musicians.

Also contributing to the highly-successful evening was the program selection. It was easily the most popular of the season.

Beethoven's stately and noble 'Eroica" symphony was the evening's major presentation although a little known symphonic poem by Rabaud, "La Proces-sion Nocturne", nearly nosed it out as far as audience appreciation was concerned.

SUCCESSFUL SLATE

Mozart's "Magic Flute Over-ture" and a Tschaikowsky fan-tasia, "Francesca da Rimini" rounded out the slate of suc-

As satisfying as the music was, a listener to an excellent recording of the concert would have missed a great deal of the emotional sensation the audience felt.

Sans score or baton, jittering, flailing his arms and all the while apparently only intent on getting the most out of the orchestra, the conductor was literally a show in himself.

Each swell or shading of the music was accompanied by taut muscular gesture or a delicate hand motion and dance step. The feeling of seeing as

conductor worked both himself

has rarely been heard under the breaking comber as the notes of the Tschaikowsky piece faded, Joint recipients of credit for the magnificent evening should be the orchestra members and regular conductor Max Reiter. enthusiasm and intentness of the orchestra

Sunday Express SAN ANTONIO EXPRESS

SUNDAY, MAR. 5, 1950

MITROPOULOS

GUEST-CONDUCTOR, SYMPHONY HAILED

By BOB ALDRIDGE Express Staff Writer

Dimitrl Mitropoulos demon- for the program. strated his conductorial magic

Symphony in an outstanding dominated. program of notable music.

Mitropoulos is a show in him-

tors of our time . . . but were Inferno. not prepared for his dynamic methods.

He does not use a baton. But his hands are most expressive and he seems to throw his entire body into the work.

Often he conducts from the wrists . . . again with only his fingers. Again he waves an arm, or both, hands open or fists clenched. Still again he stands perfectly still, arms upraised.

Often he is excitedly animated, waving arms, shaking head and shoulders.

He means business . . . and the result is superb and breathtaking music.

Again-as in the case when Sir Thomas Beecham conducted here—the orchestra won new laurels. It played with vigor and obvious inspiration at the hands of Mitropoulos.

The evening was another bright compliment for Dr. Max Reiter, the orchestra's founder and permanent conductor.

It is Reiter, of course, who has developed the orchestra into the fine instrument it iswho has brought it to the degree of musical efficiency which permits famous directors to take over . . . and produce music that ranks with the best anywhere.

Mitropoulos' program reached its heights in Beethoven's Third Symphony (the "Eroica").

A great masterpiece, the "Eroica" lives up to its name throughout. It is heroic music. It has a power, majesty and allround magnificence difficult to describe-except with music.

It is, in proper sequence, courageous, sorrowful, moving, joyful and finally boomingly triumphant.

Mozart's tuneful and enjoy-

able Overture to "The Magic Flute" set the stimulating pace

"La Procession Nocture," a in Municipal Auditorium Satur- symphonic poem by Rabaud was a colorful composition, yet se-He directed the San Antonio rene, as stringed tones pre-

Closing was a Tschaikowsky number, "Francesca da Rimini," a fantasia. Except for a melodic We knew beforehand that he center section, the music vividly was one of the greatest conduc- described the horrors of Dante's

> It flashed vehemence and violence.

Summed up, the evening with Mitropoulos and the San Antonio Symphony was exciting symphonic fare . . . one not to be soon forgotten.

For his first San Antonio con cert Conductor Dimitri Mitropoulos has chosen a diversified program of wide appeal for the symphonic-minded.

The program ranges from a Mozart overture to a modern French symphonic poem and includes a Beethoven symphony and a Tschaikowsky orchestral

Mitropoulos uses neither baton nor score when he conducts, does not even use a score for rehearsal.

He is currently co-conductor with Leopold Stokowski of the York Philharmonic-Sym-

Next season he becomes the only permanent musical director of the Philharmonic. The Mitropoulos program:

Overture to "The Magic Flute" (Mozart), the "Eroica" Symphony of Beethoven, "The Nocturnal Procession" by Rabaud, and "Francesca da Rimini", by Tschaikowsky.

Season tickets apply at Saturday night's concert. Other reservations are available at the auditorium box office.

pal Auditorium, Conductor Di- and "Francesca da Rimini," by mitri Mitropoulos has chosen a Tschaikowsky. diversified program and one of wide appeal for the symphonicminded public.

The program ranges from a Mozart Overture to a modern torium box office French symphonic poem and includes as well a Beethoven Symphony and a Tschaikowsky orchestral fantasy.

Mitropoulos, who has con-ducted most of this country's leading orchestras, is currently co-conductor with Leopold Stokowski of the New York Philharmonic Society. He has been heard frequently in that orchestra's regular Sunday afternoon radio concerts.

Next season, Mitropoulos becomes the only permanent musical director of the Philharmonic, a post he will take over after a series of European concerts.

The Mitropoulos program: Overture to "The Magic Flute" (Mozart), the "Eroica" Sym-

For his first San Antonio con-cert Saturday night at Munici-turnal Procession" by Rabaud,

The 12th subscription affair, season tickets apply to Saturday night's concert. Other reservations are available at the audi-



TOWN HALL * APRIL 5 * WED. EVE. at 8:30

THE NEW YORK TIMES, THURSDAY, APRIL 6, 1950.

Town Hall Filled as Soprano Joins Dimitri Mitropoulos in Offering Program

debut at the Metropolitan Opera moving in conception. The comin December, 1940, but her pro- poser wrote his own text. Coining gram with Dimitri Mitropoulos such phrases as the trains sounding "like shuffling of a thousand mourners' feet" showed literary first New York recital. It attract- gifts almost as striking as his mued more than 1,100 persons.

ticipation of the event, And there in triumph" and to depict a man turning back to a dismal town far as the audience was concerned, "ready for doom and damnation." it was a great success.

The singer and her partner had to come out for five bows after the ten Geistliche Lieder from Hugo Wolf's "Spanisches Lieder-buch" that comprised the first half of the program. There were many recalls, too, after Ernst Krenek's songs of the French Cycle Her Best Nor did she seem especially happy in the lieder. She did not have much variety of approach and there was no great depth of religious conviction. It was in the eight recalls, too, after Ernst Krenek's was closest to her true style. The "The Ballad of the Railroads." And at the conclusion of Marc Delmas' oughly imagined and clearly provere added to the tumult of the jected. applauding hands.

Krenek "Ballad" Offered

This listener, however, was not this one she chose to repeat as an among the enthusiasts. From the point of view of pure sound, Miss Steher has often heavy heavy to be strict pattern imposed by constructions. Steber has often been heard to bet- fining herself to the three long ter advantage. Frequently her groups sung without pause.

phrases were lovely, but frequent- Mr. Mitropoulos accompanied the

ly, too, there was a lack of ease lieder and the French songs from of production and her lower tones memory and at the end of both were nearly all dry and colorless. cycles he kissed the soprano's

always well suited to her particu- music. lar gifts. The twenty-five-minute His skill as a planist has already Krenek "Ballad" seemed especially been demonstrated as an orchestral wrong for so feminine and lyric a soloist. His tone, as an accompa singer. Most of it consisted of a nist, did not always have distinform of running recitative with guished quality, but he brought imaginative intensity to his playmany odd intervals to be traversed.

Depicting the reactions of a hypersensitive man to railroads in Eleanor Steber has been in the limelight ever since she made her and an exile, it was dramatic and of each piece and in tracing the emotional curve of each cycle. sical ones.

The appearance of the conductor with her in the role of an accompanist and the introduction of two new song cycles added to the analysis of the avent and the convey trains that "howl

French Cycle Her Best

The lullaby, "La Tendresse," was one of the most winningly sung se-lections of the evening, and it was

Then, too, her material was not hand. For the Krenek he used the

ing and he was always helpful to the singer in establishing the mood NEW YORK WORLD-TELEGRAM AND SUN, APRIL 6, 1950.

Met's Steber Sings Lieder ByHugo Wolfat Town Hall

ropolitan sopranos of the last dec- Hugo Wolf and Ernst Krenek. ade-Eleanor Steber-finally made up her mind to give a concert in

gave every promise of being one in a two-dimensional world-withof the season's artistic high lights out depth and without inner compulsion. And my hunch is the was Dimitri Mitropoulos, one of fault was hers - not the comthe three best conductors now poser's. operating in America and a musibe it ever so humble.

An Intelligent Singer.

been ups and downs in her work, but essentially I have found her an intelligent singer, with good

felt there were limitations to her ing that was in every way the power to adjust the color and work of a dedicated artist. Profluency of her voice to each particular role, and to make each of note. them an absolutely distinct por-

One of the most admired Met-, rific difficulties in the music of

Modernistic Novelty Sung.

As regards interpretation, I Town Hall last night. A huge gathering was on hand to applaud her decision.

Appearing with her in what provided the main item on last night's bill—the interminable "Geistliche Lieder" of Hugo Wolf. They seemed to move

I had no special taste for Mr. cian who serves his art as he would his God—in any capacity, "Ballad of the Railroads" which stretched out as long as the means of transportation whose thrills he I have been among Miss Steber's admirers at the Metropolitan from the beginning. There have been ups and down. most satisfying of all.

Mitropoulos Phenomenal.

Mr. Mitropoulos was quite pheartistic stamina and a voice which nomenal at the piano, accomat its best has a very warm and panying the entire Hugo Wolf cyoothing quality.

At the same time I have always background to Miss Steber's sing-

Miss Steber looked quite handtrait in the gallery of her inter-some in the blue gown and jacket she wore for the religious songs Last night I found her voice of Hugo Wolf, and still more just as beautiful as I have at the handsome when she removed the Metropolitan, and in some ways jacket for the railroad ballad of her technique was even more im- Krenek. She remained that way pressive, since it coped with ter- for the love songs of Marc Delmas

NEW YORK HERALD TRIBUNE, THURSDAY, APRIL 6, 1950

By VIRGIL THOMSON

ELEANOR STEBER

First performance)
Reve au Souvenir (first time in America)
Marc Delm (L'Attente; L'Eveil; Le Doute; L'Aveu; L'Amour; La Tendresse; La Mort; Le Souvenir)

Mis-mated

m LEANOR STEBER'S recital of last night in the Town Hall would have shown her excellent musical powers to greater advantage, I am sure, had she not been accompanied by Dimitri Mitro-poulos, beside whose expertness, intelleectual and technical, her own took on an air of innocence She sang carefully and looked pretty; she even made a partial costume change at intermission time. But always the calm of her assistant's perfect piano playing and impeccable musicianship made her charming but elemental manoeuvres seem like an improvisa-

tensity and inward emotion. Miss singing through. Steber just declaimed them, one much like another.

passages. Mr. Mitropoulos played vience, stood against her. the different accompaniments brilliantly, gave something of a Debussyan glamour to music that is closer in melodic content to the simple sweetness of Reynaldo . . .

Ernst Krenek's "Ballad of the Railroads" was manfully struggled with by both artists; but it is musically inexpressive, for the most part, and vocally without grace. Based on an English text of small poetic power by, one pre-sumes, the composer himself, its vocal line covers an extremely wide range (much of it lower than Miss Steber's voice goes). It proceeds, moreover, in great skips that might be convincing in German but that, combined with distorted vowel

Eleanor Steber



Who gave a song recital last night at Town Hall

Her program was a difficult one. lengths, make English quite incomprehensible. There is little that Hugo oWlf's Geistiche Lieder require repose and introspection.

Little varied in their musical style, all ten makes all ten make a musical session of some monotony. Mr. Mitropoulos and weak in communicative power. It has ten sections also and is quite placid piano parts to express in- long to sit through, not to speak of

With a program so little suited to her gifts, Miss Steber had small She was more comfortable in chance to please vocally. Her soft the light songs of Marc Delmas work, as always, was lovely. Else-entitled "Du Deve au Souvenir." where there was some trembling, These are not notably original and her relation to the pianoforte's music, but they are grateful to tuning was often merely approxising. And Miss Steber's French, mate. One wished she had set her though not French French, is self musical tasks less ambitious. agreeable to hear and becoming Mr. Mitropoulos's musicianship, in to her voice, especially in soft spite of all his efforts at subserAPRIL 14, 1950.

HE NEW YORK TIMES,

SCHOENBERG WORK IS PRESENTED HERE

Mitropoulos and Philharmonic Offer Cantata, 'Survivor From Warsaw,' at Carnegie Hall

By OLIN DOWNES

The New York première of Arnold Schoenberg's cantata, "A Survivor from Warsaw," for narrator, men's chorus and orchestra, was given last night by Dimitri Mitropoulos and the Philharmonic-Symphony Orchestra in Carnegie Hall.

Schoenberg is the author of the text as well as the score. The narrator, speaking, describes one of the terrible and piteous episodes in human history, while the orchestra underscores his words and the chorus sings the verse of the grand old Hebrew prayer, "Shema Yisroel." The Jews, marched to their death at the command of the Nazi officer, start slowly to their doom. As the pace quickens and the end comes nearer they break into song,

chanting the prayer.

The subject is so moving, the imaginary scene so tragical, that in listening to Schoenberg's musical investiture one could easily believe it to be applied. lieve it to be much more signifi-cant and inspired than it is. For the plain fact is that it is poor and empty music, even though it be couched in the most learned Schoenbergian formulas of crafts-manship. The orchestra makes bogy noises which have been heard many times before in Schoenberg's scores. These sounds are neither novel nor convincing. The interest of the composition lies in its sub-ject, in the unusual combination of the speaking voice and the instrumentation (though Schoenberg has done this before) and the climactic entrance of the chorus with the noble text of the prayer.

A Theatrical Device

A melodramatic concomitant of this occasion was the theatrical de-vice by which the members of the chorus, as the narrator described the scene, rose to their feet, first one by one, the ranks filling more and more rapidly, until they stood, coats discarded, in the white shirts of the condemned. We regret to say that the effect was hammy, and regret still more to say that in this respect it was not incon-gruous with the character of the composition.

This became the more banal an effect when Mr. Mitropoulos repeated the performance, which was an excellent thing to do with a new work in an "advanced" idiom. But the repetition, warmly applauded by the Schoenberg wing as it was, only served, so far as this writer is concerned, to impress him with the emptiness of the work.

So far as one unfamiliar with the score may know, Mr. Mitropoulos gave an admirable performance. The narrator, Adolph Anderson, acquitted himself excellently, with clean diction and feeling in his task. The orchestra and chorus were on a high technical level. The work was certainly heard to advantage. A conductor could do no

But this was not, as a whole, an inspiring evening. A second novelty was the 'cello concerto of Alan Schulman of this city, himself a 'cellist and a composer considerable experience, especially in scores for stringed instruments and for films. The soloist in the performance was Leonard Rose, first 'cellist of the orchestra. He played superbly, with a cantilena as noble as the music permitted and with bravura, authority, élan. The composer, later called to the stage, must surely have approved the interpretation.

To "the People of Israel"

The concerto is dedicated to "the people of Israel." Its best movement, one that a virtuoso no doubt finds particular pleasure in, is the second, which goes looping along at a terrific pace. The solo 'cello balances this with a sustained second theme over the hurrying rhythms of the orchestra. There are a number of places which are "fat," juicy, for the solo per-'fat," juicy, for the solo per former. There are some brilliantly rhetorical passages, cadenza fash on. The first and last movements are generally in a free, rhetorical Hebraic manner. But it is not original or too ably constructed music Essentially it is second class Ernst Bloch. It is also lengthy and lo-quacious. The music exudes a splendid self-consideration, com-placency, warm approval of the sound of its voice. Music

Schoenberg's 'Survivor From Warsam' Stirring

Warsaw ghetto which is also the builds up an overpowering mood of this score followed soon after theme of John Hersey's new novel, of correcting terror. The heroic the founding of the new State of

from the narrator, the men rose Mitropoulos, who conduted the It is a beautiful piece of music,

Schoenberg, the inveterate modtims going off to a gas chamber. ernist, has written one of his most

What amounted to a second The episode was the high point of Arnold Schoenberg's "A Survivor from Warsaw," a score built in the scheme, and the orchestration, while gritty and austere, this most what amounted to a second tribute to the Jewish people was the world premiere of a Cello Concerto by Alan Shulman, the versation, while gritty and austere, the world premiere of a Cello Concerto by Alan Shulman, the versation, while gritty and austere, the world premiere of a Cello Concerto by Alan Shulman, the versation, while gritty and austere, the world premiere of a Second tribute to the Jewish people was the high point of Arnold Schoenberg's "A Survivor from Warsaw," a score built in the scheme, and the orchestra-The Wall."

As the cry of "Abzaehlen!" came finale comes as a terrific contrast. Israel, and the work is dedicated When it was over, Dimitri "to the people of Israel."

One of the most stirring effects in symphonic annals occurred in Carnegie Hall last night when two rows of Princeton choir singers, seated behind the Philharmonic, suddenly shed their robes, and stood in their shirt sleeves as a Mitropoulos Repeats It.

singly and in pairs against a pulsing rhythmic support that accentuated both the horror and the want to hear it again?" The crowd and asked, "do you want to hear it again?" The crowd did, and the narrator, Adolph Yisroel" (Hail, O, Israel!) rang of the death march of a throng of the death march of a throng of Jewish sufferers.

Browleys for Concert.

YORK HERALD NEW YORK HERALD TRIBUNE,

FRIDAY, APRIL 14, 1950

By VIRGIL THOMSON

PHILHARMONIC-SYMPHONY ORCHESTRA

CARNEGIE HALL

Conductor, Dimitri Mitropoulos; soloist Leonard Rose, cellist. The program:

Leonard Rose, cellist. The program:
Overture, "Ruy Blas". Mendelssohn
Symphony No. 2, B flat major. Schubert
Cantata, "A Survivor from Warsaw'. Schoenberg
(First New York performance)
Narrator: Adolph Anderson
Princeton University Chapel Choir Carl
Weinrich, Director.
Cello Concerto (first performance)
Alan Schulman
Joyeuse Marche. Alan Schulman
Fete Polonaise from "Le Roi Maigre Lui!"
Chabrier

Charm and Sentiment

DIMITRI MITROPOULOS, conducting the Philharmonic last night in Carnegie Hall, Leonard Rose, playing the cello, and the Princeton University Chapel Choir gave us an evening of charm and sentiment. They gave us also, as is their custom, musical executions of the highest beauty. If the program was a little on the easy-going springtime side, the calendar, if not the weather, was in sympathy with its lack of rigor.

Beginning with Mendelssohn's "Ruy Blas" overture, an old "pop" concert favorite, and ending with two of Chabrier's finest, the "Joyeuse Marche" and the great waltz finale from the first act of "Le Roi Malgre Lui" (if memory has not misplaced the famous "Fete Polonaise"), drama, jollity and brilliance were the frame for three novelties. The first of these, Schubert's Second Symphony, was all youth and loveliness. It recalled, which Mr. Rose played ever so too, and melody and vigor.

declamation the cadences and con- quite speak out.

These were the novelties of the

evening, and the works which re-

ceived the best interpretations. The

oncert began with Mendelssohn's

"Ruy Blas" overture and the ex-quisite Second symphony of the youthful Schubert. The symphony

was strikingly misinterpreted, with

tempi that were too fast, with

heavy accents and ostentatious vir-

tuosity and a lack of Schubert's

simplicity and artlessness of ad-

The "Ruy Blas" overture was

likewise played in a way that showed how such a crack orchestra

and conductor could play second-class music, of which even Men-

delssohn himself, who was not cursed with modesty, thought little.

The cheering moments of the con-

cert were the final ones, when we

had the pleasure of hearing the unrestrained, unrefined, Rabelais-

ian guffaw of Emmanuel Chabrier in the hearty, indecent, vulgar music of excerpts from "Le Mede-cin malgre lui."

Leonard Rose



Cello soloist with the Philharmonic-Symphony Orchestra

Alan Shulman's Cello Concerto, especially in the sustained anima- beautifully, is also, unless I mistion of the last movement, the read it, a meditation about the Bizet Symphony written at near Jewish people. Its lines are chrothe same age, seventeen. The whole work is delightful, a little the Near East style. Its harmony stiff and coltish, but full of grace, is lacrymose, but solid withal. Its colors are dark and a little muddy but sometimes also they glow. The Arnold Schoenberg's "A Survivor sional, and the scoring is admir-From Warsaw," the second novelty, ably calculated to throw the solo is an accompanied recitation in instrument into relief. This is a which the male speaking voice is personal work and full of feeling, replaced at the end by a male choir some of which projects handsomely, particularly an animated The subject recounts a mass ex- passage in the second movement ecution. The orchestral accompaniand a tranquil one at the very end. ment, an evocation of fear and A few sections, particularly those horror, is delicate, eerie, colorful of a lamentation character, lack and at the same time lurid. The musical distinction. Professional whole is everything anybody could quality it has everywhere and senmean by melodrama, but there is timental appeal. For all its charm no touch in it of ineptitude, save and fancy, I found these excelperhaps for this composer's in-lences companioned by a certain veterate habit of giving to English turgidness. The whole does not

tours of his native German. It is a twelve-tone piece, too; but that fact need not be considered by the listener, so direct is the effectiveness of its emotional communication.

TRIBUNE, FRIDAY, APRIL 21,

By Francis D. Perkins PHILHARMONIC-SYMPHONY

Conductor, Dimitri Mitropoulos, last Thurs-lay evening concert of the season. The

The Philharmonic

The Philharmonic - Symphony Orchestra, under the direction of Dimitri Mitropoulos, gave its last program of the season yesterday evening at Carnegie Hall, where it will be repeated this afternoon and in Sunday afternoon's closing concert. The program, devoted to music composed in this century began with a work new to the New York concert stage, Abram Chasin's "Period Suite," which had its first performance in an NBC Symphony broadcast under Milton Katims last October.

The period referred to includes the seventeenth and eighteenth centuries; Mr. Chasin's suite, it was noted, contains features of those eras written from a contemporary aspect of harmony and sonority. The titles of these centuries also suggest those times, but the harmonic color and prevailing style are mainly, while conservatively, of the present, although there are occasional etrospective glances in the atmosphere of the work. There is no sense of anachronism; the ideas are appealing and the structure and instrumental treatment are expertly wrought. The prelude has a certain diffuseness; melodic and imaginatice evocativeness, yesterday's lucid and sympathetic performance, were most marked in the Pavene.

The two symphonies which followed, the fourth of the still living Sibelius and the "Domestics" of the recently deceased Richard Strauss, provided ample contrast both with each other and with Mr Chasins's music. The fourth symphony, which has not been played here for four years, is the most concentrated of Sibelius's seven works in this form, in structure and in expressive intensity; harmonically, it is the most advanced Yesterday's interpretation called attention to its memorable merits; it was clear, laudable in orchestral tone and balance, and revealing in instrumental detail. Yet the emotional range of the interpretation seemed more limited than that of the music fitself. The performance was most persuasive when the music was most lyric; but the expressively darker and most concentrated measures of the score needed a darker, more severe pronouncement. There were some exceptions to these impressions, as in parts of the first movement and the brief luminous climax before the fading out of the close.

While only partially persuasive in the Sibelius work, Mr. Mitropoulos was completely so in the "Symphonia Domestica"; his musicians communicated the tenderness, humor and essential gemuthlichkeit of what was once a controversial score. There are times, indeed, when Strauss takes his time; the night represented by the adagio is a long one. But there are elements in the music which make for survival.

THE NEW YORK TIMES, FRIDAY, APRIL 21

Composer's Fourth Symphony Highlight of Philharmonic's Final Thursday Program

By OLIN DOWNES

For the program of the last Thursday night concert of the development in adhering to the present Philharmonic - Symphony grand basic traditions of classical season, Dimitri Mitropoulos presented three works of highly con-trasted character and one work which is unique and unapproached in modern music—Sibelius' Fourth
Symphony—at Carnegie Hall yesterday evening. The other scores
were Abram Chasins' "Period
Synta" and Richard Straues' "Por Suite" and Richard Strauss' "Domestic Symphony.'

"Sarabande" Best Movement

our mind, is the "Sarabande," gles upward in the orchestra, charmingly scored, first for wood, and the contrasting passage for strings, and written in a poetical spirit. There is evidence of French influence, of idioms a la Revel dramatic utternate which strugters are structured in the mobility and defiance that it represents. The finale has a more influence of idioms a la Revel dramatic utternate the strugters. influence, of idioms a la Ravel, dramatic utterance, a more savage Faure, Roussel, etc.

The sympnony of Sibelius, per-the misty gray chords which bring haps the master's most original the end. wholly independent creation in this form, towers lofty and solitary in the literature of modern music. It is music of intense introspection and profound feeling. Its harmonic scheme is all its own, the thematic relations of the move-ments are as subtle as they are existent. This is one of the most compact of all symphonies, the nost stripped to essentials in its

development and instrumentation.

The austerity of the color and

the contained power of statement confer on the work a classic depth, simplicity and grandeur. At the same time the coloring and the employment, now and again, of polytonality make it an utterance in the highest degree representa-tive of our day.

Here, in fact, is a real triumph that "neo-classicism" of which so many have prated, and so few achieved. For "neo-classicism," in the general sense of the word, does not mean distortion or imitation of old forms, or resort to classical formulas. It means new ideas which arise and find their logical form and esthetic. There is nothing prouder, more solitary, more ignificant in its utterance in modern symphonic music to equal this

This fact could not be clouded even by an inadequate reading of the work. For Mr. Mitropoulos mestic Symphony."

Mr. Chasins deliberately writes in a "period" manner, fluently, if not with any particular original-not with any particular original-He made it much smaller and more not with any particular originality. Here are approximations of stylistic methods of composers of former days. You might call it pseudo-eighteenth-century. Preludes in free and somewhat contrapuntal style, with a degree of barmonic bite which was not, perharmonic bite which was not, per-haps, contemplated by masters of an eerie and somber atmosphere the seventeenth or eighteenth centuries, Then come a "Bourree" and makes more vivid, savage, im"Pavane," "Rigaudon," "Sarabande," and a Fugue about as brass that come a moment later. brief as the law allows to top off In places there was unnecessary sentimentalization.

The tempo of the slow movement was too fast, making it impossible The best of these movements, to for its grand theme, which strugrebellion than it was given before

> The glory of the concert, from the standpoint of penetrating in-terpretation and also virtuoso conducting of a sort in which Mr. Mitropoulos exults, was the con-cluding "Demestica" symphony. This is music as bourgeois as music could be, yet written with phe nomenal mastery, complexity and bravura. Mr. Mitropoulos conducts it with past mastery, with thought ful valuation of each color theme, detail and, finally, with a wizardry in the exposition on the double fugue which is really astounding. Second-class muric, yet, last night, the memorable c imax of the con

H « BPAAYNH»

ΟΜΙΛΕΙ ΠΡΌΣ ΤΗΝ «ΒΡΑΔΥΝΗΝ»

Δ. ΜΗΤΡΟΠΟΥΛΟΣ: Ο ΜΑΓΟΣ



*Ο μεγάλος μας μαέστρος, μπροστά στὸ ἀναλόνιο μὲ τὴν μπαγκέττα στὸ γέρι.

« "Έχω ψυχικήν ἀνάγκην νὰ ίδῶ καὶ ν' ἀναπνεύσω Έλλάδα». - Θά διευθύνη έφέτος είς την Ἰταλίαν καί τοῦ χρόνου εἰς τὰς Αθήνας

ΠΟΙΑ ΕΛΛΗΝΙΚΑ ΕΡΓΑ ΘΑ ΠΑΙΧΘΟΥΝ ΕΙΣ ΤΗΝ ΑΜΕΡΙΚΗΝ

TOY EN N. YOPKH ANTAHOKPITOY MAY K. K. MHATTIA

ΝΕΑ ΥΟΡΚΗ, 'Απρίλιος, (Του άνταποκριτου μας)... 'Τε, οὕτε γιὰ δέκα μέρες, ἀλλὰ μέσα Μαΐου καὶ νὰ Φύγω τέ'Ο Δημήτρης Μητρόπουλος Φεύ γει γιὰ την Ιταλία, Κατὰ τὸν περίφημο Μάτζο Φιορεντίνο, τὸ Φλωρεντινό δηλαδή Μάϊο, κατὰ τὸν ὁποῖον συγκεντρώ, κατὰ τὸν ὁποῖον συγκεντρώ το ἀδύνατον νὰ συνδυασθούν προσεχή χειμερινή περίοδο θὰ περίληθηθην καὶ ἔργα Ελλήνον στο προγράμμα το τὸν ὁποῖον συγκεντρώ στὰ προγράμμα το τὸς Καλοκαῖρι τοῦ 1951 στὴν 'Ελλάδα. 'Έχω ψυχική ἀ- πήντησε:



Ο Μητρόπουλος στὸ πιάνο, ἐνῶ συγχρόνως διευθύνει τὰ ἔγχορδα κατὰ τὴ διάρ-κεια μιᾶς δοκιμῆς.

Θεάτρου καὶ τῆς Μουσικῆς δ Μητρόπουλος θὰ διευθύνη τῆν «Ἡλέκτρα» τοῦ Ρίχαρντ Στρά ους στὶς 16 καὶ 18 Μαΐου, Κατόπιν θὰ διευθύνη τὸ Ρέκ-διεμ τοῦ Βέρντι στὴ Ρώμη, ἀ-κολούθως θὰ διευθύνη μία συμ

νάγκη νὰ δῶ καὶ ν' ἀναπνεύσω Ἑλλάδα.

- Καὶ θὰ διευθύνετε συπ-Φωνικές συναυλίες;

- 'Ασφαλέστατα." Όσον καιρό μείνω έκει θὰ προσφέρω



Ο Ελλην μόνιμος διευθυντής τῆς Φιλαρμονικῆς τῆς Ν. Υόρκης, ένῷ διαβάζει κάποιο μουσικό ἔργο.

φωνική συναυλία στό Τουρίνο, | τὶς ὑπηρεσίες μου στή μουσιμία στην Μπολόνια, θα ξανα-γυρίση στη Φλωρεντία και στη Ρώμη καὶ τέλος θὰ διευθύνη δύο συναυλίες στὴ Νεάπολι καὶ στὸ τέλος Ιουνίου θὰ ού-γη ἐπιστρέφοντας στῆν 'Αμε-

οική. Ο Μητρόπουλος είχε κληθή ωλ διευθύνη και στη Βιέννη, Ο Μητρόπουλος είχε κληθή να διευθύνη καὶ στη Βιέννη, άλλα δὲν ἐδέχθη την πρόσκλησι, όχι γιὰ αλλο λόγο, άλλα γιατί θα ἔπρεπε να παρατείνη περισσότερο άπό δυὸ μηνες την παραμονή του στην Εύρωπη πράγμα άδύνατο αν ληφθή ύπ' όψιν ὁ τεράστιος φόρτος τῆς έργασίας γιὰ την προπαρασκευή τῆς μεγάλης χειμερινής περιόδου τῆς Φιλαρμονικής τῆς Νέας Υόρκης, τῆς δποίας πιὰ ὁ μόνιμος διευθυντής είνε ὁ Μητρόπουλος. Τὸ κοινὸ τὰν συμφωνικόν συναυλιῶν τοῦ Κάρνετζι Χώλλ δὲν είνε ἔνα ἀτηλὸ φιλόμουσο κοινὸ, τὸ γνωστὸ «κόνσερτ

κοινό, τὸ γνωστὸ «κόνσερτ πούμπλικουμ» ποὺ εἴχαμε συνηθίσει, άλλὰ ενα άμερικανικό καὶ διεθνές κράμα ἀπὸ έξπέρ. Γι' αὐτὸ λογαριάζεται κι' ἀπὸ τ' αὐστηρότερα, Ύπογραμμίζω αύτὸ τὸ σημεῖο γιὰ νὰ κατανοηθή καὶ ή τεραστία προεργασία ποὺ χρειάζεται μιὰ συμφωνική συναυλία καὶ ή άνάγκη ή προεργασία αὐτή ν' άρχίση τὸ βραδύτερον τὸν 'Ιούλιο. "Αν σ' αὐτὰ προστεθή

κή της ζωή.
— Και είνε δριστική ή ἀπό φασι αὐτή; — "Απολύτως. Λέω νὰ πάω

— Ναί, "Εχω περιλάδει ε να νέο συμφωνικό έργο τοῦ Περπέσσα. Είνε μία νέτ σύνθεσι ποῦ φανερώνει σοδαρή ξελιξι τοῦ "Ελληνος συνθέτου. Περιμένω νὰ μοῦ στείλη ὁ Σκό κος ἔργα τοῦ ἀλησμονήτου Σκαλκώτα, ἀλλὰ δὲν μοῦ τὰ ἔστειλε ἀκόμα. Ό Σκαλκώτας είνε ἕνας συνθέτης ποὺ μπροῦμε νὰ παρουσιάσωμε ὅπου δήποτε καὶ μπροστά στὸ αὐνθήποτε καὶ μπροστά στὸ αὐν είνε ενας συνθετης που μη προύμε να παρουσιάσωμε δπου στηρότεο κοινό νωρίς να υτος πούμε. Ο κ. Κοτζιάς μού ξοτειλε και μια άλλη έργασία Έλληνος μουσικού άλλο άτυνας δεν άνήκει στην ποιότητα έκεινη πού μοτορεί να παιχθή έδω. Και στη Μινεάπολι Επαιξα έργα Έλληνων συνθετών, νωρίς ούτε ή Έλλης να όποξη ηθη, ούτε οί Ίδιοι οί συνθέται. "Αν λησθή ύπ' όμιν ότι για την έκτέλεσι μιας συνθέσεως ή ύλική άμοιδη πού είσποστει ό συνθέτης δεν ξεπερνά τα έκατό δολλάσια, πραχύπτει δτι μόνον ή ήθική άναγνώριστες δασύνει. Τί άξιαν λοιπόν ξενει να έμφανίζωμε σ' ένα πρόγραμμα ένα Έλληνικό έργο πού ύστερεί άπό κάθε άποψι; Καὶ πόσες φορές μπορεί με την έπιμονή και μόνη να περ τήν έπιμονή καὶ μόνη νὰ περ-Due Ford are τα; 'Ασφαλώς έλάχιστες. "Ενας ἀπό τοὺς λόγους ποὺ θέλω πολύ νὰ πάω γιὰ δυὸ - τρεῖς μήνες στην Έλλάδα είνε καὶ γιά νὰ συνεννοηθώ ἐπάνω εἰς μερικά σημεία με τούς "Ελληνας συνθέτας γιὰ τὸ καλὸ φυσικά τῆς Έλληνικῆς μουσικῆς. ΚΩΣΤΗΣ ΜΠΑΣΤΙΑΣ

VISIT OF U.S.

EDINBURGH FESTIVAL

ORCHESTRA

From Our Own Correspondent EDINBURGH, Friday EDINBURGH, Friday,
Negotiations are nearing compleion, it was announced here to-day,
for the appearance of the New York
Philharmonic Orchestra at the 1951

Edinburgh Festival of Music and Drama. The orchestra of 104 members will mempers will
give 14 concerts,
The conductors will be Bruno
Walter and
Dmitri Mitropoulos. World
famous soloists
will appear at a will appear at a number of the concerts. This concerts. This will be the only appearance of the New York Philharmonic Orchestra

Orchestra in Europe next MITROPOULOS year. It will also be the first time that an American orchestra has played at the Festival and the first British visit for 21 years of the New York Philharmonic. Bruno Walter, 75, who was forced by the Nazis to leave Germany and later Austria, became musica adviser to the Philharmonic Symphony Society of New York in 1947. Dmitri Mitropoulos, 55, a Greek, is a pianist as well as conductor.

NEW YORK WORLD-TELEGRAM AND SUN, FRIDAY, APRIL 21, 1950.

Music

Chasins, Sibelius, Strauss Played by Mitropoulos

BY KOBERT BAGAR.

of music by Abram Chasins, Jan Philharmonic - Symphony in Sibelius and Richard Strauss.

Mr. Chasins, youngest of the will of the conductor.

three and—incidentally—the most others.

The Chasins Suite, in six sections, offers a Prelude, a Bourree, a Pavane, a Rigaudon, a Saraits revered forerunners. The orchestra it calls for is not very the gamut of its sonorities, while one of the past.

Greeted Cordially.

There are many graceful measand some entirely flavorsome harmonic touches

Sibelius' Fourth Symphony, de- night's program to a close.

The Philharmonic - Symphony scribed by Gerald Abraham as season in Carnegie Hall, speeding "the work in which the composer rapidly to its close, last night is most completely himself," and brought us Dimitri Mitropoulos in by Cecil Gray as "gaunt, spectral, charge of a three-part program emaciated almost," found the state of total submission to the

If it is true, as Gray says, that modern in approach, headed off the evening with his "Period" of a process of sheer starvation," Suite, which he composed in 1949. An excellent title that and related essential has been omitted, that to Prokofieff's for his "Classical" "for the few, however, it consti-Symphony. Both works have a tutes Sibelius' greatest achievecommon aim, namely to evoke the ment," then all one listener may past in terms of today, Proko- report is that it conveyed to him fieff's model being Mozart and none of those things, said listener Mr. Chasins' Bach and perhaps gladly thereby classing himself with the many.

Cluttered Movement.

Frankly, I found it a tiresome bande, and a concluding Fugue. bore. Its alleged "fakir-like ascet-It is skillfully tailored and resemicism" turms out to be nothing bles, though more recent in idiom, more than lack of imagination, its vaunted terrseness pure insipidity, large, yet of modern compass, and for if in thie symphonic literature there is a imovement as cluttered suggestive of those today, is not up with superfluous matters, reextremely wide, out of respect, gardless of how succinct they may logically, for the more restricted appear to be in the printed score. then the lasst section of this Fourth certainly is that, giving due credit however, to some ingenious pages.

Finally, the Strauss with whom ures in it, nice linear relationships we are most familiar is not so conspicuous in the "Symphonia Domestica," which brought last

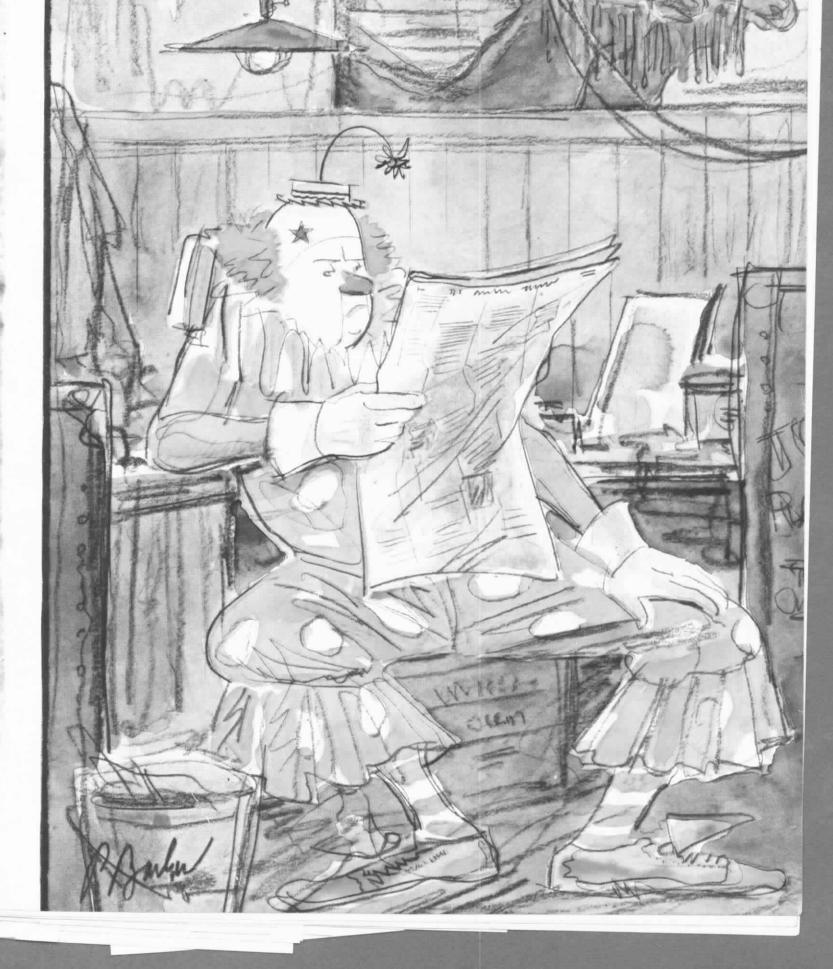
καὶ ή εὐσυνειδησία τοῦ Μητρο πούλου που έχει καταστή θρυ λική στούς διεθνείς μουσικούς κύκλους, ή άσυνήθιστη έμμονή του σ' έξαντλητικές δοκιμές & καθένας καταλαδαίνει γιατί ὁ μαέστρος δέν θέλει καὶ δὲν μπορεί νὰ παρατείνη την παραμονή του στην Εύ-

— "Αν μπορούσα — μού Łξωμολογήθη σε μία τελευταία συνομιλία μας - νὰ παρατείνω την παραμονή μου στην Εύ ρώπη θὰ πήγαινα στὴν Ἑλλάδα ποὺ έχω τόση λαχτάρα νὰ ξαναδώ. 'Αλλά στην 'Ελλάδα δέν θέλω να πάω ούτε για πένApril 15,1950

THE

Price 20 cents

NEW YORKER



CETRA-SORIA RECORDS

La Nazione, Florence

== 17 Maggio 1950 - 3ª pag. ===

LE "PRIME" DEL MAGGIO MUSICALE

glia degli Atridi non ha cessa-to di impressionare la fantasia degli artisti, da Omero a Euripide e una folta schiera di fra i musicisti, Gluck e Strauss cenda parte della propria oper spetto, e dove la miniatura hanno ispirato alla celebre vira: e moderna è infatti la tragica avventura dei sovrani di Micene nella interpretazione che di essa si è data alla luce di teorie filosofiche, o perfino francamente biologiche, che hanno trovato nella Germania decadente » la loro origine e l'inizio della loro diffusione nel mondo della cultura, e, in seguito, in quello dell'arte.

Nessun testo meglio di questo poteva adattarsi a un di-rettore della forza di un Mitropoulos; il quale, con questa sua-rentrée europea, ha di gran lunga superato il pur prestigioso ricordo che le sue esecuzioni di una quindicina di anni fa avevano lasciato. <u>Direttore</u> vulcanico per una musica altrettanto vulcanica: direttore che, già nel superbo dispendio di energia fisica spesa nell'ampio, espressivo gestire, dà la misura di una sensibilità sfrenata, che si comunica all'orchestra in una specie di esalta-

vibrante successo ripide e una folta schiera di dell'opera di Strauss fra i musicisti, Gluck e Strauss

Successo pieno, assoluto. Il pubblico, folto in tutti gli ordini, che aveva ascoltato senza ta colla fredda pazienza di un impressionista francese: il tuttol perdere una

Turin

Gazzetta del Popolo — Mercoledì 17 Maggio 1950

Elettra,, di Strauss al Maggio Musicale Fiorentino

FIRENZE, 16 maggio — Dello spirito della grande tragedia dei tre poeti greci — Eschilo, Sofocle ed Euripide — questa Elettra di Ugo Von Hofmennsthal e Riccardo Strauss, rappresentata in edizione originale e diretta dal maestro Mitropulos ieri sera al teatro Comunale, non ha assolutamente nulla. A parte la diversità dei nulla. A parte la diversità dei valore poetico su cui è super. valore poetico su cui e saper-fluo insistere, la catastrofe de-gli Atridi è svuotata d'ogni gli Atridi polizione. Il fato gre-

Ha diretto il maestro Dimi-tri Mitropulos. La sua inter-pretazione, improntata a una chiarezza e precisione sbalorditive e ad un'unità perentoria ha dato alla partitura straus-siana tutto il suo terrificante risalto.

risalto.

La compagnia di canto, affascinata dall'energia e della
profonda musicalità del maestro, è risultata, nel complesso, ottima. Ci sono piacute in
perticolare Denica Ilisch e
Martha Moedl, rispettivamente

di di

IL MESSAGGERO di Roma — Giovedì 18 maggio 1950

AL MAGGIO MUSICALE FIORENTINO

(Dal nostro inviato)

tedesco, in Italia, per merito del veva essere la sua musica.

Maggio Musicale florentino.

Elettra non è una don

Più giusto invece, sarebbe af-fermare che egli ha diretto, con 'autorità di un magnifico e crudele generale, una decisiva bat-taglia: colpi, squilli, richiami, gridi e uccisioni. Alla fine gli ha arriso la più luminosa e merita-ta vittoria. Aggiungeremo che Mitropoulos da stratega e da combattente senza ombra di pie-tà, con la potenza del suo gesto di autoritario comandante supremo, ha reso ancor più duri e perfidi i profili di Elettra, Clitemnestra e Oreste,

strumenti ansimano, trombe acquistano purezze im- ha o prevedute, lo spasimo cresce, la le pe voce ricade sul grido ossessio- rispo: nante: «Agamennone!», gli ac-cordi risultano taglienti come Felice colpi di scure. Tutto sale verso un'atmosfera vertiginosa: l'at- ze e mosfera di Elettra. Nel culmine l'oper

nella tragedia si prova l'impres- scevano a fondo l'orchestra del sione che il teatro stia per crol- Maggio Musicale Fiorentino si Firenze, 17

Non sarebbe esatto dire che il
Maestro Dimitri Mitropoulos abbia ieri sera concertato nel
senso realistico della parola, la
«Elettra» di Riccardo Strauss, apparsa per la prima volta in
terdesco, in Italia, per merito dell
veva essere la sua direzione di daretto sono dovuti convincere del suo
cle ed Euripide, Strauss scelse
la visione più crudele, quella
partitura — gode di effettiva e
meritata autorità.

Mario Rinaldi

Elettra non è una donna: è

CH

II !

GIORNALE DI TRIESTE

Sabato 20 maggio 1950

Mario Rinaldi

tropoulos, E', questo greco che è a capo, adesso, della Filarmonica di New York, una natura romantica, alla De Sàbata. ricca di foga e di temperamento che esige - trasmettendola in orchestra - una presenza «patetica» urgente fino al parossismo, docile fino al segno più sottile, sempre pronta allo scatto.

Nature musicali quale quella di Mitropoulos non hanno ilmiti, nè predilezioni congeni-

bia avuto la magnifica orche te Ma «Elettra» appare, sen-stra del Maggio Musicale Fio-za dubbio, la partitura ideale no sotto la guida di Mi- proprio per le cariche, per le accensioni, per le ardenti e suvive da anni in America e che bitanee impennate sonore, per le mal represse ossessioni strumentali, E su tutto questo dominato dalla grandiosa intemperanza e dalla impressio nabile alta sensibilità del direttore - hanno egregiamente agito (còmpito, lo si sa, tutt'altro che semplice) le voci di Martha Moedi, Anny Konetzni. Dànica Ilitsoh, Hans Braun e Franz Klarwein che cantavano l'opera nella lingua Rome

IL TEMPO

AL MAGGIO MUSIC

La fortuna di questo « Mag-gio musicale » cresce nell'anda-re. L'esecuzione dell'Elettra ha toccato i culmini; ed è diffiche immaginare, senza averui assire, sub i culmini, ed e dinusci, toccato i culmini, ed e dinusci, ed e dinusci,

stilo, quanto essa sia stata aprendida,

Dimitri Mitropoulos, dopo dodici anni di assenza dall'Italia,
vi è ritornato intatto, nel suo
spirito dionisiaco. Questo incantatore di anime dalla testa di
santo e dalle mani di strerone
riesce a suscitare, dalle viscere riesce a suscitare, dalle viscere dell'orchestra, impeti di ardenze sonore. E' un incantesimo che esalta e incatena, travolge e annebbia. Questa non è musica, è un'orgia.

nebbla. Questa non è musica. è un orgia.

Mai sentimmo, adunate sulla scena, tante belle voci come per questa Elettra, cantata nella sua ingua originale, come ormai si vatica, per le opere straniere di particolare significato, in ogni teatro che si rispetti. Voglio ricordare Anny Konetzky, stupenda Elettra; Marta Mödl, serpigna Clitennestra; e quel grande artista che è Hans Braun. Preferibile la regia di Herbert Grafulla piatta scena del Casorati.

GUIDO PANNAIN

GUIDO PANNAIN

Florence, May 17,1950 IL MATTINO DELL'ITALIA CENTRALE

LE PRIME DEL "MAGGIO

Miracolo di esecuzione l'" Elettra" di Strauss

La realizzazione di Dimitri Mitropoulos ha fatto dell'opera straus siana uno di quei miracoli di ese cuzione che. forse, si rinnovano solo a distanza di anni: tanto che sembra quasi impossibile poter definire quei tratti « a sbalzo » che la musica acquista dal suo modo di dirigere; la foga, il gusto quasi barbarico delle sonorità, la mirabile prontezza che anima, a guisa di fantastica meteora sonora, il suono dell'orchestra, Mitropoulos affonda — abbiam detto altra vol ta — nella musica, e un unico senso acquista in lui il palcoscenico e l'orchestra. nico e l'orchestra.

nico e l'orchestra.

Ma accanto all'eccellenza del di
rettore non va dimenticata l'opera di cantanti — attori come la
nota Anny Konetzny che, veraiente superba per potenza e tim
ro di voce, ha dato alla figura di
lettra tratti di profonda umatà. Ricca di accento drammati
), e fremente di torbida passione.
apparsa Clitennestra, nell'interapparsa Clitennestra, nell'inter-etazione di Marta Modi. Non miretazione di Marta Mooi. Non mire l'espressività di Danica Ilitsch risotemide). in piena aderenza lo spirito della musica e del te-letterario: di Hans Braun (O televario; di Hans Braun (Oite) e di Franz Klarwein (Egi). Ottime tutte le parti minori
La regla di Herbert Graf, con
l'aiuto delle scene e dei figurini
di Felice Casorati, ha dato al dramma una colorita compattezza di visione, senza indulgere — ed era facile — ad atteggiamenti di sa-

pore letterario. Buono l'allestimen-to scenico di Piero Caliterna. Quando il siperio si è chiuso mentre ancora risuonavano gli ulmehrre ancora risuonavano gii ui-timi accordi, il pubblico — abba-stanza numeroso — ha salutato con nutritissimi applausi i realizzatori dello spettacolo, chiamando-li molte volte alla ribalta, e riservando al direttore Mitropoulos un'entusiastica ovazione.





INDUSTRIAL CRISIS

Word is received at the Lord Calvert offices that Charles J. Latimer, of 221 Elm Drive, Pittsburgh, Pennsylvania, has switched back to Four Roses.

PROFILES ...

MAESTRO ON A MOUNTAINTOP

he is conducting the more ascend." frenetic passages of Schoen- Mitropoulos's almost invariable form berg's "Serenade," he looks of address to both men and women is

is currently completing his first season ly beauty and he seems withdrawn and on West Fifty-seventh Street—he has

upon getting their first glimpse them. "My subconscious works on them of him, with his gleaming, when I sleep," he says. "When I am domelike bald pate and its at a movie, I turn from a cowboy to fringe of hair, suggesting a a bar in a Strauss tone poem. When tonsure, have exclaimed, I am going up mountains"-he usual-"Why, he looks like a monk!" ly spends his summers mountain-climb-At times, when, for instance, ing-"I hear scores all the time as I

like a mad monk tainted by a "my dear." He has an intimate, caresstouch of satyr as he leaps and ing, furry voice, with an accent rather wheezes, cavorts and shakes in like that of Charles Boyer, and he is ala prodigal frenzy of gesture, most wholly unable to discuss a score ambition," he told a friend recently, "is "Art must have a moral purpose," to become an example to the younger

sorrow ultimately extends the range of which contains between three hundred During summer, in my spare time, I arthousand and a half million notes. It rive little by little at an understanding, Mitropoulos is as indomitably ec- is said that he has a photographic mem- without forcing myself. It goes by itself. clesiastical in appearance as if the gold ory, but this does not do justice to As soon as I receive any score, I put it to cross he always wears concealed beneath his industry. He is up at five every pieces, just as a child puts a clock to his undershirt were worn dangling out- morning studying scores, and day pieces. Then I put it together again,

Not always everything fits when I put plains, not simply because of its objective for people, but they don't know it. So it together the first time, or the second. beauty but because he finds in it a call you give it like castor oil between orange I may have left over Bar 155 and Bar to struggle for a dangerous cause. Yet juice. My advice to children is too many 223. They represent bits of the clock, he tries to be moderate in his crusade, candies spoil the stomach. So when you and I have to find where they go." and in getting up his programs always play something like Křenek, you put Here he paused again, and then made makes a point of sandwiching a piece by something sweet on one side and someone of the swift transitions from music Schoenberg, Křenek, Berg, Schnabel, thing familiar on the other." Mitroto ethics that are characteristic of him or some other comparable modern be- poulos thinks that out of an audience and that fascinate, and sometimes be- tween substantial chunks of "lollipop," of five thousand, only a thousand will wilder, his followers. "Life is a big as he sadly calls the overplayed classical like an atonal piece, but this causes him clock," he said. "If one part is missing, favorites. "The programming of mod- no distress. "There are limits on how nothing works. The man who cleans ern music is a problem that is solved as much you can go down to the public," the streets, the man who plays the you solve a problem of children," he says he says. "Take Einstein. Only twelve triangle, should be proud of what he as his massive face lights with a sardonic people in the world can really underdoes. He is part of the glory, part of smile. "You try to give sugar first to stand him. Just the same, he has drawn

Mitropoulos often feels that it may be necessary for him to suffer intensely for the cause of modern music. Some of his friends have tried to restrain him in his championship of dissonance, fearful that it may imperil his career. But if he must suffer martyrdom, Mitropoulos declares, he will embrace it. "Look at Socrates," he says. "They gave him hemlock because he maintained that there was only one God. For the chosen people," he goes on, returning to a favorite theme of his, "there can be no mercy. Their happiness is in what they are, not in what happens to them. We are once young, then we stop being young; once good-looking, and then we are not good-looking; genius, and then we are not genius. These are the laws of nature. We cannot stop somewhere for security." Mitropoulos's enthusiasm for atonal music means, he says, not that he thinks any the less of Bach and Beethoven but that he also admires the controversial contemporary compositions and feels that they are pathetically in need of staunch defenders like him. The music of the modern dissonant composers appeals to him, he ex-

the functioning of the great clock." cover the bitter. You have what is good near to the triangle player and the



"Let's get out of here before I say something I'll be sorry for."

IMITRI MITROPOULOS, who has but at other times, perhaps in some such without touching on God and time and been appointed to take over stately work as the second movement moral purpose. He likes young people, next fall as full conductor of the of Beethoven's "Eroica" or the Cou- and often, when lunching at his favorite New York Philharmonic-Symphony perin-Milhaud "Prelude and Allegro," restaurant—Beefburger Hall, across the Orchestra and who, as its co-conductor, his features take on a meditative, home- way from his hotel, the Great Northern,

with the organization, is a wiry, bald- alone, leading the orchestra not by mo- as guests a number of aspiring instruheaded, craggy-faced bachelor of fifty- tion but by some rare quality of private mentalists and conductors. "My main four. He ascribes the abilities that have brooding. brought him from his native Greece to Carnegie Hall almost equally to spiritual Mitropoulos is fond of saying. Occa- generation. I am not like a cook who communion with cosmic currents and sionally after conducting a concert, es- wants to hide his secrets." Mitropoulos hard, undeviating work. When he is pecially if he has been able to include is an arresting figure at the midday Beefconducting a symphony, his swiftly in it at least one composition typical of burger Hall gatherings, with his mobile, changing gestures may seem as unpre- the contemporary atonal school, which furrowed expanse of face, its natural meditated as the flight of a bird, but he considers has been unjustly attacked sombreness periodically softened by a each motion, whether fluid and sinuous by the critics, he will speak of the beatific smile, rising above the black turor stiff and jerky, is part of a thoroughly performance not in musical terms but tleneck sweater in which he customarily thought-out design. "I tighten up every in sweeping abstractions, like "a great relaxes. "Only by being disinterested screw," he says. "Just like a mechanic." moral triumph" or "a significant spiri- can you achieve," he told a typical audi-His treatment of each bar and phrase tual victory." Sometimes—and he is per- ence there the other day. He took a bite, of a composition is as much a part of a haps the only conductor who does this - swallowed, and continued amiably, "If plan as a detail drawing on a drafts- he plays a piece twice on the same pro- you are big, they will treat you without man's board. But, important though gram, because he realizes that it is so mercy. They will treat you," he repeatsuch hard work is, Mitropoulos says, difficult and dissonant that the audience ed, and there came the sudden saint-"Only life suffered can transform a probably won't understand it the first ly smile, "absolutely without mercy. symphony from a collection of notes time around. His admirers speak of him Take Christ. A holocaust of blood and into a message for humanity." He sees as if he were a combination of Bee- sacrifice. Take Lincoln. He became a his own character as singularly utilitar- thoven and Gandhi, and they listen with symbol of humanity because Booth ian, in that even its most esoteric aspects equal attentiveness to his views on shot him." have contributed to his career. He has, Schoenberg and Saint Francis of Assisi. Mitropoulos paused and there was sifor example, a persistent, reflective con- They pay fervid tribute both to his lence, as if his listeners had become hypcern as to the nature of God and the phenomenal musical memory and to notized by their preceptor's throaty, forpower of truth, and while this causes his saintliness. Whether Mitropoulos is eign purr. Then someone hesitantly him occasional discomfort, it is, he be- conducting at a concert or at a re- asked him how he manages to do so lieves, the source of whatever of the hearsal, he almost always leads without much with a score. "My secret with transcendental is to be found in his benefit of baton or score; he holds in a score is my gift of complete abmusic. Every private pain he suffers, he his mind the precise nuance and inflec- sorption," he replied. "I take as long as is convinced, eventually enriches some tion called for by every note in some I want, my dear. Of time and myself symphonic phrase, and every personal half a hundred symphonies, each of there is no end. I take a year if I want.

side for the world to see. Many people, and night his mind keeps running over Then I know how it is made, my dear.

his communication.

thought. He has thrown in a stone that and young composers who are having a died in poverty. "Sometimes I feel creates circles on the surface of the difficult time getting a start. Two years ashamed to be alive with my fortunate water. They go out and out until, hours ago, an acquaintance of his persuaded fate when so many deserving are sufferlater, the shore feels the motion."

suffer when atonal music is played, later to a friend in Greece about a man ment known to be contributing to the

and this makes it risky to offer such music. Last November, after conducting a concert of the International Society for Contemporary Music at the Museum of Modern Art, for which no admission was charged and at which nothing but atonal compositions were played, Mitropoulos said with satisfaction, "It was a minor moral triumph. I didn't get a cent." As a money-maker, he feels that he is too prosperous, and it bothers him. He frequently broods about it in the early-morning hours as, wrapped in a blue-monogrammed white bathrobe, he sits in the dark in the ruthlessly institutional suite of three rooms he occupies in the Great Northern, gazing out upon the view, which consists only of the dimly visible rooftops of some bedraggled brownstones and a sign reading "The Manhattan Storage & Warehouse Company." At some point in his reverie he may rise and stalk over to his desk, on which there is a picture of Saint Francis of Assisi. Seating himself before it, he lights a Camel, and, exhaling through his broad, blunt nose, reflects upon the preachings of the Saint. He has taken Saint 3. Francis as his model.

In much the same way that Saint Francis was constantly stripping himself of everything and giving his very clothing to the poor, Mitropoulos has given away far more than he has kept of the three hundred thousand dollars (minus a single man's taxes) that he has earned in the thirteen years since he came to this country, most of them spent as conductor of the Minneapolis Symphony Orchestra. The recipients of his largess

street-cleaner. He has deepened human are with few exceptions divinity students whom he thought a genius and who had







him to invest in some bonds and annui- ing. But," he added hopefully, "who The fiscal side of music distresses ties, and he has felt guilty about it ever knows what stern fate still awaits me in Mitropoulos. The box office is apt to since. "Why? Why?" he wrote the future?" Although he is at the mo-

support of at least half a dozen youthful seminarians and musicians (there is, in his view, essentially little difference between the two callings), it is against his moral standards to discuss his benefactions. His face, even when it is troubled, has beneath its sombreness that serenity one observes in the faces of the blind or of those who have learned to endure sorrow or illness. When, on one occasion, a visitor to his hotel asked him about his charities, his gaunt face softened into an apologetic smile and he replied by quoting slowly from the Sermon on the Mount. "Take heed that ye do not your alms before men, to be seen of them," he said softly, staring out at the Manhattan Storage & Warehouse Company sign, " 'otherwise ve have no reward of your Father which is in Heaven. Therefore when thou doest thine alms, do not sound a trumpet before thee, as the hypocrites do in the synagogues and in the streets, that they may have glory of men." There was a moment of silence, and then Mitropoulos's slow drawl continued, "'But when thou doest alms, let not thy left hand know what thy right hand doeth." His face had become as solemn and homely as a gargoyle's as he quoted. And then his voice trailed off, and he turned, and there was the smile again and the brightening of all his features.

F Mitropoulos suggests a I monk to people when they first meet him, it is a worldly monk he suggests when they get to know him better. Mixed with his priestly mien there is something quite secular, just as his enduring air of inno-

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cence, childlike and bland, yet carefully nurtured and even shrewd, has overtones of the sophisticated. His apparent naïveté sometimes shocks musically inclined dowagers, as when, in his lazy drawl, he explains to them, in startlingly explicit detail, a pet theory of his that a courtesan and a conductor have much in common. On the other hand, the preacher in him gives him a love for moral homily. "We must have spiritual athletes as well as physical athletes," he has said. "It is not right that seven-eighths of the American soul should be given to the physical. Why should a good second baseman be paid more than a good second violin? This hatred between physical man and thinking man must stop." And, again, "Classical music is important. We shouldn't hate it, and they shouldn't hate Schoenberg. What is wrong is to emphasize one thing at the expense of another." Mitropoulos's penchant for metaphysical abstractions leads him to discourse at length on the thesis that all things, great and small, past and present, and future, too, are so interdependent that they are really, in the last analysis, only one thing—God, perhaps. He has tried to join the physical and spiritual in himself by climbing mountains, and believes that he has succeeded to a marked degree. More than once, he has made up his mind how to interpret a composition while standing on the top of a mountain, where, he says, he feels close to God. Mountainclimbing also furthers his predisposition toward ethical aphorism, and he has been known to say, in speaking of a task confronting him, "Every mountain has beauty, regardless of its altitude," and "To every man, his own mountain to climb." The iconoclasm embedded in his piety often surprises even his friends. Last spring, upon reading, during a recess in a rehearsal, of some bandits who had robbed a bank, he exclaimed, "How brave! How fearless! How I admire them!"

"Maestro," asked a tuba player, "would you admire me more if I robbed a bank?"

"Well, no," Mitropoulos replied gently. "But I would be more interested in you."

Mitropoulos likes to think of himself as a hardy athlete, particularly when it comes to mountain-climbing, but Ray Garner, of Brooklyn, a friend of his who makes a profession of climbing mountains and then lecturing about them, draws a somewhat different picture of him. Garner, a grandiloquent, rosy-faced young man who shares Mi-

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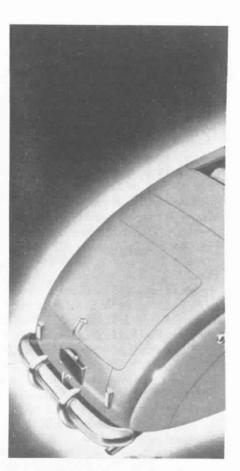
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tropoulos's mystical feeling about mountains, has had reason to wish that the conductor would take mountain-climbing less seriously, but better than most men he understands why there is little likelihood that he ever will. "A mountain is trying to kill you all the time," Garner told a group of Mitropoulos admirers the other day. "Why does the Maestro risk that priceless neck of his, that peerless brain that can bring deathless music out of a hundred men?" And he answered himself triumphantly, "Because a mountain is not a pile of rock but a spiritual challenge. Because the Maestro is seeking God." With this, Garner produced a snapshot of Mitropoulos, Mrs. Garner, and himself eating beans on the snowy summit of the Grand Teton, a thirteen-thousand-seven-hundred-and-sixty-six-foot spiritual challenge in Wyoming, "I remember that day," Garner said when he had passed the photograph around among his listeners. "The Maestro felt he could reach out like this"-Garner reached out-"and touch the infinite. One does not conquer a mountain," he went on in a tone reminiscent of the subject of his monologue. "One conquers oneself. We see the naked man. I saw the Maestro in his hour of trial and I saw greatness."

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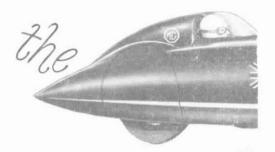
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Garner went on to say that the Maestro's hour of trial-several hours of trial, in fact-occurred three years ago when, at the age of fifty-one, he attempted "the high adventure of climbing the American Matterhorn, the Grand Teton-the epic of man against mountain." After allowing time for this to sink in, Garner continued, "For the first few thousand feet, the Maestro ran ahead like a mountain goat. He really wasn't in very good condition for that sort of climbing, since he'd been exercising mostly near sea level. And he was carrying a heavy pack. At ten thousand feet, his legs began to cramp inside the thighs. He kept struggling ahead, but he was in agony. At one point, as we were crossing a dangerous crevasse-I was ahead of him thenhe started to slip. There was a thirtyfive-hundred-foot sheer drop below him. My wife, who was behind, managed to help him keep his balance. He turned to her and said, 'My dear, I wish you could have just once seen me on the podium.' But we succeeded in getting him across, and it was then that I saw the man. I saw sheer courage, but I also saw that he couldn't make it to the top. I practically had to fight him to make him turn back. He was broken-hearted. But the next morning he was out with

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that evening or not. "I eat before a concert," he says, "just like another man might go to a bar and relax."

Mitropoulos usually is in no hurry to read the notices of his concerts. When he gets around to doing so, he is almost certain to find some mention of his "clarity and grasp." He gets his share of commendation from the critics, who, even if they do not always approve of his interpretations or of his persistence in presenting atonal music, generally admire him for his gift of synthesizing specific and precise ideas about a composition's every bar or phrase into a compact whole-"architecture in sound," he likes to call it. It is the contemporary composers, of course, who are highest in their praise of Mitropoulos. Some of them extol him to the extent of declaring that they never actually understand their own works until they have heard them interpreted by him. Morton Gould is one of these, "A composer's idea of his own work is not necessarily the correct one," he says. "Take my own compositions. They are very American, very idiomatic, and Dimitri, a Greek, ought not to be able to understand them. I always think of him as a Greek Orthodox priest. He is his own island and very lonely-a very lonely man, really. But he understands my work better than I do. Take my Concerto for Orchestra-eighteen minutes, pretty complicated, very idiomatic. The last movement is based on a boogiewoogie pattern, highly stylized and with certain American subtleties of rhythm. I guest-conducted it myself with the Boston Symphony, and I had an awful lot of trouble with it. I couldn't make it come off, especially the last movement. I thought I had written it wrong. Then Mitropoulos was doing it in Minneapolis. Just for the hell of it, I jumped on a train and went out there. Here he was conducting my own work, without a score, and suddenly I heard it the way I had intended it. He had solved the problems. I couldn't give the



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last movement any positive profile until I heard him, and then it became clear."

COMETIMES when Mitropoulos is On the podium, so deftly controlling the tide of sound with his hands that to the uninitiated in the audience it seems to swell spontaneously to incredible volume, he finds, he says, that he is thinking of himself as a point in time and visualizing the years receding behind him: the years spent in rehearsing, the years spent in memorizing scoresall the years spent in preparation for this moment. The vision takes him back to the age of seven, when, in Athens, he was given his first piano lesson. He was born there on February 18, 1896, a member of a rugged family. He likes to talk about his paternal grandmother, who gave birth to his father while she was out in the woods alone one day gathering firewood, and then, after strapping a bundle of fagots on her back, took the baby in her arms and walked a mile uphill to her home. When she was eighty, she was given a pound of plums, a fruit she had never seen before, and ate them, pits and all. "My mother cried, 'She will die! She will die!" Mitropoulos says. "Of course she will die. But she lived ten years more." Mitropoulos suspects that he inherited a tendency to combine spirituality with practicality from his paternal grandfather, who was a priest in the Greek Orthodox Church and spent much of his time blessing houses as an antidote for bedbugs, contriving as he did so to sneak in a pinch or two of insecticide.

From the first, Mitropoulos divided his loyalty between music and religion. His father, a leather merchant who had once considered entering the priesthood, encouraged his son to devote his life to holiness. Shortly after the boy began taking piano lessons, he decided that he would become a monk and a composer. "Our house was always filled with monks and priests," he says. "One of my great-uncles was an archbishop.' His father, he believes, was responsible not only for helping him to look at art in a religious way but for giving him the conviction that goodness bears its own penalty. Mitropoulos sees the apotheosis of this conviction in the manner of his father's death. In 1921, when the Turks expelled some two million Greeks from Asia Minor, and the port of Smyrna was filled with wretched refugees, the elder Mitropoulos left his home and business to go to their aid. He served as a kind of unofficial priest, comforting the dying and ministering to the sick. He was finally jailed, and died in his cell of the plague. "My father was a good man," Mitropoulos says solemnly, as if the adjective were completely and explicitly descriptive. "That is what he was," he adds, as if giving the man's occupation.

During his boyhood, Mitropoulos was a frequent visitor to monasteries around Athens and one on Mount Athos where two of his uncles were monks. On a number of occasions, he led a group of youngsters in his neighborhood to a deserted monastery, where he pretended to serve Mass and his friends acted first as his acolytes and then as his congregation while he preached what he describes as "rather mystical sermons." He presently abandoned the idea of becoming a monk, because the Greek Church forbids the use of musical instruments in its rituals. At twelve, after graduating from elementary school, he entered the Athens Conservatory, where he received instruction in composition from Armand Marsick, then the conductor of the Athens Symphony Orchestra, and also studied piano. Two years later, he began composing background music for the tragedies of Sophocles and Euripides. "I know 'Electra' just like an American might know the story of Huck Finn," he says. "It is the story of my people. It is in my blood."

In 1919, at the age of twenty-three, Mitropoulos wrote an opera called "Sister Beatrice," which was performed at the conservatory. Among those who attended the production was Camille Saint-Saëns, the venerable French composer, who wrote an appreciative piece about it for a Paris paper. He also offered to take Mitropoulos to Paris with him for further study, but César Thomson, a Belgian concert violinist, had already arranged to send the young man to Brussels and then on to Berlin on a scholarship. In Berlin, Mitropoulos entered a class in musical composition taught by Ferruccio Busoni, of Bach-Busoni transcriptions fame, and was also appointed assistant leader of the Berlin State Opera. He found conducting more to his liking than composing and was happy to accept when, in 1924, the Athens Symphony proposed that he become its permanent conductor. Although only twenty-eight at the time of his return home, he filled this position so capably that word of his abilities soon spread through the musical centers of Europe. He first achieved real renown, however, in 1930, when he returned to Germany and made his début with the Berlin Philharmonic as guest conductor of and soloist in Pro-

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kofiev's Third Piano Concerto. The début as soloist came about accidentally, when Egon Petri, the pianist who had been engaged for the concert, became ill at the last moment. The performance established Mitropoulos as one of the few conductors who can successfully lead an orchestra from the piano, and he has frequently repeated the feat in presenting the Prokofiev Concerto, as well as works of Brahms, Franck, and such moderns as Ravel, Aubert, Křenek, Milhaud, Malipiero, and Respighi. Mitropoulos's Berlin début added a touch of the spectacular to his growing reputation for musicianship of unusual integrity, and as a result he was invited to appear as guest conductor of symphony orchestras in Paris, Rome, London, Brussels, Moscow, and a number of other large cities. He first visited the United States in 1936, on the invitation of Serge Koussevitzky, to act as guest conductor of the Boston Symphony. He made such a favorable impression that the following year he was offered the job of conducting the Minneapolis Symphony. Bidding goodbye to Athens and the musicians he had led there for twelve years, he accepted the post.

BEFORE signing a contract with the Minneapolis Symphony, Mitropoulos said to the backers of that organization, "I can either kiss the ladies' hands and go to all the parties and give you a bad orchestra or not kiss the ladies' hands and go to no parties and give you a good orchestra." He signed for twenty-five thousand dollars a year, after being assured that Minneapolis wanted a good orchestra. Five years later, he was offered a five-thousand-dollar increase but refused it. He felt that it might obligate him to adopt the management's fairly conservative viewpoint or otherwise compromise him in his efforts to give Minneapolis music that was beneficial to its soul but might be hard on its ears and therefore hard on box-office receipts. Some of the atonal symphonies he included in his programs were by composers so little known that their works had never been published. In an effort to avoid controversy, Mitropoulos took to personally paying to have their music copied for the ninety members of his orchestra, in the hope that the management wouldn't mind the tricky numbers so much if they involved no additional cost. Occasionally, he would also pay for the extra rehearsals required to familiarize the orchestra with new music. Once, it cost him nine hundred of his own dollars to introduce a sym-

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phony. "These composers would never be played unless the cost of copying was paid by someone else," he says. "I do not present myself as a martyr in this. It is simply that I prefer an expensive musical life to dinner at an exclusive restaurant. I prefer paying for two extra harps, if a score calls for them, to paying seventy-five dollars for an evening in the night clubs."

As it turned out, Minneapolis was delighted with Mitropoulos. Instead of rebelling against the difficulty of the programs he offered and becoming offended by his ascetic regimen, which kept him away from most of its social functions, its citizens crowded his concerts. They were set agog by the news that he had moved into a single room in a dormitory at the University of Minnesota-a room just large enough for a piano, a shelf of books on Indian mysticism and certain of the Christian martyrs, a battered trunk, and an iron cot. They were pleased with the report, which was correct at the time, that he drank two raw eggs from their shells for breakfast, and they liked the religious aspect of his nature so well that there was scarcely a Sunday evening when he was in town that he did not address some church group. The rumor went around that he was really a monk and had taken the vow of celibacy because of unrequited love; only in this way could his admirers explain his comparative indifference to the charms of Minneapolis ladies and to the parties they vainly invited him to. He did, upon his arrival, have to attend a welcoming reception, and he made out rather poorly at it. He tried to compliment one matron by telling her, after fingering the fabric of her dress, "It's just like my bathrobe," and he assured another, in praising the classic lines of her gown, "You look like an old Greek woman.'

Mitropoulos was as enthusiastic about Minneapolis as Minneapolis was about him. From time to time, he gave talks on atonal music to the Rotary Club and the Lions Club, working in a generous number of moral aphorisms. He bought a sleek blue Cadillac coupé and an assortment of blue sports clothes, and mastered American slang well enough to tell a reporter who asked him why he had never married, "I am a lonely wolf." He became naturalized, and developed a passion for cowboy movies, sometimes going on a single spree to as many as three programs, each a double-feature. Yet perhaps the pace told on him a little, for on the eve of his departure from Minneapolis he wrote to a friend, "I was expected





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Mitropoulos won the hearts of many of the undergraduates at the university when they read in a newspaper that he had visited what was described as "a low dive" to hear the late Fats Waller play boogie-woogie. When someone who felt that Mitropoulos had acted in a way not consonant with the dignity of a great conductor reproved him, he said loftily, "I was not ashamed to be there." Thus encouraged, some of the students invited him to a concert of their own, in which the climactic number was a boogie-woogie piece called "Beat Me, Dimitri." Six students sang:

A certain maestro on a concert job
Has got to cater to the long-haired mob.
He likes to get some boogie-woogie kicks
But Bach and boogie-woogie just don't
mix.

So when no one's about, the boys sing out, And "Beat Me, Dimitri," are the words they shout.

Rising in response to this, Mitropoulos indicated that he was slightly pained not by the sentiment, it developed, but by the execution. "I am deeply touched," he said in his richly modulated voice. "But only-I have noticed this. It is necessary to play funny music in a serious way or else it isn't funny any more. You see what I mean? It can be a funny thing if its funniness is taken seriously. What I heard today-it wasn't good. First, it wasn't well enough arranged for instruments. It could have been done better. Second, it was done a little superficially. I am sorry to tell you this, but I had to as an artist."

The Minneapolis Orchestra, which was founded in 1903 and is one of the thirty-two major symphony orchestras in the United States, has always ranked high (though never as high as those of New York, Boston, Philadelphia, Chicago, and Cleveland), but it has also always had a hard time getting along on a budget that runs to about three hundred thousand dollars a year. (The Philharmonic's annual budget, by way of contrast, is over a million.) Mitropoulos wanted to meet the deficit by playing on street corners and passing the hat, like a Salvation Army band, but he was talked out of it. Despite frequent embarrassment because of lack of funds, the orchestra under his

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rope and axe, practicing on cliffs. For a whole week, he worked out ten hours every day, conditioning himself. At the end of that time, he had won the battle of man against mountain and we were eating beans on the summit of the Grand Teton."

MUSICIANS of long experience who have played under Mitropoulos say that they find him more agreeable to work with than many other conductors, because there is nothing of the prima donna about him. When he is conducting, his attitude is always one of respect—respect for the music being played and for the men playing it. Many conductors cultivate the manner of a grand seigneur and live severely aloof from their men, travelling alone in a drawing room when on the road, but Mitropoulos rides with his men-the triangle player, the drummers, and all the rest—and carries his toilet articles in a knapsack that he uses for a pillow in emergencies. During a rehearsal, he is likely to minimize his own role by saying to strings, perhaps, or to percussion, 'You are the conductor here. You don't need me," or to the timpani player, "You are more important than me here. You set the pace." He believes that a conductor should be an actor as well as an interpreter, and this may well account for the exceptional range and virtuosity of his gestures. (Once, to conduct Stravinsky's already unconventional "Story of a Soldier," he even went so far as to dress in the fatigue uniform of a G.I. and then literally acted as he led, at one point sitting down and drinking from a can, and at another sprawling on a bench to indicate complete exhaustion, and all the while making the orchestra respond to his will.) In the course of a single selection, it is not uncommon for him to pass from frantic gyrations, which are accompanied by a resonant buzz issuing from deep down in his chest, to a state of quiet, lofty triumph, during which he seems lost in thought and only his expressive hands appear to be aware of the music. Sometimes, on the podium, he is dainty and fey, sometimes fiercely compelling, sometimes supplicating, his hands pressed against his chest as if in anguished entreaty; and sometimes he leads by a kind of insane stamping, his bald head wildly bobbing, his body, above his frenzied feet, a stiff, straight line, rhythmically vibrating, shuddering, shaking. Again, he will swoop forward until he is almost kneeling, and then indicate rising tension or sonority by

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grees, as if he were illustrating the construction of a building, story by story, higher and higher. During pianissimos, he often extends his left hand, palm upward, and weaves the air above it with his right, while a little smile, proud and remote, lights his face.

At rehearsals, of which there are ordinarily four before each regular weekly program, Mitropoulos is jealous of time and seldom wastes an instant. He combines a practical, businesslike directness with an almost holy regard for the music being rehearsed. Usually, as a rehearsal gets under way, the orchestra can scarcely complete a bar without being interrupted by its conductor, who claps his hands to call for silence, or beats his chest, as a teacher might rap on a desk, producing a hollow, drumlike rumble of such volume that the music is stilled. "Jeh-men, jeh-men," he may say. "No crescendo so soon, please." Or he may ask gently for "a light, bouncing bow," or implore "No vibrato, jeh-men, please!," or shout "Molto! Molto!," or whisper "Piano!," or sing a bar or two in a plain, slightly nasal but not unpleasant chant to indicate his concept of how a passage should be played.

During a recent rehearsal of the second movement of the "Eroica," the orchestra had been playing less than a minute when Mitropoulos clapped his hands and said, "Jeh-men, a dead sound is important. No vibrations, please. Absolutely dead." The players resumed, and a moment later he broke in with "Is it no possible, jeh-men, to be quieter? Even if you don't like it? Just for me? Now try it again, absolutely without any emphasis. Dead," The orchestra tried it, and this time Mitropoulos thumped on his chest. "Not so fast," he said. "So we can accelerate later. Let's take the fourth bar, slow, dead. Otherwise, jehmen, there's no justification for later passages." He sang to illustrate what he wanted, and then added, "Now here, gradual descent and then trumpets." Of the next try, he said, "I hear a luscious sound all over the place. A dead sound is important. Everything shouldn't be singing. The dead tone is just as important. Everybody plays fortissimo and there is no effect." The orchestra struggled again, and had played a bar or two more when he called, "Jeh-men, jeh-men, please! Not such tremendous chords. The same dynamics exactly. So let's take that phrase diminuendo for eight beats. Don't make it too soon." Another try, and another clapping of hands. "May I ask you, jeh-men?" he said. "I want to carry that legato. Let it slide a little,

so you don't feel the eighths. Do not try to make a run. Please stay piano!" He sang a few bars. "Just absolutely in tempo. I feel it yet is not quite right. And may I ask you a favor on the eleventh bar? Do it like this." He sang once more. "Understand what I mean? The bar drops down a little and now we establish color. All right, everybody!" After another four or five bars, he brought the men up short once more. "Ah, there we are!" he said with satisfaction. "A new note of vibrato."

On evenings when he is to conduct a concert, Mitropoulos changes to white tie and tails in his hotel and walks to Carnegie Hall, less than a block from his hotel. If he is early, he may dictate a few letters in his dressing room to his secretary, Faith Reed, before he goes out and mounts the podium. At the conclusion of the first selection, he leaves the stage as the applause breaks out and hurries to the wings, where Miss Reed is waiting for him, a glass of water in one hand, a lighted cigarette in the other. He takes a gulp and a swift puff, and darts back to the podium for a bow. If the applause is sustained, he is much more relaxed when, a moment later, he returns to the wings. He takes two or three puffs this time, exhaling luxuriously through his nostrils, before returning to the still-applauding audience. The cigarette and the sip of water are repeated at intervals throughout the concert. Sometimes, in his dressing room, after a symphony that he has interpreted with such profligate energy that he appeared to be in danger of doing himself bodily harm, his friends express worry that such violent exertions may impair his health. To this he replies, "Even at my most wild, my dear, it is only acting. Look at me," he adds, vigorously thumping his chest. "Do I look exhausted?"

Immediately after an evening concert, having, unless trapped by circumstances, declined all invitations, Mitropoulos walks down Fifty-seventh Street to his hotel, and is in bed by midnight. Up before sunrise, he goes without breakfast and studies scores until ten or so. Then, if it is a rehearsal day, he returns to Carnegie Hall for a session that begins at ten and lasts until one, when he goes over to the Beefburger for his first meal of the day. After that, unless another rehearsal intervenes, he takes a nap for an hour or two, and then answers correspondence until six or seven, or practices on the grand piano that stands in one corner of his iving room. He has dinner, also at the Beefburger, whether he is conducting AT LAST! A CAR IN TO

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ensemble that it became increasingly respected in musical circles throughout the nation. Mitropoulos was more and more sought after as a guest conductor and was repeatedly acclaimed for his leading of the New York Philharmonic, the N.B.C. Symphony, and the Philadelphia Orchestra.

In December, 1948, Mitropoulos was invited to come to New York to share the leadership of the Philharmonic with Leopold Stokowski during the 1949-50 season, at a salary of \$2,500 a week for a ten-week stint. Since 1946, when the Philharmonic's board of directors broke with its then conductor, Artur Rodzinski, the orchestra had been relying on guest conductors and it was now proposed to make a cautious start toward remedying the situation by splitting the job between two men. Mitropoulos's friends advised him not to accept the offer. In his Minneapolis post, they said, he was practically assured of life tenure; conditions in the Philharmonic were unstable and muddled, and its future policies were yet to be agreed on. Moreover, they pointed out, since he was being offered a contract for only half a season and it might not be renewed, he would, by accepting, run the risk of giving up a lifetime job for a few weeks in a more exalted position, Mitropoulos was uncertain himself at first, but he presently began to murmur about every man's having his own mountain to climb and about the chosen few who cannot ask for mercy, and after several weeks of soul-searching he decided to make the switch. During the season now coming to a close, he and Stokowski have worked amicably as coconductors of the Philharmonic, each taking charge for ten weeks. Last December, however, Stokowski decided that, in view of other commitments, he would be unable to continue with the orchestra next winter, and Mitropoulos was appointed full director for 1950-51, at a salary of \$30,000.

HE last concert of the Minneapolis 1948-49 season was an emotional affair. At the end of a tremendous ovation that went on and on, dying away time and again only to be resumed with fresh vigor, Mitropoulos began to speak. His words were taken down by a stenographer. They reflect a good deal of the man.

"My friends," he said, his bald head gleaming under the lights, his voice slow and throaty and pleasantly foreign. "My friends, I feel sad but also I feel contented. I have given you the

conducting achieved such a sense of I best years of my life, and I did that with love. And what is more amazing in the history of humanity is that all of you did recognize it and you honored me with more than I really deserved. And also you loved me, I am sure. My going now does not matter, because I know that you have something of my blood in you and it will go on with you even when I am not here. You helped me grow and you did grow with me and I am sure that my message will continue in spite of me going away. And fortunately the inexorable laws of destiny for the chosen people-they have to follow their duties and not their hearts' desires. So I am going someplace where I don't know if I am going to be happy but I have to go. I have to climb the mountain that is expected from me, to climb more until the moment I will just from there go like everybody else to find our common Father-maybe in Heaven.

"And also now, to my friends, colleagues in the orchestra, I want to say that those years for me-they were all like my kids-I was their father and we loved each other. And please, if I sometimes have been harsh to some of them, please forgive me. So also to you: If I have ever hurt you with some modern compositions, I hope you will not have it-will not keep it in mind, because I have to do it, you see. And besides being a friend of yours and an entertainer, I had some duties also toward art that I could not miss.

"So I think that is enough. I keep you all here so late-but I tell you, so long. And God be always with you."

-RICHARD O. BOYER



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IL MATTINO DELL'ITALIA CENTRALE

Dimitri Mitropoulos l'uomo degli aneddoti

Una prova d'orchestra col direttore dell' "Elettra,, di Strauss - I preparativi per la serata di martedì prossimo

irenze, in occasione del suo XIII Maggio musicale, ha la fortuna di essere la prima città d'Europa che ospita – dopo la lunga parentesi della guerra – uno dei più grandi e celebri direttori del mondo, Dimitri Mitropoulos, che come è noto dirigerà l'« Elettra » di Strauss e il «Requiem» di Verdi

Di questo direttore, qui a Firenze, i più giovani — anche se ne hanno sentito molto par-lare — non ne hanno che un vago ricordo: ma quando Mitropoulos salirà sul podio, mar-tedi prossimo con «Elettra», non saranno solo i giovani ad entusiasmarsi; perche in questo grande interprete ognuno ritroverà l'artista degli aned-doti; l'uomo dalla prodigiosa memoria (come quella di To-scanini, si dice) sapiente e colorito, sempre vivo di una sen-sibilità scattante e infuocata.

L'altra mattina, quando sono andato al Comunale per veder-lo provare, ho incontrato un giovane maestro sostituto, che in questi giorni di «punta» quasi non ha più tempo di accor-gersi del bello o del brutto che lo circonda, e non ha certo voglia di discussioni critiche: eppure, quando mi ha visto mi ha fermato e mi ha detto con una strana concitazione: «Hai sentito Mitropoulos? E' fenome-nale, ti dico solo questo». Prima di scendere in platea ho voluto ascoltare la prova dal colon-nato della seconda gradinata. Il teatro avvolto nella penombra

- con le poltrone coperte, con qualche persona che cammina in punta di piedi, o che bisbiglia in tedesco, in inglese, e perfino in danese... — era come rischiarata dall'uragano dell'orchestra: i cantanti, seduti da-vanti alla grande serranda del palcoscenico, con lo spartito sulle ginocchia, alternavano le loro voci in una atmosfera tesa di suoni. Dall'alto l'orchestra dava il senso di essere uno strano crogiuolo in cui si infuocas-sero — restando di volta in volta separati e quasi frementi in un caldo sussurro — gli squilli delle trombe e lo sfavil-lare degli archi.

Era «Elettra» di Strauss questo strano crogiuolo: e Mitro-poulos il suo agllissimo, quasi diabolico, animatore,

Dimitri Mitropoulos dirige Dimitri Mitropoulos dirige senza bacchetta, e a momenti quelle sue braccia lunghissime sembrano distenderlo a volo sull'orchestra: la sua destra chiara e incessante nel definire lo stacco dei tempi, non ha minore espressività della sinistra. E' tutta la sua persona che par-tecipa della musica e che. nello stesso tempo, non lascia mai il dubbio di fare una semplice in-Mitropoulos talvolta è quasi sgraziato, quando si abbassa al-l'altezza del leggio nei pianissimi, o quando con un balzo felino dà l'attacco ad un accordo dagli attoni

degli ottoni.

Ma se riusciamo — seppur con un certo sforzo, perchè il suo è un gesto che «chiema» ir-

resistibilmente - a non incuriosirci della sua persona, e soltanto ad ascoltare, meglio se con una partitura davanti, si resta come attoniti di fronte allo spasmodico aprirsi delle sonorità, al chiaroscurato svolgersi dei coloriti: e tutto respira, quasi avessimo davanti non più un'orchestra ma un unico mastodontico strumento, «lanciato» in una fantastica fanfara.

Mitropoulos quando interpreta è portato ad una espressio-ne «sentita» più che costruita: ma la sua grandezza sta pro-prio nel saper affondare – per così dire — nella musica, e non nel girarle attorno, alla ricer-ca di un sensuale e morboso

nel girarle attorno, alla ricerca di un sensuale e morboso giuoco di sonorità, che a lungo andare diventa il simbolo di una grande povertà espressiva.

Con un direttore come Mitropoulos non importa essere profeti per sperare in una esecuzione «fuori serie» di «Elettra»; e, fra non molto, del «Requiem» di Verdi: ma quei pochi estranei che sono riusciti a vestima di verdi: ma quei pochi estranei che sono riusciti a vestima di verdi: ma quei pochi estranei che sono riusciti a vestima di verdi: ma quei pochi estranei che sono riusciti a vestima di verdi: ma quei pochi estranei che sono riusciti a vestima di verdi: ma quei pochi estranei che sono riusciti a vestima di verdi: ma quei pochi estranei che sono riusciti a vestima di verdi: ma quei pochi estranei che sono riusciti a vestima di verdi: ma quei pochi estranei che sono riusciti a vestima di verdi: ma quei pochi estranei che sono riusciti a vestima di verdi: ma quei pochi estranei che sono riusciti a vestima di verdi: ma quei producti di verdi: ma quei p estranei che sono riusciti a ve-derlo durante le prove al Coderlo durante le prove al Co-munale non potranno dimenti-care — accanto alle sue quali-tà d'artista — certi tratti fe-nomenali del suo modo di pro-vare: senza partitura davanti (e non è la «Lucia» di Donizet-ti, ma «Elettra» di Strauss) si ferma per osserva.
sempio, al numero 60, il basso
tuba fa una «forcella», oppure
riprende quattro battute prima
del 120 e prova a settori, pronto a correggere, se ci fossero,
anche gli errori di stampa!
Leonardo Dinzanti ferma per osservare che, ad e-sempio, al numero 60, il basso

Mitropoulos, l'Elettra e il "Chout,

LE "PRIME, DEL MAGGIO MUSICALE FIORENTINO

ll fosco destino della famiglia degli Atridi non ha cessato di impressionare la fantasia degli artisti, da Omero a Euhanno ispirato alla celebre vira: e moderna è infatti la trafrancamente biologiche, che decadente » la loro origine e 'inizio della loro diffusione nel mondo della cultura, e, in seguito, in quello dell'arte.

Fin nella remota antichità del mito, Elettra appare come la Vendicatrice del padre, uc-ciso a tradimento dopo il fortunoso ritorno dalla decennale guerra di Troia: e Oreste, il ratello di lei, compie la giustizia uccidendo la madre: quanto basta per formare la gioia di tutti gli psicoanalisti, quanto basta anche per creare situazioni di una drammaticità angosciosa, o, come accadeva nelle antiche tragedie, per da-

ripide e una folta schiera di drammaturghi « moderni »: e. dell'opera di Strauss fra i musicisti, Gluck e Strauss cenda parte della propria ope- re adito a ragionamenti sotti- che, già nel superbo dispendio li, in cui ristagna l'agitazione di energia fisica spesa nell'amgica avventura dei sovrani di del dramma, prima di trovare pio, espressivo gestire, dà la

tima tempesta di sangue.

Micene nella interpretazione il suo compimento nell'atto misura di una sensibilità sfreche di essa si è data alla luce della uccisione: duplice uccisio- nata, che si comunica all'ordi teorie filosofiche, o perfino ne, di Clitennestra e di Egisto chestra in una specie di esaltacolla quale il fato degli Atri. zione collettiva, pur compienhanno trovato nella Germania di sembra placarsi, dopo un'ul- do il miracolo di un'esecuzione nella quale il minimo valore Un mito siffatto non poteva musicale trova il più ampio ririmanere senza eco nell'am- spetto, e dove la miniatura biente decadente di Strauss: il dell'ambiente sonoro è condotquale collega all'incesto di Sa- ta colla fredda pazienza di un lomé la tragedia del matricidio, impressionista francese: il tutto in unanimi applausi, che si soavvertita quasi colla sensualità con l'aiuto di una memoria di un incesto al contrario, da che tiene del prodigioso, e da zione al Maestro Mitropoulos, un testo quale quello dello una imperiosità di tempera sotto la cui direzione l'orche-Hoffmannstahl, il cui, sia pu- mento che riesce a soggiogare, stra del Comunale ha dato un

stra è stata impersonata con altera violenza di dizione da Martha Moedl doviziosa di mezzi vocali e via via estatica o fremente, Anny Konetzny ha offerto alla parte della protagonista una interpretazione sensibile e corretta; mentre Das nica Ilitisch ha cantato con sapienti accentuazioni di debolezza « borghese » la parte di Crisotemide. Ottimo pure Hans Braun, Oreste stilizzato nel gee sto e poderoso nella emissione vocale.

Successo pieno, assoluto. Il pubblico, folto in tutti gli ordini, che aveva ascoltato senza perdere una mota il lungo atto tonante, è, alla fine, scoppiato no ripetuti salendo ad un'ovare attenuato, dannunzismo ser- magari collo spavento, cantan- magnifico rendimento, ai po-



Una scena di « Elettra »

ve a meraviglia all'« immagini-| ti, scena e regla. Una regla, tenti cantanti, at regista, a tute quale crea, senza allentare per voci sia nella lussuria dei colori orchestrali, un'opera vulcanica e affocata, ove le voci 'orchestra si compendiano in un rutilante paesaggio musicale, generoso, impulsivo, ma anche malato di una crisi angosciosa nella quale si spengerà,

smo centroeuropeo. Nessun testo meglio di questo poteva adattarsi a un direttore della forza di un Mitropoulos: il quale, con questa sua ni di una quindicina di anni vulcanico per una musica al-

fra sinistri bagliori, la sacra fiamma del grande Romantici-

saputo sfruttare la sapiente colo di alta classe, realizzazione e quasi interpreun attimo la tensione sia nelle tazione del bozzetto di Felice tra », è andato in scena il bal-Casorati con un serrato ritmo letto « Chout, il burlone », di di giuochi di luce, di disposizioni di masse, di sfilate accortamente intraviste nella lu- che aveva le scene dipinte da ce livida di un porticato sul Renato Guttuso, ha mostrato fondo della scena: per poi al- alcuni dei caratteri più persoargarsi coralmente nella scena nali delle coreografie di Millos, finale della morte di Elettra, ed ha segnato una schietta afstilizzata nella fusione perfetta fermazione dei solisti Wladimir dei movimenti, e pur vivente Skouratoff e Maria Dalba, che di una sua vita angosciata e si sono dimostrati pienamente sinistra attorno alla giacente fi- in carattere colle intenzioni del gura di Elettra.

La compagnia, che cantava rentrée europea, ha di gran formata di elementi germanici, buona esecuzione del balletto, lunga superato il pur prestigio- tutti di alta levatura sia per sul quale ci riserviamo di ritorso ricordo che le sue esecuzio- colore e potenza di voce che nare ampiamente con una prosfa avevano lasciato. Direttore prontezza musicale: semmai, la blico si è già dimostrato favo: recitazione ha talora sofferto ed revole. trettanto vulcanica: direttore è apparsa, a tratti troppo le-

fico » mondo melodico e strumentale del compositore. Il saputo sfruttare la sapiete colo di alta classe

Dopo l'esecuzione di « Eleta Aurel M. Millos, su musiche di Sergej Prokofieff. Il balletto. coreografo. Anche l'orchestra, saggiamente guidata da Ettore il testo originale tedesco, era Gracis, ha contribuito ad una tutti di alta levatura sia per sul quale ci riserviamo di ritorper adeguatezza stilistica e sima nota. Comunque, il pub-

GUALTIERO FRANGINI

Pomeriggio

Mercoledi 17 Maggio 1950

AL COMUNALE

Con vivo successo «Elettra» e «Chout»

grande direttore che avevamo che che ritorna per quel giuorimpianto da tanti anni, sale sul
podio e comincia a muovere le
mani, con la sua mimica vivace ne, come gil piaceva, quanto per
ed eloquente, (ria rinunciato da certe successioni armoniche e
tempo alla magica bacchetta)
subito, in orchestra scoppia un
nelodia. uragano: è il jema d'Agamen-none, colle sue note incisive, che par ricordare come tutta a vicanda si svolge intorno alla

che par ricordare come tutta la vicenda si stolge intorno alla sua ombra.

Mitropulos, che era apparso qualche anno prima dell'inizio della guerra e ci aveva subito convinti e conquistati, è venuto apposta dall'America lontana per dirigere da pari suo questa truculenta opera straussiana ch'egli ha sulla punta delle dita: canto, parti, gesti, parole, tutto fissato meravigliosamente nella sua memoria di ferro. Sotto le sue mani l'orghestra è diventata un solo strumento, do cile e disinvolto pronto alle sonorità più sorde come a quelle più clamerose: e sul palco ci sono i cantanti tedeschi tutti buoni, sia per la voce, sla per qualità d'attori — l'unico inconveniente che hanno le donne è una ponderosa corpulenza, che in una tragedia d'argomento ellenico stona ancor più. Di particolare rilievo nella recitazione la Kunezn (Ciltennestra) e litisch (Oreste).

Inutile dire che con un direttore come Mitropulos e un complesso di cantanti di prim'ordine lo spettacolo è salito a quel livello artistico che diffonde e mantiene alto il nome del nostro Maggio.

Dalla prima all'ultima nota si è potuto seguire la continuità d'attori e del l'accenda la musica di Prodize e di protuto seguire la continuità d'attori e lorgia d'argomento ele livelo artistico che diffonde e mantiene alto il nome del nostro Maggio.

Dalla prima all'ultima nota si citativo de la musica di Prodize de l'arguarda i ricchi); — e dire: «Il balletto, è una faccenda che riguarda i ricchi); — e dire: «Il balletto, è una faccenda che riguarda i ricchi); — e dire: «Il balletto, è una faccenda che riguarda i ricchi); — e dire: «Il balletto, è una faccenda che riguarda i ricchi); — e dire: «Il balletto, è una faccenda che riguarda i ricchi); — e dire: «Il balletto, è una faccenda che riguarda i ricchi); — e dire: «Il balletto, è una faccenda che riguarda i ricchi); — e dire: «Il balletto, è una faccenda che riguarda i ricchi); — e dire: «Il balletto, è una faccenda che riguarda i ricchi); — e dire: «Il balletto, è una faccenda che riguarda i ricchi); — e dire: «Il

del nostro Maggio.

Dalla prima all'ultima nota si è potuto seguire la continuttà di registi». Diremo solo che in questa di antica del linguaggio stratussiano, sempre intenso, violento, clamoroso dinanzi a cui conviene inchinarsi — ma che può dare come un senso di oppressione, da quanto è potente. Il sangue che dilaga sulla scena par diflondersi nella musica, animaria di rigurgiti paurosi di un sussulto senza fine. Perciò a gludicare dagli appiausi calorosse, perchè si stacca dal colorosi che hanno salutato alla fine re rosssastro costantemente dif-

cuesta Elettra che non par trovar pace se non nel pensiero della vendetta, si placa, si di-mentica per un momento, tor-na ad esser la sorella che saluta commossa il fratello creduto morto. Inutile dire che qui Strauss è più personale che in altri momenti: la tematica che gli sfugge dalle mani, è sempli-ce direi quasi ingenua nella sua spontaneità; Wagner è lon-tano le mille miglia. Ma per

questo poche pagine; e non direi neancerte successioni armoniche e inflessioni o andamenti della

melodia.

Comunque è un'opera che conclude un periodo dell'attività creativa di Straus e segna un punto di riferimento preciso nella storia del melodramma, punto

forse, perchè si stacca dal coloforse, perchè si stacca dal colore rossastro costantemente diffuso sulla scena, s'impone alla
attenziore di tutti l'episodio per
così dire, del riconoscimento di
Oreste.

Questa Elettra che non par
persione
Questa Elettra che non par
plesso dei cantanti.

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AL MAGGIO FIORENTINO

STRAUSS E PROKOFIEV

(Dal nostro inviato) FIRENZE, 16.

ed intrecciata, non fa notare per alcuni balletti; compone così ciò che è il centro della tragedia, Chout su di un racconto popo-un amore colpevole e funesto. La furia, l'odio e l'irrefrenabile sete scutato solo nel 1921, quando la furia, l'odio e l'irrefrenabile sete di vendetta della tormentata fi-glia di Agamennone è invece me-data per la messa in scena di

tavia, nell'opera, si riscontrano tuali ideali sonori dell'europeissupende pagine musicali, come il duetto fra Elettra e la Madre, dopo il ritorno del Fratello; di una potenza quasi inumana, tutta la parte di Oreste quando, senza dolcezze, di un dinamismo entrando nella corte, ritrova la duro, tenace ed anche violento sorella. Nell'epilogo, che si fa attore si svolge con una precisione i dell'epilogo, che si fa attore della contra dell'epilogo della contra della contra

sorprendenti questo direttore di notissima famelodia si nota l'influsso del suo
ma, Dimitri Mitropoulos, pienacompatriota Mussorgsky.
mente coadiuvato dai cantanti. L'anno scorso di Prokofiev ci
Martha Mold nella parte di Clitu rappresentata la Cenerrentola
temestra. Anni Konetzni in
tellettra, Franz Klarwein in Egitondra: la musica del composisto, Hans Braun in Oreste; Datore russo mantiene, nei due balnica Ilitsch ed Wilhem Felden letti, le stesse tonalità fondache hanno profuso tutta la loro
arter: i hovertti di Falica Casora, hallo non possa regyere al con-

elebrata, come una gloria na-natissimi e raffinati, sionale russa. Ingegno precoce. Ieri si è rinnovata, al Teatro trascorre la fanciallezza nelle steppe dell'Ucraina: a dieci anni compone la sua prima opera, Il Gigante, e poco dopo le sonate

Teri si e rinnovata, al Teatro Comunale, con la prima dell'Elettra e del balletto Chout, no altra perfetta esecuzione artistica M. RITA POLLASTRELLO

(Dal nostro inviato)
FIRENZE, 16.
La musica dell'Elettra, festosa
Diaghilef, che gli ordina musica glio realizzata attraverso la conglio realizzata attraverso la concitazione del declamato, poichè cali. La personalità dell'Autore
questa è più simile alla frenesia
ed al delirio.

opere teatrali, così forte e delied al delirio.

Nell'ascoltare l'Elettra siamo
più stupiti ed interessati dalla
sua arte particolare e dalla anormalità psichica dei suoi persomaggi, che avvinti o convinti, tutlight propri dell'europei
l'ascontano del Melos russo, e sugli articolare dell'europei
l'ascontano dell'europei
l naggi, che avvinti o convinti, tnt-fonti del *Melos* russo, e sugli at tavia, nell'opera, si riscontrano tuali ideali sonori dell'europei

tendere a lungo, sta veramente matematica, quasi meccanica: la parte conclusiva e costruttiva armonie polifonali, ritmi fortedell'opera, tutta la sua ricchezza mente martellati; mentre la me-drammatica: la forza espressiva lodia è diatonica legata a tona-squisitamente sensuale di Strauss raggiunge altezze figurative di armonica della maggior parte della composizione, il tono fon-L'esectizione, in lingua origi-nale, non poteva essere più ac-sendo trattata con libertà di curata; il maestro concertatore, complessi dissonanti ed essend a rilevati, dall'orchestra, ef-frequenti i passi cromatici; endenti salti baldanzosi sono caratteristi ripetuti gli applausi ci di questo musicista esteriore che il pubblico ha tributato a della nostra epoca; in qualche questo direttore di notissima fa-melodia si nota l'influsso del suo

arte: i bozzetti di Felice Casora-ballo non possa reggere al conti e la regia di Herbert Graft fronto, l'insieme dello spettacolo hanno messo in risalto l'opera.

Ha seguito il balletto «Chout» gran parte del merito va al diu musica di Prokofiev. La sua rettore d'orchestra, maestro Et-nusica popolare, intesa nel mi-diore senso della parola, viene della parola della dell

- ALBERTANE «ΤΟ BHMA» Σά66ατον 13 Μαΐου 1950

ΜΟΥΣΙΚΗ ΚΙΝΗΣΙΣ

ΟΜΙΛΕΙ Ο ΜΗΤΡΟΠΟΥΛΟΣ

ΝΕΑ ΥΟΡΚΗ, 12 Μαΐου. 'Ιδιαιτέρα ὑπηρεσία.— 'Η «Φωνή τῆς 'Αμερικῆς» μετέδωσεν ἀπόμε συνέντευξιν συνεργάτου της με τὸν διασεκριμένον Έλληνα ἀρχιμουσικόν κ. Αημ. Μητρόπουλον. 'Απαν-τών εἰς σχετικὰς ἐρωτήσεις, ὁ κ. Μητρό-πουλος εἰπεν ὅτι εὐρίσκεται εἰς τὴν 'Α-μερικῆν ἀπὸ 13 ἐτῶν, ὅτι ἐπεσκέρη πλείστας πόλεις τῶν 'Ηνωμένων Πολιτει-τος τι διηύθυνε μέχρι τοῦδε 30 ὀρχή-στρας καὶ πλέον ὅτι ἔχει δοκιμάσει τὴν «καλλιτεχνικήν ἰκανοποίηση», τὴν ὁποίών, ότι διηύθυνε μέχρι τούδε 30 όρχήστρας και πλέον ότι Έχει δοκιμάσει την ακαλλιτέχνικην Ικανοποίησην», την όποιαν έπιδιώκει κάθε καλλιτέχνης. 'Ο κ. Μητρόπουλος έξεφρασε τη Ικανοποίησίν του διά τὰς όρχηστρας τών 'Ηνωμένων Πολιτειών καὶ έξερρασε την Ικανοποίησίν του διά τὴν έπτιμησιν τοῦ 'Αμερικανικοῦ κοινοῦ πρὸς τὸ πρόσωπόν του. 'Εν συνεχεία ἀπαντών εἰς αχετικήν ἐρώτησιν, ό κ. Μητρόπουλος εἶπεν ότι εἶνε ὑπέρ τῆς συγχρόνου μουσικής καὶ ὅτι ὑποστηρίζει τοὺς νέους συνθέτας. 'Ο κ. Μητρόπουλος ἐξεφράσθη εὐμενέστατα διά τὸν νέον 'Έλληνα συνθέτην κ. Περπέσαν, ό ὁποίος εὐρίσκεται τώρα εἰς τὰς 'Ηνωμένας Πολιτείας καὶ τοῦ ὁποίου πρόκειται νὰ ἐκτελεσθῆ μἰα σύνθεσις. 'Ο κ. Μητρόπουλος ἐτονισεν ότι τὸ κοινόν ἐχειροκρότησε μίαν προηγουμένην σύνθεσιν τοῦ κ. Περπέσα καὶ δι αὐτό ἡ όρχήστρα τὴν Φποίαν διευθύνει ὁ κ. Μητρόπουλος πρόκειται νὰ ἐκ. τελέση μίαν σύνθεσιν τοῦ ἀνοιτέρα Ελληνός συνθέτου, κατὰ τὸ προσεχή χειμένα. Τέλος, ὁ κ. Μητρόπουλος εἶπεν, ότι ἐπιθυμεῖ νὰ ἐπισκεθθῆ τὴν 'Ελλάδα καὶ θὰ τὸ πράξη ὅταν τοῦ δοθη εὐκαιρία.

16 Matou 1950

H KAΘHMEPINH =

ΤΡΟΧΘΕΣ ήκουσα έντελῶς τυχαί-ως εἰς τὴν «Φωνὴν τῆς 'Αμεοι-κῆς» τὸν Μητρόπουλον, 'Η φωνή του πάντοτε ή ίδία. 'Αλλά τὰ έλληνικά του... Μοῦ ἔκαμε πραγματικά λύπην του... Μου εκαμε πραγματικα λυπην να παρακολουθώ πως ένας διακεκρι-μένος "Ελλην, σχεδόν, δέν εξισισκε τας λέξεις του εις την μητρικήν του γλώσσαν και τὰς ἀντικαθιστούσε μὲ άγγλικάς. Και ή προφορά του μερι κές φορές έθύμιζε πιο πολύ ένα ξέ νον που προφέρει καλά τὰ έλληνικά, παρὰ ένα γνήσιον Έλληνα. 'Αλλά, παρά ενα γνήσιον Έλληνα. 'Αλλά, πέλος πάντον, και με αὐτὰ τὰ κάπως σπασμένα ελληνικά του ὁ Μητρόπουλος ὡμολόγησε προχθές τὴν νοσταλγίαν του να ἐπισκεφθή τὴν 'Ελλάδα. Δὲν θέλει ὅμως νὰ μᾶς ἔλθη καλοκαίρι. Δὲν ἐγκρίνει —καὶ ἐχει ὡς μουσικὸς δίκηο— τὰς συναυλίας τοῦ ὑπαίθρου. 'Αλλὰ πάλιν τὸν χειμῶνα, ποὺ γίνονται αὶ συναυλίαι εἰς κλειστὸν χῶρον, ὁ διευθυντὴς τῆς ὀρχήστρας τῆς Νέας 'Τόρκης ὁὐσκολα ἡμπορεί νὰ ἔλθη εἰς τὰς 'Αθήνας. Έτσι φαίνεται ὅτι καὶ ἡ ἰδική μας ἔπιθυμία νὰ ἀκούσωμεν μίαν συναυλίαν διευθυνομένην ἀπὸ αὐτὸν καὶ ἡ λίαν διευθυνομένην από αύτον και ή Ιδική του έπιθυμία να ξανακούση το άθηναϊκόν κοινόν να τον χειροκροτή θα μείνουν δυστυχώς άνικανοποίητοι.

feribile la regla di Herbert Graf alla piatta scena del Casorati.

GUIDO PANNAIN

L'«Elettra» di Strauss L'Elettra,, di Strauss e "Chout, di Prokofieff

Influssi wagneriani nell'opera di Strauss - La divertente trama di "Chout,, sottolineata da un'ottima esecuzione

DAL NOSTRO INVIATO SPECIALE

FIRENZE, maggio. lingua originale, come ormai si pratica, per le opere straniere di particolare significato, in ogni teatro che si rispetti. Voglio ricordare Anny Konetzky, stupenda Elettra; Marta Mödl, serpida Elettra; Marta Mödl, serpida serpida superiori di Maggio Musicale Fiorense Ciliano estra con la contra del superiori di Maggio Musicale Fiorense Ciliano estra con la contra del superiori quente vastità dell'« Olimpia » di gioia al saper morto l'erede dello la tragedia scene e figurini dovut sposo che ha ucciso. La tragedia al- a Felice Casorati. da Elettra; Marta Modi, serpigna Clitennestra; e quel grande
tino giunto al terzo numero del suo
lora precipita: Oreste arriva, è riartista che è Hans Braun. Precartellone ci ha trasportati ieri sera
conosciuto dai servi e poi dalla sodi applausi, è andato in scena il bal nel mare inquieto della musica con-rella Elettra. La vendetta scende fa-temporanea con due lavori molto tale col suo arrivo. Clitennestra ed gravida di cupi e sinistri baglioni ne è All'Elettra ha fatto seguito un rappresentativi: l'acuta tragedia « E- Egisto cadono sotto il braccio vendel balletto Schut di Prokofief.

> su libretto di Hugo Von Hoffman- è stata fatta. sthal ci parla del fortissimo desiderio di vendetta che possiede Elettra, figlia di Clitennestra. Tale desiderio deriva dal fatto che Clitennestra aveva ucciso a suo tempo il suo legittimo marito Agamennone, padre di Elettra, per convivere con Egisto. Oltre a ciò essa aveva pure provveduto ad allontanare dalla reggia Oreste, fratello di Elettra, dando pu-re denaro affinche venisse ucciso. Ma Clitennestra, turbata nei sonni dal-e sue malefatte, chiede consiglio alfiglia: essa risponde vagamente

Iparlandole di un sacrificio che si de-la di Elettra, impersonata da Danive fare. Giunge poco dopo a Cliten- ca Ilitch. Bene pure Oreste (Hans nestra la notizia falsa della morte Braun). Tutti hanno cantato in tedi Oreste e tanto basta perchè essa desco, lingua dell'edizione originasi tradisca manifestando la propria le dell'« Elettra ». Molto intonati alvertente balletto «Chout, il burlone» di Sergio Prokofieff.

dicatore dei rigito di Agamemonio da un facconto populari di anni fa, quando, ancora giovane,

Atmosfera ossessiva

La musica di Riccardo Strauss, fatta di linee spesso intricate e gonfie crea un'atmosfera ossessiva ed allu cinante come si conviene ad un'a zione tesa, fatta di odi e di istint repressi. Dalle pagine della parti tura fa spesso capolino l'ombra d Wagner, molto più avvertibile oggi 1950, di quanto probabilmente nor lo fosse ieri, nel 1909, quando, appena scritta, «l'Elettra» fu eseguita per la prima volta.

Ma, accanto a Wagner, del resto facilmente riconoscibile, c'è spesso, nell'« Elettra » di Strauss, la presenza dei toni particolari di molta musica a lui posteriore, che oggi si pretende lontanissima da tali origini.

« Elettra », perciò, resta come uno dei più significativi documenti di ina estetica ossessivo-pessimistica, che na informato di sè gran parte dell'arte decadente borghese. L'esecuzione dell'« Elettra » è stata

veramente ottima, grazie sopratutto a Dimitri Mitropulos, direttore di orchestra di grande classe che, col suo braccio preciso ed incitante e con la sua memoria straordinaria - egli ha diretto la grande e complicata partitura di Strauss senza bisogno di averla sotto gli occhi - ha saputo fondere lo spettacolo in un corpo unico.

Fra gli interpreti va citata, come prima, Anny Konetzny che è stata un' « Elettra » straordinaria, dalla voce ampia ed intensa. Altrettanto bene dicasi poi di Clitennestra (Martha Moedl) e di Kristotemide, sorel-

di applausi, è andato in scena il bal-La tragedia che Strauss ha scritto dendo grazie agii dei chè giustizia scrisse l'impetuosa e coloristica mu-u libretto di Hugo Von Hoffman- è stata latta. balletti russi di Diaghilef allora trion-

MARIO ZAFRED

17 Mailou 1950

«TO BHMA»

ΜΟΥΣΙΚΗ ΖΩΗ

Είς τὴν Φλωρεντίαν χθές τὴν ἐσπέραν εἰς τὴν σειράν τῶν συναυλιῶν τοῦ «Φλωρεντινοῦ Μάῖγ» ὁ διάσημος "Ελλην 'Αρχιμουσικός κ. Μητρόπουλος διηύθυνε τὴν πρώτην παράστασιν τῆς «'Ηλώκτρας», μουσικοδράματος τοῦ Ριχάρδου Στράους. 'Η ἐκτέλεσις ἀναμεταδόθη μέχρις ἐνδς σημείου ὑπό τοῦ Ραδιοφωνικοῦ Σταθμοῦ 'Αθηνῶν, ἀλλὰ εἰς ὡρισμένον σημείον διεκόπη λόγο τῶν ἀτμοσφαιρικῶν συνθηκῶν. 'Η ἐπανάληψις τοῦ ἔργου αὐτοῦ θὰ γίνη αῦριον Πέμπτην τὴν ἰδίαν ὡρονιν Πέμπτην τὴν ἰδίαν ὡρονιν Πέμπτην τὴν ἰδίαν ὡρονιν Θύνη ἀπίσης δύο ἐκτελέσεις τοῦ «Ρέκιεμ» τοῦ Βέρντι, ἀκολούθως δὲ θὰ μεταδή εἰς Μιλάνον, Τουρίνον, Μπολώνια, Ρώμη και Νεάπολιν, ὅπου θὰ διευθύνη ἀνὰ τρείς συναυλίας, Πληροφορίαι ἐκ Φλωρεντίας ἀναφέρουν ὅτι εἶνε τοιαύτη ἡ ζήτησις τῶν εἰσιτηρίων διὰ τὰς συναυλίας τοῦ Μητροπούλου, ὡστε ἥδη ἀπὸ τὴν πρώτην ἡμέραν ποὺ ἐγνώσθη ὅτι θὰ διευθάνη ἐφέτος εἰς τὴν 'Ιταλίαν, ἐπαλήθησαν ὅλα τὰ εἰσιτήρια τῶν συναυλιών του. Μεταξὸ τῶν μπόστρων, οἱ ἀποίοι θὰ λάδουν μέρος εἰς τὰς ἐορτὰς τῆς Φλωρεντίας είνε ὁ γνωστός μας 'Ιζοῦ Ντομπρόσων, ὁ Έρμαν Σέρχαν καὶ ὁ Τούλιο Σεραφείν. Είς τὴν Φλωρεντίαν χθὲς τὴν ἐσπέρα: Τὴν σειράν τῶν συναυλιῶν τοῦ «Φλω

AL MAGGIO MUSICALE FIORENTINO

MATTINO DELL'ITALIA CENTRALE LE PRIME

Dal regno delle ombre il vecchio musicista riappare nel pieno vigore della sua esaltazione timbrica

DEL

"MAGGIO

E' un fatto tipico della musica

ma che non ha nulla a vedere

con la natura artistica di essa — la sua capacità di trasmettere im-

pressioni, o di suscitare addirit tura moti di volontà (come quando

convulsiva in ragazze sovraeccita te dalia celebre preghiera del « Mosè » di Rossini; o come quello avvenuto in tempi a noi vicini —

alla « prima » del poema sinfonico di Strauss « Vita d'eroe » — quan do poco mancò che gli ascoltatori, entusiasmati dal grandioso racconto sonoro della battaglia, non si azzuffassero fra di loro...

Questa premessa farà sorridere, forse anche arrabbiase tutti

e forse anche arrabbiare, tutt quei cercatori di « brividi » — so

gare ad un'opera per tanti aspet ti «fisica» (e qui c'è davvero quel pericolo di equivocare che giustifica la nostra premessa) co me «Elettra» di Strauss, che ieri

sera abbiamo ascoltato in una ma gnifica realizzazione, al Comunale di Firenze, Perchè Strauss dei pri mordiali « valori » della musica si

serve per concatenare una rappre sentazione sonora, per creare una

sentazione sonora, per creare una sorta di crudele ebbrezza, che altro non è se non poesia di una più o meno torbida sensualità.

La morte di Elettra, sfinita dalla sua gioia di vendetta, sembra in questo quasi l'allegoria dell'arte di Strauss, in cui il dramma sta in uno spasmodico accavallarsi di gesti senza trascendenze: e la mu sica cessa quando questi gesti si

sica cessa quando questi gesti si sono consumati nella morte. Chi ascolta l'« Elettra » ha, alla fine del dramma, veramente l'impres-

sione che più nulla ormai sia «mu sicabile».

La realizzazione di Dimitri Mi tropoulos ha fatto dell'opera straus

siana uno di quei miracoli di ese cuzione che. forse, si rinnovano solo a distanza di anni: tanto che sembra quasi impossibile poter definire quei tratti « a sbalzo » che la musica acquista dal suo modo di dirigere; la foga, il gusto quasi barbarico delle sonorità, la mirabile prontezza che anima, a guisa di fantastica meteora sonora il

è apparsa Clitennestra, nell'inter-pretazione di Marta Modl. Non mi nore l'espressività di Danica Ilitsch (Crisotemide). in piena aderenza

(Crisotemide). in piena aderenza allo spirito della musica e del te-sto letterario; di Hans Braun (O reste) e di Franz Klarwein (Egi-sto). Ottime tutte le parti minori La regia di Herbert Graf, con l'aiuto delle scene e dei figurini di Felice Casoreti, ha dato al dram-ma una colorita competterza di

Improvvisamente questo XIII Maggio ha sussultato d'un tre-Miracolo di esecuzione l'((Elettra)) di Strauss

Non sarebbe un buon criterio di valutazione artistica il considera re potenza espressiva di una musica la sua capacità di impressio nare fisicamente: e non perche sentendo un coro di Palestrina o il « Credo » dell'Otello non capiti a tutti di provare il caratteristico brivido nella schiena. Solo che co brivido nella schiena. Solo che nell'arte dei suoni si ripropone continuamente la distinzione fra

Nella sua impudicizia sonora, questa vecchia *Elettra* già con-tiene i germi della disgregazione armonica a venire. Dissolvete il rimbombare dei suoi temi nelquello che è vero e proprio lin-guaggio interiore, e l'impressione fisica che i suoni di per sè posso-no essere capaci di suscitare. l'atomismo cromatico dei dodici suoni, riorganizzatelo secondo i congegni consacrati dalla confraternita del divino artificio, e vi troverete fra le mani quel tragico giocattolo inventato dalla impotenza lirica di Schön-berg. Lo stato d'animo è là. Nessuna conquista interiore è ve-nuta in seguito; se per tale non si voglia gabellare il malefico rii soldati tengono meglio il passo al suono di una banda); tanto che si raccontano episodi — ingranditi forse ma con un fondo di verità — come quello del medico napoletano Cotugno che dovette curare diversi casi di febbre convulsiva in ragazza solla febbre volgimento della materia sono-ra, il macerarsi della tecnica, l'ansioso tormento di penna e cervello.

Strauss mette le sonorità come blocchi, le impone con la gagliarda sicurezza d'un doma-tore, e poi si effonde in smanie. Nell'Elettra più che mai. Le sue divagazioni tematiche sono come ramaglie convulse di un'armonis che si corrompe e si sgretola. Ma senza radici, per effetto d'illu-sione scenica. Nell'*Elettra* la vera scena è nell'orchestra, un'orche-stra di una prepotenza aggressiva che travolge ogni tentativo di resistenza e ferma il corso del pensiero. Si sprigiona, da essa, una raffigurazione frenetica, stito, di una vistosità accecante, che si estende a tutte le cose con

no molti e forse non diminuiran no — che sono magari pronti a vantarsi di essersi addormentati ad un'audizione di musiche liuti-stiche, o a un Quartetto di Mo zart. Si rassicurino; non sarà da questa premessa che si potrà ne-gare valore d'arte nè ad un ma-drigale di Palestrina nè alle opere di Verdi. E nemmeno si potrà ne-

Firenze, 16 maggio.

isamente questo XIII

a sussultato d'un tressone. Si sono aperte
e dell'orchestra strause sono precipitati torsusica. Dal regno delle
vecchio Strauss, già
a, quando era in vita,
e sono da baccante; una Mènade in riesce a suscitare, dalle viscere
dell'orchestra, impeti di ardenze sonore. E' un incantesimo che
esalta e incatena, travolge e annebbia. Questa non è musica, è
un'orgia.

Mai sentimmo, adunate sulla
scena, tante belle voci come per
questa Elettra, cantata nella sua
infloscia nel bolso cadenzare romanlico. Fermenti di corruzione mantico. Fermenti di corruzione wagneriana si raccolgono in monconi affioranti dalla marea



Riccardo Strauss

sonora come ossei frammenti del disfatto scheletro di Tristano. Una concione che si frantuma nel delirio.

La fortuna di questo « Mag-

gio musicale » cresce nell'anda-re. L'esecuzione dell'*Elettra* ha toccato i culmini: ed è difficile immaginare, senza avervi assi-stito, quanto essa sia stata splen-

di ûna vistosità accecante, che si estende a tutte le cose con una incandescenza spiritata.

Elettra non è una donna, è vi è ritornato intatto, nel suo una furia. Non pensate a Sofocle, per carità. E' una bestemmiatrice che si accomoda un vi-

con cantanti tedeschi al Maggio Fiorentino

al teatro Comunale ha avuto luogo la prima rap-

coinciso con la maniera del direttore d'opera ed i componenti della compagnia tutti di alta levatura si sono distinti per colore e potenza di voce e la adeguatezza stilistica.

Dopo « l'Elettra » è stato rappresentato per la prima volta in Italia il « Balletto Chout » (i mente defunto.

L'α Elettra » è stata concertata e diretta da Dimitri Mitropoulos la cui vivace interpreta-

BHMA»

Παρασκευή 5 Μαΐου 1950 'Ο «Μουσικός Μάϊος» τῆς Φλωρεντίας καὶ ὁ Δ. Μητρόπουλος

Μεθαύριον 7ην Μαΐου ἀρχίζει, ἐν χρονικὸ συνδυασικὸ μὲ την ἔναρξιν τῶν ἐργασίαν τοῦ Συνεδρίου τῆς 'Επιστημονικῆς 'Οργανώσεως — Οθνέσκο — τοῦ Ο.Η.Ε. ὁ 13ος «Μουσικὸς Μάῖος» τῆς Φλωρεντίας, 'Οργανώσεως — Οθνέσκο — τοῦ Ο.Η.Ε. ὁ 13ος «Μουσικὸς Μάῖος» τῆς Φλωρεντίας, 'Εορταστικὶ ἔναρξις τῆς περιφήμου μουσικῆς κασιζόν» θὰ γίνη μὲ τὴν ὅπεραν κ'Ολύμπισο τοῦ Σποντίνι. Τὴν παράσταν θὰ διευθύνη ὁ Τοῦλλίο Σεραφίν, τὰ δὲ κοστούμια θὰ ἔχουν κατασκευασθῆ κατὰ σχέδια τοῦ γνωρτοῦ συγχρόνου 'Ιταλοῦ — ἐλληνικῆς καταγωγῆς — ζωγράφου Τζίροτζιο ντὲ Κιρίκο. Τὸ πρόγραμμα τοῦ τοῦ «Μουσικοῦ Μαΐου τῆς Φλωρεντίας» περιλομόδανει μουσικά, δραματικά, μελοδραματικὰ καὶ ὁρχηστικὰ ἔργα μεγάλης μουδικῆς ἀξίας καὶ φήμης, ὁ δὲ «Μάῖος» θὰ διαφκέση μέχρι μέσων 'Ιουνίου, Την 16ην καὶ τὴν 18ην Μαΐου θὰ διευθύνη τὴν «Ήλειτραν» τοῦ Στράους ὁ Δημήτρης Μητρόπουλος.

presentazione in testo originale di « Elettra », con cantanti tedeschi che il « Maggio musicale fiorentino » ha portato sul-la scena come commemorazione di Riccardo Strauss recentemente defunto.

zione della musica straussiana ha riscosso il più ampio favore dello scelto ed attento pubblico di spettatori, la regia di Herbera Grad ha singolarmente

AUOVO CORRIERE

Mercoledi, 17 Maggio 1950

AL MAGGIO MUSICALE FIORENTINO

bile prontezza che enima, a guissa di fantastica meteora sonora, il suono dell'orchestra, Mitropoulos affonda — abbiam detto altra volta — nella musica, e un upico senso acquista in lui il palcoscenico e l'orchestra, musica, e un upico senso acquista in lui il palcoscenico e l'orchestra, musica e l'orchestra, tragedia antica e nuova del di meteora più im-l'Ciltemnestra, Elettra e Crisutemi-

ta — nella musica, e un unico senso acquista in lui il palcoscenico e l'orchestra.

Ma accanto all'eccellenza del di rettore non va dimenticata l'opera di cantanti — attori come la nota Anny Konetzny che, veramente superba per potenza e timbro di voce, ha dato alla figura di Elettra tratti di profonda umanità. Ricca di accento drammati co, e fremente di torbida passione, è apparsa Clitennestra, nell'inter-

su un piano di tanto più alto valore.

di Felice Casoreti, ha dato al dramma una colorita compattezza di visione, senza indulgere — ed era facile — ad atteggiamenti di sapore letterario. Buono l'allestimen to scenico di Piero Caliterna.

Quando il siperio si è chiuso, mentre ancora risuonavano gli ultimi accordi, il pubblico — abbastanza numeroso — ha salutato con nutritissimi applausi i realizzatori dello spettacolo, chiamando. Di una espressione artistica così decisiva ed importante si possono sempre trovare i vari ele zatori dello spettacolo, chiamando-li molte volte alla ribalta, e riservando al direttore Mitropoulos

Nell'ampio respiro dell'unico biocco sonoro in cui l'Elettra di Riccardo Strauss si attua non un momento di indecisione si avvetutive in genere, cose tutte odi stanchezza che l'indebolisca. Dal brevissimo concitato tena introduttivo, l'opera segue una linea che in crescendo avvince e tiene sospeso l'animo dell'ascoltatore finale, al l'ultimo accordo. Un unico accerto, anche là do ve più intensa si manifesta un aspansione lirica, come appuntone ci animo del l'escotta del musicista. La quaie, qui nell'Elettra, si attua per gradi di cui ognuno comprende un dato momento espressivo; cosi dopo la breve presentazione di l'entera composizione, e cioè l'accenio tragico, mantenuto in tale fermezza ed efficacia da co: ferira ell'opera quel fascino, quel candidate per quel sacino, quel candidate per quel fascino, quel candidate per quel agoni altra e la proper quel fascino, quel candidate per quel fascino, quel candidate per quel agoni altra e la proper quel fascino, quel candidate per per quel fascino, quel candidate per quel fascino, quel candidate per per quel fascino, quel candidate per quel fascino, quel candidate per per quel fascino, quel candidate per quel fascino, quel candidate per per quel fascino, quel candidate per per quel fascino, quel candidate per quel fascino, e la sete di vendetta, la seconda dal bisogno di liberarsi dall'atmo-

dal bisogno di liberarsi dall'atmisfera cupa che grava sulla sua giovanile aspirazione alla vita. Musicalmente qui si impone l'aria di tragedia che incombe sulla casa degli Atridi.

E' coll'entrata di Clitemnestra che s'apre il secondo movimento tragico: il maturarsi della vendetta attraverso il racconto dell'ossessionante profetico sogno. Da

l'estrema chiarezza del pensiero straussiamo, per cui sia i nuclei tematici che via via si avvicendano sia la complessa travolgente sonorità orchestrale che dà lor-rilievo e colore raramente riesco-no a sovierchiare le voci nella lo

L'esecuzione e stata magnifica sotto ogni riguardo e in ciascun settore. Anzitutto per l'anima e la mente del maestro concertatore e direttore Dimitri Mitropoulos e forse non poteva esser appuntoche un elleno, nel quale non sai cosa più ammirare se la perfesione formale o la profunda di sono sempre trovare i vari elementi al cui concorso essa deve almeno una parte del suo successo. Nel caso presente anzituto un testo che per virtù e scatanza poetica si pone allo stesso livello dei pochissimi eccellenti, e un mito affascinante per il suo stesso orrore; da parte del suo successo orrore; da parte del successo orrore; da p

corso alla riuscita di uno spetta-colo che sarà ricordato fra gli ottimi del Maggio Musicale Fiorentino.

Il successo di « Elettra » è sta-to completo. Applausi vivissimi sono stati rivolti agli interpreti dal pubblico che affollava platea e gradinate del « Comunale »; an-che al direttore d'orchestra ;naestro Dimitri Mitropoulos non sono mancate ovazi

VIRGILIO DOPLICHER

Leonardo Pinzauti Domani replica di « Elettra » e « Chout »

un'entusiastica ovazione.

"Elettra,, di Strauss al Maggio Musicale Fiorentino

assette fel Poists

GIORNALE D'ITALIA IL MAGGIO MUSICALE FIORENTINO

18-1-10

o spirito della grande tragedia dei tre poeti greci — Eschilo, Sofocle ed Euripide — questa Elettra di Ugo Von Hofmann-sthal e Riccardo Strauss, rap presentata in edizione originae e diretta dal maestro Mitropulos ieri sera al teatro Co-munale, non ha assolutamente nulla. A parte la diversità del valore poetico su cui è super fluo insistere, la catastrofe de-gli *Atridi* è svuotata d'ogni contenuto religioso. Il fato gre co qui viene sostituito dalla co qui viene sostituito dalla libido freudiana, Così l'umenità terribile e raccapricciante divente folle automatismo e i personaggi appaiono mostruosi

La versione dionisiaca Strauss è quella stessa di Wil-de, di D'Annunzio, di Nietzsche. più un torbido romanticismo più il complesso freudiano più la barbarie decadente del-l'artista. E oggi sappiamo che alle fine di questa parabola c'è, in letteratura, l'O' Neill de I lutto s'addice ad Elettra, certo esistenzialismo sessuale, soprattutto le spaventosa auto-matica demenza di tanti personaggi della letteratura ameri

Da queste condizioni spiri tuali si origina l'interpretazione straussiana di *Elettra* e si definisce la realtà fenomenica del suo divenire musicale: l'in contenibile esplosione sonors l'orgia ritmica, l'allucinante frenesia timbrica, la barocca

Alla base dell'ibridismo del linguaggio straussiano, quas tessuto connettivo il suo wagnerismo d'accatto esteriore ensitivo. In Wagner c'è Hege e Schopenhauer e in Strauss solo Freud.

Strauss prese da Wagner con concertante avidità i mezzi linguistici, i caratteri formali, il tratto melopeico, l'aspetto tecnico del leit motiv e li dilatò sino all'inverosimile. La vocalità di Elettra, tranne rare parentesi, non canta nè dice, me grida; e la sua deformazione sfiora l'urlo. Al limite estremo di questa via dopo Strause sa rà logico trovare Schoenberg Berg e, dopo Salomè ed Eiet tra, Lulù,

tra, Lulu.

Nell'Elettra, questo « poema sinfonico con voci », l'autora realizza la tragedia dall'esterno mediante un sinfonismo continuo, un dinamismo spet-tacoloso. Quando il discorso strumentale si svincola dalle voci si abbandona a una versorgia: sezionamenti, incredibil salti, polifonismi, vertiginose ascensioni cromatiche, esaspe razioni armoniche vi si avven turano nell'atonalismo.

Le pertitura corre, così, di-ritta, incandescente, coi suo querentacinque temi, e appoggiata a una compagine or-chestrale di circa 110 element chestrale di circa 110 elementi allo scopo: la proiezione mu-sicale della tragedia, la cui unità è da ricercarsi nella vio-ienza fisica e in un magico vir tuosismo. Ma i personaggi complice la protagonista, sono semplici ombre alle quali man ca la « terza dimensione » e tutta la loro tragedia si risolve in un clima musicale di una potenza insuperata. Ha diretto il maestro Dimi-

pretazione, improntata a chiarezza e precisione sbalordi ive e ad un'unità perentoria ha dato ella partitura straus siana tutto il suo terrificante risalto.

Le compagnie di canto, affascinata dall'energia e dalla profonda musicalità del maestro, è risultata, nel comples ottima. Ci sono piaciute in rticolare Danica Ilisch e particolare Martha Moedl, rispettivamente Crisotemide e Clitennestra. Ot tima pure, per i pregi vocali musicali, ma debole scenica mente, Anny Konetzny, nella parte di Elettra. Accurata ed l'interpretazione di efficace l'interpretazione di Franz Klarwein e Hans Braun. Ottimo il gruppo delle ancelle. Discutibili, nella fredda scolorita stilizzazione, le scene di Casorati. Buona la regia di Graf, Degna protagonista l'or-

A Elettra ha fatto seguito il balletto Chout (il Burlone) di Prokofief nella nuova edizione di Aurel Millos

Giuseppe Pugliese

ELETTRA, DI STRAUSS E "CHOUT, DI PROKOFI

DAL NOSTRE INVIATO SPECIALE | centi inimmaginabili e quali nalmente anche qui da noi co- | era

FIRENZE 17. - La storia della tragedia è un poco la storia degli istinti umani alla ricerca di una verità che per essere motivo di inquietezza spirituale non è meno motivo di spasimo fisico, La sua macai spasimo fisico, La sua mac-china è mossa da questi istin-ti sia che questi cerchino di scagionarsi con la invenzione del fato, come per i greci, o con quella del caso frenolo-gico-sensuale, come per que-sta Elettra tedesca di Hoff-manutale de Stavica (inchi) manstahal e Strauss. Giacche questi istinti si chiamano volta a volta fato, destino, paz-zia: mutano di nome e non di essenza, spostano il campo di ricerca delle responsabilità e della ineluttabilità, ma giun-gono alla stessa catarsi.

In questo senso la tragedia Elettra, per Strauss, non è nulla più di un nome greco. Lo Strauss ne ricrea una tutta sua non ponendosi più problemi di tradizione ma liberandosi da ogni concetto o riferimento, attaccati a quel nome. La ricrea musicalmente con la fusione, ad altissime calorie, di una lega di idee, di stili, di timbri, tra le più contaminate e sbalorditive. Ed è per lo meno inutite emi musicali che sono come i metalli di una tale lega e scoprirne le origini che vanno dalla reminiscenza del calorie, al tida viennese a quella wagneriana. Inutile giacchè nel crogiuolo straussiano tutto brucia e cola in metallo incandescente che, rappren-devient nella correa una tutta sua non ponendosi più problemi di tradizione ma liberto finantasimi incalzanti e stico i fantasimi chalzanti e stico i fantasini incalzanti e stico i fantasima incalzanti e stico i fantasia manifestazione d'arte, al munifestazione d'arte, al munifestazione d'arte, al munifestazione d'arte, al munifestazione d' Lo Strauss ne ricrea una tut-ta sua non ponendosi più prodendosi nella forma, mostra ancora i riflessi del rame e dell'argento, dello stagno e dell'oro ma è già divenuto bronzo di sorprendente compattezza.

smo di gesti e di spostamenti quello della barbarica fanta-quello della barbarica fanta-di principali ancora i riflessi del rame e dell'argento, dello stagno e dell'oro ma è già divenuto bronzo di sorprendente compattezza.

smo di gesti e di spostamenti quello della barbarica fanta-di principali alla fine a Milloss, ai suoi bravi balle-dell'oro ma è già divenuto bronzo di sorprendente compattezza.

l'altra.

Molti applausi alla fine a dillossi, ai suoi bravi balle-dell'oro ma è già divenuto bronzo di sorprendente compattezza.

pattezza,

Un tale miracolo di fusione
e di intrepidezza negli accostamenti degli elementi più
eterogenei ha pure generato
un grande stile: il barocco. E
l'orchestra di Strauss, una
specie di superstrumento, porla alle estreme conseguenze,
così come le architetture del
Bernini, l'accostamento degli
stili attraverso una meravistili attraverso una meravi-gliosa avventura in cut, in un guosa avventura in cui, in un certo senso, non c'è più posto per la logica. Ne scaturisce una forza espressiva terribile ed incontenibile al cui centro sta Elettra, caso freudiano, perciò fuori di ogni legge e di ogni stile. Ciò che conta, ancora una volta e semme, à il cora una volta e sempre, è il risultato. Scaturisce da tali mezzi espressivi la tragedia? La risposta non può non essere che nettamente affermati-va. Giacchè esiste la realtà di un fatto creativo musical he ta tragedia a sè non so anto per quel suo spasimare sinfonico, ma per quel suo terribile chiamare da ogni punto dell'orizzonte-tutte le vaci e g'i accenti d' un son-movimento scnoro che aduna, come al un apocalittico con-vegno, una varietà e quantità di istrumenti e perciò d' ac-

di ogni riferimento che non siano quelli dell'esplosione cromatica, della febbre tembrica, della sensualità esaspere con ci rata questa Elettra è un'ope-ra d'arte che ha un suo volto spasimante e crudele e che pare proprio la traduzione musicale della definizione freudiana: «l'anima non è semplice ».

pera, ha evocato con un gesto sapientissimo e quasi cabali-stico i fantasmi incalzant: e sfuggenti, paurosi e spasiman-

net crogituoto stratassamentale ma agivano con un sinfoni- ne della pazzia, è certo sotto ma agivano con un sinfoni- ne della pazzia, è certo sotto incandescente che, rappren- smo di gesti c di spostamenti quello della barbarica fanta-

solo poteva raccogliere e im- me in arte non si può improv- nel 1920 e la musica aveva piegare la super sinjonica visare, nè tanto meno ci si continuato il suo cammino in mente di uno Strauss.

Fuori dunque di ogni stile, basato su viete e illogiche fonica.

Musicalmente, Chout non è

L'orchestra del Maggio, de-gna di una particolarissima citazione per il modo esempla-re con cui ha eseguito e reso in egni particolare, sotto la acquista a suo modo una funguida entusiasmante di Mitropoulos, una partitura tanto bra più aderire a una azione mirabile quanto difficile, ha che ha perduto ormai il barcontribuito a conferio, poutos, una partitura tanto un producto ormai il barmirabile quanto difficile, ha che ha perduto ormai il barcontribuito a conferire a que-barico originario e si affida invece ad una ironia più adcezione. Di questa anima così complicata e tormentata l'edizione, in lingua originale, che ieri sera abbiamo ascoltato al Teatro Comunale è stata lo specchio e da quel magico specchio Dimitri Mitropoulos, che ha concertato e diretto l'opera, ha evocato con un gesto sapientissimo e quasi cabalistico i fantasmi incalzanti e situagenti, paurosì e snasiman-

"Elettra,, e "Chout,, al maggio fiorentino

Mitropoulos, la regia di Her-bert Graf, la vocalità di attrici e di attori tedeschi, primi fra essi la Konetzny, la Moedl e il Braun, concordavano sta-sera nell'interpretare con entusiastica fedeltà l'opeia forse più rappresentativa di Riccardo Strauss, che il Maggio
fiorentino ha voluto giustamente ricordare. Elettra è
stata intesa nella pregnanza
del suo fosco e radicale drammatismo, nella spasmodica e
scultorea figurazione delle
persone. Il tumulto delle passioni e dei suoni sembrava
quast poeticamente placarsi
nel riverbero fantastico, e
aleggiare purificato.

Immedesimatosi nell'atmo.

e la naturale confusione resti
una macchia circoscritta e definita. La concitazione, il fremito, la convulsione, abituali
al Mitropoulos, convengono
all'Elettra, e soltanto qualche

(Dal nostro inviato speciale)
Firenze, 16 maggio.

La scena di Felice Casorati, la concertazione di Dimitri
Mitropoulos, la regia di Her-

può dire, orchestrato la sua regia episodio per episodio, concerrendo, come è opportu-no in un'opera di moderna concezione, a realizzare con le luci e con le movenze prescrit-

nel riverbero fantastico, e aleggiare purificato.

Immedesimatosi nell'atmosfera cupa, torbida, nella quale perfidia e innocenza stanno come opposti poli, il Casorati ha dato tre fondamentali toni alla marcata e lineare prospettiva a blocchi delle case degli Atridi. Davanti, il cortipe con poche scale d'accesso questa frettolosa edizione il all'edificio, in giallo tufaceo; regista Millos ha sostanziale le colonne e le pareti in gialmente cangiato le originarie lo scuro. Dietro, moli indistinte e incombenti emergono grige, nerastre. In alto un sottile lembo di cielo si colora a volte di tenero verde con l'ore del maestro Ettore questa volte di tenero verde con case questa in mente cangiato le originarie vicende sceniche, associando at suoi personali propositi il pritore Guttuso. Dirigeva l'orchestra il maestro Ettore Gracis.

sottile lembo di cielo si colora a volte di tenero verde con sanguigne striature. Ritmi e colori, dunque, straussiani.

Concertazione sapientemente analitica, quella del Mitropoulos, che nelle prove orpoulos, che nelle prove del Prigioniero di Luigi Dalla Piccola. Anche in questi giorni si riunisce qui a Firenze la giurinisce qu

ILGAZZETTINO - VENEZIA

MAGGIO MUSICALE FIORENTINO

ELETTRA, DI STRAUSS

Firenze, 16 Maggio
Da oltre mezzo secolo Riccardo
Strauss sta nel mondo musicale contemporaneo come una delle figure più rappresentative del nostro tempo e la critica è ancora divisa in due parti, irriducibimente avverse, senza che i due estremi accennino ad avvicinarsi; anzi spesso le discussioni si riaccendono, come è accaduto per questa prima di «Elettra», rappresentata ieri sera al Teatro
Comunale.

Nel caso specifico ciò è giustificato dal fatto che «Elettra», è una delle opere più importanti di Strauss e più indicative della sua personalità. Alcuni decenni di critica feconda e più le
diano e da una barbarle decadente dell'artista. In questa dedormazione fisica, in questa conczolone puramente fenomenica,
de certa carsi uno degli aspetti della modernità di Strauss, che in tal
senso ha rappresentato il mondo
moderno, anticipando alcune conciusioni. E oggi sappiamo che,
alla fine della parabola straussi; anzi spesso le discussioni si
riaccendono, come è accaduto
per questa prima di «Elettra»,
rappresentata ieri sera al Teatro
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Nel caso specifico ciò è giustificato dal fatto che «Elettra»,
è una delle opere più importanti di Strauss e più indicative della sua personalità. Alcuni decenni di critica feconda e più le
drammatiche esperienze de e11a

Slamo, come si vede, alla «pi
sua deformazione sfiora l'urlo.

Anche la parte strumentale,
sua deformazione sfiora l'urlo.

Anche la parte strumentale,
auxa deformazione sfiora l'urlo.

Anche la parte strumentale,
pur nella sua incandescente congerie, risulta in tal senso pregrie, risulta in tal senso presua di wagnerismo. L'orchestra
interpreta e volge la tragedia,
metra di wagnerismo. L'orchestra
interpreta e volge la tragedia,
metra di wagnerismo. L'orchestra
interpreta e volge la tragedia.

Quando il discorso givincolo
dall

s una delle opere più importanti di Strauss e più indicative della sua personalità. Alcuni decendi di Greca di Strauss è il me della sua personalità. Alcuni decendi di Greca di Strauss è il me di Greca di Strauss e di di Questa personalità, che ci consentono di fissare con estrema chia-rezza il carattere di «Elettra» e implicitamente di Strauss.

La tragedia che usci dalla torbida, decadente fantasia di Ugo von Hoffmannsthal, opera di mediocre valore letterario, e l'interpretazione straussiana di «Elettra»: l'intrage von Hoffmannsthal, opera di mediocre valore letterario, e l'interpretazione che lo Strauss ne diede, aderendo interamente allo spirito del poeta, nulla ha in comume con quelle del tre poeti greci, Eschillo, Sofocle ed Euripide. A parte il valore artistico— e sarebbe assundo solo osare un confronto — la catastrofe degli Atridi è nel que tedeschi, svuotata d'ogni contenuto religioso. Al jato greco viene so stituita la libido freudiana. Oco si l'umanità terribile e raccapriciante diventa folle automatismo del inguaggio di canto dell'ortiplante». di cumpitate del mandescente, con i suoi 45 temi e appoggiata ad una companda du na companda d'una companda d'una companda d'una companda d'una protezoni le de l'especta. Da queste condizioni spiritual anteribute a l'estera» i l'intragente di Crechi per de del responsagi a pala contenuto religione che lo Strauss ne die de, aderendo interamente allo spirito de l'una potenza insuitata nel complesso ottima ci unità de da ricercarsi nell'adunanta la topo companda d'una potenza insuitata nel complesso ottima ci unità de da ricercarsi nell'adunanta la verza dimensione». E tutta la raccompanda d'un proteca de in una potenza insuitata pra

ciante diventa folle automatismo ed i personaggi appaiono mostruosi giocattoli.

La Grecia dionisiaca di Strauss è quella stessa di Wilde, di D'Annunzio e anche di Nietzsche; in una smorfia, la declamazione wagneriana. La vocalità di Elettra, tra ne rare parentesi, non

plessità inauditi.

Quando il discorso si svincola dalla parte vocale, che spesso sommerge, si abbandona ad una vera orgia: sezionamenti strumentali incredibili, fotti, turgidi polifonismi, vertiginose ascensioni cromatiche, esasperazioni armoniche che si avventurano nell'atonalismo. Nell'«Elettra» questo poema sinfonico con voci, la autore realizza la tragedia dall'esterno.

La pertitura corre così diretta incandescente, con i suoi 45 temi e appoggiata ad una compagnie orchestrale di circa 110 elementi, allo scopo: la prolezione sono piaciute in particolare Dantita Discovera del controlare del complesso ottima Ci sono piaciute in particolare Dantita Discovera del controlare del controla

pochissimi qualificati ad affrontare con esiti positivi, una tale partitura: Dimitri Mitropolus che, tornato dall'America dopo lunghissima assenza, al «Magglo» ha voluto dedicare la sua prima

La magninca interpretazione di « Elettra », seguita con vivissima attenzione dal numeroso pubbli-co, ha ottenuto un successo ca-lorosissimo. Numerose chiamate a tutti gli interpreti e al maestro Mitropulos, evocato anche da so-

Giuseppe Pugliese

UNA GRECIA SENZA PEPLO AL MAGGIO FIORENTI

La rappresentazione dell'"Elettra,, è servita a fare sempre meglio intendere i limiti di un wagnerianesimo allo champagne o all'acqua di seltz

FIRENZE, magglo.

Dopo l'esempio di una per sonalità come quella di ada sull'insistente ripetizione prespuo del poeta lo conduse and a wagner e l'unita poettor musicale dei Worf 'orporte dei garde quasi tematiche, and a wagner e l'unita poettor musica dei Worf 'orporte dei parole dei di parole quasi tematiche, and a wagner e l'unita poettor musica come dei Worf 'orporte dei parole de conceptre il libretio e la musica come due ella parole el satono avesserri un continui in un'opera in cui le parole el satono avesserri un continui in un'opera in cui le parole el satono avesserri un continui dei un'opera dei dei elementi tradicio dei dei elementi protocontenuto e sille si avvil anticolo dei dei elementi tradicio dei la suri di profonazione. Mi il trotto delle continui continui

25 Maggio 1950 -

AL MAGGIO MUSICALE FIORENTINO

"Elettra,, di Riccardo Strauss e il balletto "Chaut, di Prokofieff

Il pubblico ha tributato all'opera del vecchio musicista austriaco un successo che egli non conobbe neóli ultimi anni della sua vita

FIRENZE, 17. — Quando nel 1904 l'« Elettra » che il grande poeta e drammaturgo austriaco Hugo Hofmannsthal aveva composto in versi dietro la traccia dell'« Elettra » di Prokofieff, apparve sulle scene berlinesi, si zarono al cielo braccia inorridi-te. Questa è la Grecia? Questa femmina perversa. ossessionata, isterica, Elettra? Ma che senso avrebbe avuto di fare il gesto, come da secoli avveniva, per cio che i tragedi greci avevano scolpito nel marmo? La truce storia della vendetta covata dalla figlia dell'ucciso Agamennone contro la madre Clitennestra ed Egisto a-dulteri e assassini, Hofmannstral lo aveva rinarrato secondo l'animo più moderno. Di un moderno

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IL MOMENTO 17-5-50

AL MAGGIO FIORENTINO

FIRENZE, 16. — Per il terzo spettacolo del Maggio musicale fiorentino è andata in scena stasera al Teatro Comunale l'« Elettra » di Riccardo Strauss (edizione in ligaritatica Traus) (edizione in lingua originale) e il baletto « Chout » (Il burlone) di Sergio Prokofieff,

L'opera ha riportato un cordiale successo. Alla rappresentazione assisteva un pubblico molto col-to che ha più volte applaudito a scena aperta. La regla era di scena aperta. La regla era di Herbert Graf; scene e costumi erano su bozzetti e figurini di Felice Casorati.

nale collaborazione con Hofmannsthal che frutto molte opere importanti e indirizzo Strauss verso JERA 18-5-1950

"PRIME,, DELLA LIRICA

"Elettra,, di Strauss servivano solo ad un gioco allusivo, esterno e componevano non un fitto e logico tessuto musica-le vagneriano, ma quasi un vaal Maggio Fiorentino

Successo del "Balletto

FIRENZE, 17. — Ieri sera al teatro Comunale ha avuto juogo la prima, rappresentazione in testo originale di «Elettra», con cantamti tedeschi che «il Maggio musicale fiorentino » ha Maggio musicale fiorentino » ha portato sulla scena come commemoraziome di Riccardo Strauss recentemente defunto L'a Elettra » è stata concertata e diretta da Dimitri Mitropoulos la cui vivace interpretazione della musica straussiana ha riscosso il Ipiù ampio favore dello scelto e attento pubblico di spettatori, la regia di Herbert Graf ha singolarmente coinciso com la maniera del dicoinciso com la maniera del di-rettore d'opera ed i componenti della compagnia tutti di al^{ta} levatura si sono distinti per colore e potemza di voce e l'ade-guatezza stilistica.



per il balletto "Chaut"

più trasparenti mondi mozartia-ni. Ma allora Strauss era uno

schietto vagneriano, non per temperamento, tutto metafisico e tutto terrestre, ma per il linguag-

gio orchestrale e per l'uso de motivi conduttori che non rap-presentavano però, come nel pri-mo e maggiore Riccardo, la voce,

servivano solo ad un gioco allu-

l'essenza stessa delle cose;

Figurino di Renato Guttuso che sapeva, al lume dei recenti vo, ma elaborati attraverso una studi storici e filosofici, come die- assimilata cultura europea. Il testudi storici e filosofici, come die-tro alla consacrata visione di una Grecia solare maestra di misura, stia una Grecia arcaica, cupa, dio-nisiaca, superstiziosa, sanguino-sa; che sapeva al pari dell'allora sorgente Freud, quali complessi di psicosi travagliano e muovono de indispensabile a tale genere. di psicosi travagliano e muovono ne indispensabile a tale genere. Spiritosi i costumi di Renato dere viva e sempre attuale l'antica tragedia, l'aveva spogliata delle consuete banalità clas-sicheggianti, dei ricordi mitologici, marmoree colonne e via di-cendo; aveva serrato la vicenda in uno oscuro cortile e vestite le eroine non di bianchi pepli, ma di cenci o di vesti rutilanti. Riccardo Strauss robusto e geniale musicista bavarese, che aveva poco prima musicato la «Salo-mè» di Wilde, una sorta di so-rella anch'essa decadente di «Elettra », si entusiasmò per questo dramma. E con la composizione di Elettra» iniziava la venten-

riopinto mosaico, «Elettra» supera in audacia la già rivoluzionaria Salomè e con un grandioso sfoggio di mezzi orchestrali raggiunge un'intensità musicale senza precedenti.

Dell'opera più vigorosa di Strauss, il Maggio Musicale Fiorentino ha dato una edizione buona si ma che non ci appaga interamente, Quella unità e concordanza musicale e scenica che un'opera come questa richiede, è mancata; non per colpa de cantanti tedeschi, tutti eccellenti, nè dell'energica bacchetta di Mitropoulos, ma della regia (Graf) e delle scene e costumi (Casorati) che dimostravano che si era capito molto poco e dello stile del dramma e della musica e indicavano solo un'assoluta mancanza di studio e di fanta-sia. La potente opera straussiana ha conseguito un pieno e clamo-

roso successo. Ad « Elettra» ha fatto seguito il balletto « Chaut » (Il Burlone) lavoro glovanile di Prokofieff, Il musicista russo che compì la parabola inversa di Strawinski, andando cioè da un europeismo ad un neo slavismo musicale ed è considerato il maggiore compositore sovietico vivente, lo compo-se nel 1921 per i celebri balletti russi di Diaghilev. Racconto e

ILMESSAGGERO DI ROMA

AL MAGGIO MUSICALE FIORENTINO

L'"Elettra, di Strauss e il balletto "Chout,, di Prokofieff

di autoritario comandante sur premo, ha reso ancor più duri guigna partitura straussiana.

Curata fino allo scrupolo e intesa con vera esasperazione intesa con vera esasperazione intesa con vera con vera con premo interactione interactione

Firenze, 16
Non sarebbe esatto dire che il Maestro Dimitri Mitropoulos abbia questa sera concertato, nel senso realistico della parola, la «Elettra » di Riccardo Strauss, apparsa per la prima volta in tedesco, in Italia, per merito del Maggio Musicale florentino.

Più giusto, invece, sarebbe af-

Maggio Musicale fiorentino.

Più giusto, invece, sarebbe affermare che egli ha diretto, con l'autorità di un magnifico e crudele generale, una decisiva battaglia: colpi, squilli, richiami, gridi e uccisioni. Alla fine gli ha arriso la più luminosa e meritata vittoria. Aggiungeremo che Mitropoulos da stratega e da combattente senza ombra di pietà, con la potenza del suo gesto di autoritario comandante supremo, ha reso ancor più duri partiti di Elittra Clita.

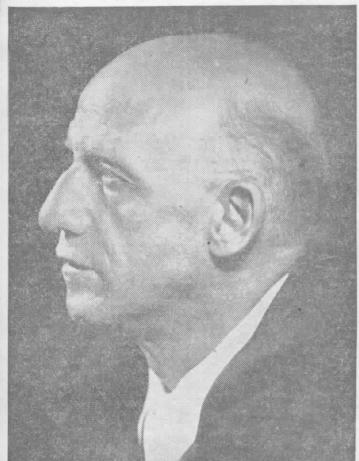
e perfidi i profili di Elettra, Clitemnestra e Oreste.
Gli strumenti ansimano, le
tembe acquistano purezze imtemedute, lo spasimo cresce, la
tote ricade sul grido ossessiotemite: «Agamennone! », gli actemite: «Agamennone! », gli actemite: «Agamennone! », gli actemite risultano taglienti come
tempi di scure. Tutto sale verso
matmosfera vertiginosa: l'atmosfera di Elettra. Nel culmine l'opera. E coloro che non cono-

ΕΙΣ ΤΑΣ ΜΟΥΣΙΚΑΣ ΕΟΡΤΑΣ ΤΗΣ ΦΛΩΡΕΝΤΙΑΣ

ΕΝΑΣ ΘΡΙΑΜΒΟΣ ΤΟΥ ΜΗΤΡΟΠΟΥΛΟΥ Η ΠΑΡΑΣΤΑΣΙΣ ΤΗΣ «ΗΛΕΚΤΡΑΣ»

TI FPACOYN OI KPITIKOI

ΦΛΩΡΕΝΤΙΑ, Μάῖος. 'Αεροπορικώς. 'Εκτάκτου συνεργάτου, — Μέχρι τῆς στιγμῆς τὸ μεγαλύτερο μουσικό γεγονὸς τῶν ἐορτῶν τοῦ Φλωρεντινοῦ Μαῖου ὑπῆρξε ἡ παράστασις τῆς «'Ηλέκτρας» τοῦ Ρ. Στράους ὑπὸ τὴν διεύθυνσιν τοῦ Δημήτρη Μητρόπουλου.
Τὸ μουσικότερο Ιταλικὸ κοινό, οἱ αὐστηρότεροι κριτικοὶ τῆς 'Ιταλία κατακλύζουν τώρα τὴν γοητευτικὴ πόλι, μιλοῦν ἀπὸ χθὲς τὸ δράδυ Τρίτη, ποῦ δόθηκε ἡ πρεμιέρα, γιὰ ἔνα σκαινή τοῦ δόθηκε ἡ πρεμιέρα, γιὰ ἔνα σκαινή τοῦ Δημοτικοῦ μὲ πρωταγωνιστή, ἐμπνευστὴ καὶ δημιουρ γὸ τὸν "Ελληνα μαέστρο. Μόνο ὁ Τοκανίνι στὶς λαμπρές του ἡμὲ ρες γνώρισε ἔνα τέτοιο θρίαμδο.



Zlo Brita , pi yrani ais Dripala Dupilpus Mulpoworkos 1950

τὸν πόλευον καὶ ὁ Αποίος Αμέσους μος

Είς τὴν «Νουόδο Κορριέρα», τέλος

οως ενας Ελλην — που σεν ξευρομεν, τί νὰ θουμάσωμεν περισσότερον: τὸ τέ- λειον τῆς μορφῆς τῆς διευθύνσεώς του Η τὴν δαθειὰν ζωτικότητά της — διὰ νὰ ἀποκαλύψη πλήρως τὸ ἐσώτατον μεγα- λεῖον τῆς παρτιτούρας τοῦ Στράους».

Αὐτὰ γιὰ τὴν ὥρα καὶ ἐν ἀνα-

μονή πάντοτε τῶν λοιπῶν συναυ-λιῶν ποὺ θὰ διευθύνη στὴ Ρώμη, στὸ Μιλᾶνο, στὸ Τουρῖνο, στὴν Μπολώνια καὶ στὴν Νεάπολι.

Στὸ τέλος τῆς παραστάσεως είδα άνθρώπους γύρω μου νὰ φωνάζουν, νὰ χειροκροτοῦν, νὰ ἐγκαταλείπουν κοντὰ στὴν σκηνὴ ἔξαλλοι ἀπὸ συγκίνησι καὶ ἐνθουσιασμό. Δὲν θυμάμαι πόσες φορὲς βγῆκε αὐτὴ ἡ φιναίνου τοῦ Γκρέκο στὴν σκηνὴ γιὰ νὰ χαιρετίση. Ξέρω μόνο πὰς οἱ τραγουδισταί, οἱ καλλίτεροι τῆς Εὐρώπης καὶ οἱ μουσικοὶ τῆς ὀκρίτορας, ξέχασαν ὅτι ἐδικαιοῦντο κι' αὐτοὶ ἔνὰ μέρος τῆς ἐπιτιχίας καὶ ἐνθογος τὸς ἐπιτιχίας καὶ ἐνθογος ἐπιτιχίας καὶ ἐπιτ τὸν πόλεμον καὶ ὁ ὁποίος ἀμέσως μᾶς Επείσε καὶ μᾶς κατέκτησε, διὰ νὰ διευθύνη τὴν παράφορα δίαιην ὅπεραν τοῦ Στράους, τὴν ὁποίαν «παίζει στὰ δάκτυλο», κατὰ θαυμαστὰν τρόσπον, Εχοντας δαθειὰ στερεώσει εἰς τὴν αιδηράμη μνήμην του κάθε νόταν, κάθε λέξιν, κάθε κίνησιν τοῦ όλου Εργου. Ύπὸ τὴν διεύθυνσιν τῶν χεριών του, ἡ ὁρχῆστρα γίνεται Ενα ἐνιαίον μοναδικὸν όργανον, εὐπειθές καὶ ἔτοιμον νὰ συμκορφωθή πὸς τὴν πλέον ἀπαλὴν ὅπως καὶ πρὸς τὴν πλέον γοητευτικήν ἡχητικότητα». οργανά τους. ⁽Ο Μητοόπουλος διηύθυνε όλη τὴν παράστασι χωρίς παρτιτούρα. Ἡ ἐπιδολή του στούς τραγουδιστάς καὶ στὴν ὁρχήστρα καὶ ἡ κυριαρχία του στὸ σύνολο ἡταν κάτι τὸ ἀσύλληπτο, Οὶ Ἰταλοί ποὺ τὸν εἶχαν ἀκούσει πρὶν τόν πόλεμο, μιλούσαν πάντα μὲ ἔνθουσιασμό καὶ τόν περίμεναν μὲ λαχτάρα νὰ δεχθἢ νὰ διευθύνη πάλιν στὸν τόπο τους. Κανεὶς ὅμως δὲν φανταζότανε τὴν σημερινή του καλλιτεχνική πληρότητα. Πολλοί τὸν εἶπαν ὁ Ελλην Τοσκανίνι καὶ δ μου κιός συνεργάτης της γράφει « Μ ἐκτέλεσις ὑπήρξε περίλοψηση ἀπό κάθε ἀπόψεως καὶ εἰς κάθε τομέα. Κυρίως χά, ρις εἰς τὴν ψυχὴν καὶ τὸν νοῦν τοῦ με γάλου μουσικοῦ καὶ διευθυντοῦ Δημήτρη Μητροπούλου. Καὶ Ἰσως ἐχρειάζετο ἀκρι-δάς ἔνας "Ελλην — ποῦ δὲν ξεύρομεν, τί νὰ θαυμάσωμεν περισσότερου! » « τώρα όλοι έρωτοῦν πότε θὰ διευθύνη πάλιν. Τὰ εἰσιτήρια τὰ έλα-χιστα ποὺ διέφυγαν ἀπὸ τὰ νόμιμα χέρια, ἔφθασαν σὲ τιμὲς ἀφάν-ταστες. Ὁ Μητρόπουλος θὰ ἐπαν ναλάδη τὴν «Ἡλέκτρα» αὕριο Πέμ πτη καὶ μετά θὰ άναχωρήση γιὰ τὴν Ρώμη, ὅπου θὰ διευθύνη τρεῖς συναυλίες. Θὰ ἐπιστρέψη στὴν Φλωρεντία γιὰ νὰ διευθύνη στὰς 6 Τουνίου δύο έκτελέσεις τοῦ «Ρέκ διεμ» τοῦ Βέρντι, ἴσως καὶ μιὰ συμφωνική συναυλία.

"Όταν τοῦ ἐζήτησα νὰ μοῦ δώ ση μιὰ φωτογραφία γιὰ τὸ «Βῆμα», μοῦ εἶπε:

- *Α, τὸ ἀγαπητό μου «Βῆμα»,

"Ολες οι έφημερίδες άσχολουν ται σήμερα με τον θρίαμδο τοῦ Μητροπούλου. Στήλες δλόκληρες άφιερώνουν γιὰ τὴν παράτασι τῆς «Ἡλέκτρας» καὶ τὴν προσωπικότη-τα τοῦ "Ελληνός μαέστρου:



«ΤΑ ΝΕΑ» 'Εσπέρα Τρίτης, 23 Μαΐου

ΕΝΑΣ ΘΡΙΑΜΒΟΣ

ΟΙ Ιταλικές έφημερίδες της 17ης τρέχοντος πού

εφθασαν, μας δίδουν το μέτρον τής μεγαλειώδους επιτυχίας που έσημείωσαν αι παραστάσεις τής «Ηλέκτρας» ὑπό τὴν διεύθυνσιν τοῦ Μητροπούλου στὶς

λέκτρας» ύπο την διεύθυνσιν του Μητροπούλου στίς μουσικές έορτες τῆς Φλωρεντίας. Κανένα ἄλλο καλλιτεχνικό γεγονός τῆς έφετεινῆς σαιζόν, γράφουν, δεν ήμπορεῖ νὰ ξεπεράση τὸν θρίσμβον τοῦ "Ελληνος μαέστρου, ἔκτὸς πιὰ κι' ἄν ὁ ἴδιος μὲ τὸ «Ρέκδιεμ» τοῦ Βέρντι ποὺ θὰ διευθύνη προσεχῶς μᾶς ἐπιφυλάσση νέες ἐκπλήξεις καὶ νέες συγκινήσεις. Κι' αὐτὸς είνε ὁ τόνος μιᾶς πλευρᾶς τῆς κριτικῆς, ἡ ὁποία ἀναλύοντας τὸ ἔργο τοῦ Στράους τονίζει ὅτι ἔπρεπε νὰ δρεθῆ ἔνας μαέστρος "Ελλην, τοῦ ἀναστήματος τοῦ Μητροπούλου, γιὰ ν' ἀποκαλύψη ὅλο τὸ μεγαλεῖον τῆς μουσικῆς τοῦ Ρ. Στράους.

ΟΙ διαπρεπέστεροι κριτικοί, ὅπως ὁ Γκουαλτιέρο Φρανγκίνι τῆς «Νατσιόνε ντὲλ Ἰτάλια, ὁ Βιρτζίλιο Ντόπλιτσερ τῆς «Ματτίνο ντὲλ Ἰτάλια Τσελτράλε», ὁ Ρ. Π. τῆς «Νουόδο Καρριέρε» καὶ τόσοι ἄλλοι γράφουν μὲ ἀπροκάλυπτο θαυμασμὸ γιὰ τὴν προσωπικότητα τοῦ Μητροπούλου καὶ τὸν τρόπο

ΟΙ ΥΜΝΟΙ ΤΗΣ ΚΡΙΤΙΚΗΣ

Ένα σκίτσο του Μητροπούλου, διευθύνοντος πού διηύθυνε τὴν παράστασι. "Ας δούμε ὅμως τί

'Η «Πομερίτζιο» γράφει:

«"Όταν ὁ Μηπρόπουλος, ὁ μεγάλος αὐτὸς διευθυντής ὀρχήστρας ποὺ τόσα χρόνια τὸν ἐστερήθημεν, ἀνέρχεται εἰς τὸ Πόντιουμ καὶ ἀρχίζει νὰ κινῆ τὰ χέρια του, τὰ ἐκφραστικώτερα χέρια ἀρχιμουσικοῦ ποὺ ἔχομε συναντήσει, μιὰ θύελλα σωστὴ ξεσπὰ αἰφνιδίως ἀπὸ τὴν ὀρχήστρα. "Ηλθε εἰδικῶς ἀπ' τὴν 'Αμερικὴ, ὅπου κατέχει τὸ πρῶτο μουσικὸ πόστο τοῦ Νέου Κόσμου, γιὰ νὰ διευθύνη τὴν παράφορα δίαιη δπερα του Στράους, τὴν ὁποία «παίζει κυριολεκτικώς στὰ δάχτυλα» κατὰ θαυμαστὸν τρόπον, ἔχοντας δαθειὰ στερεώσει εἰς τὴν σιδηράν μνήμην του, κάθε νότα κάθε λέξι, κάθε κίνησι τοῦ ὅλου ἔργου. Ύπὸ τὴν διεύθυνσιν τῶν χεριῶν του ἡ ὀρχήστρα γίνεται ἔνα ἔνιαῖο ὅργανο, εὐπειθὲς καὶ ἔτοιμο νὰ συμμορφωθή πρὸς τὴν πλέον ἀπαλὴν ὅπως καὶ πρὸς τὴν πλέον δροντώδη ἡχητικότητα».

'Η «Νουόδο Κορριέρε» γράφει:

«Ἡ ἐκτέλεσις ὑπῆρξε περίλαμπρη ἀπὸ πάσης ά-« Η εκτελεσίς υπηρές περιλαμπρη από πασης απόψεως καὶ εἰς κάθε τομέα. Κυρίως, χάρις εἰς τὴν ψυχὴν καὶ τὸν νοῦν τοῦ μεγάλου αὐτοῦ μουσικοῦ διευθυντοῦ, τοῦ Δημήτρη Μητροπούλου, Καὶ ἴσως ἐγοειάζετο ἔνας Ἑλλην — ποὺ δὲν ξέρουμε. τὶ νὰ σαυμάσωμε περισσότερον: τὸ τέλειον τῆς μορφῆς τῆς διευθύνσεώς του ἥ τὴν δαθειὰ ζωτικότητα — γιὰ νὰ ἀποκαλύψη πλήρως τὸ ἀνώτατο μεγαλεῖον τῆς Παρτιτούρας τοῦ P. Στράους».

'Η «Νατσιόνε 'Ιταλιάνα» γράφει μεταξὺ ἄλλων: « Η έπιτυχία ύπηρξε πλήρης, τὸ άποτέλεσμα παρουσιάσθη μεγαλειώδες. Τὸ κοινὸ ποὺ παρηκολούθησε, χωρίς να χάση ούτε μια νότα, τὴν θαυμασίαν παράστασιν, ἡγέρθη σύσσωμο για να ἀποθεώση τὸν κόπο όπο την διεύθυνσιν του όποίου χήστρα είχε τὴν λομπροτέραν της ἀπόδοσιν».

'Η «Ματίνο ντὲλ 'Ιτάλια Τσεντράλε» γράφει: «Τό θαθμα τῆς παραστάσεως τῆς «Ἡλέκτρας» τοῦ Στράους, ὑπῆρξεν ἀπὸ ἐκεῖνα ποῦ σπάνια πραγματοποιούνται. Φαίνεται σχεδὸν ἀδύνατον νὰ καθορίση κανείς έπακριδώς τὰ ίδια έκεινα χαρακτηριστικά, ποὺ ἡ μουσικὴ κεοδίζει ὅταν διευθύνη ὁ Ἔλλην αὐτός. Ἡ παράφορη ὀρμή του, ἡ κλασσικὴ αἴσθησι γιὰ τὴν ἡχητικότητα, ὁ θαυμαστὸς ρυθμὸς, μὲ τὸν ὁποῖον ζωργονεῖ ὑπὸ μορφὴν φανταστικῆς μετεωρικῆς ἀντηχήσεως τοὺς ἥχους τῆς ὀρχήστρας, ὅλα αὐτὰ μὲ τὰ ὁποῖα ὁ Μητράπουλος πλουτίζει τὴν μουσικὴν, κατορθώνουν κατὰ μονοδικὸν τρόπον νὰ ἐνώένα θαυμάσιο ένιαῖο σύνολο όρχήστρα καὶ

Αὐτὰ γράφουν οἱ ἐφημερίδες τῆς 17ης Μαΐου τὴν έπομένην δηλαδή τής παραστάσεως. 'Ο Μητρόπου λος έπανέλαδε τήν «'Ηλέκτρα» στήν Φλωρεντία καὶ μετὰ ἀνεχώρησε στὴν Ρώμη ὅπου θὰ διευθύνη τρεῖς συναυλίες. Θὰ ἐπιστρέψη τὸν Ἰούνιο πάλι γιὰ νὰ διευθύνη τὸ «Ρέκδιεμ» τοῦ Βέρντι, IL MOMENTO - 25 Maggio

CONCERTI

Mitropulos all'Argentina

Dopo aver ucciso Ciltenne-stra a Firenze, dopo averla scannata con le proprie mani (senza nemmeno lo stilo della bacchetta), scatenando dall'or-chestra l'urlo bestiale e trion-fale di Elettra vendicata, Dimi-tri Mitropulos è venuto a far pentienza a Roma quasi un nelpenitenza a Roma, quasi un pel-legrino, con due concerti sinfonici in buona parte di musica contemporanea. Di musica, cioè in certo senso rinunciataria al gesto oratorio, alle sonorità grasse, dense, catramose, infuocate ed esasperate dell'orche stra straussiana. Una musica stra straussiana. Una musica scarnita, più nervi che polpa, più energia che materia, più azione che contemplazione; e di non poche pagine della quale, tuttavia, si potrebbero rintracciare le radici « espressioniste » proprio in Strauss e nella sua Elettra. Ma non divaghiamo. Mitropulos, nel dirigeria, ha anch'egil compiuto in qualna anch'egli compiuto in qual-che modo un gesto rinunciala-rio: rinunciando al successo sicuro (sicuro, oltre tutto, **per un** direttore affascinante come lui) che ali avrebbero procurato del programmi, diciamo, più remu-

nerativi.
Di ciò dobbiamo essergli gra-ti, anche se il pubblico lo è sta-to meno, dimostrando chiara-mente le sue preferenze per il repertorio. Domenica ha respin-to clamorosamente Malipiero e Gould; feri, giornata più tran-quilla, « feriale », non ha co-munque fatto le feste all'Elegia, per archi di Ernst Krenek. Kre-nek, il noto autore dell'appranek, il noto autore dell'opera-jazz Johnny spielt auf, s'è dato ormai anima è corpo alla dode-cafonia (vero è che, per quanto la cosa sembri incredibile, ci si la cosa sembri incredibile, ci si sta dando anche il jazz con il Be-bop). Ma gira e rigira, se per un attimo le maglie del « sistema » si allentano, se appena appena il dodecafonismo fa marcia indietro, attraverso l'atonalismo dei nostri fratelli maggiori e il cromatismo dei nostri padri e nonni, ecco che compare Wagner a detta legge. ompare Wagner a dettar legge quasi a reclamare un suo diritto, per una specie di ipoteca da lui accesa cento anni fa col da fui accesa cento anni sa coi Tristano. Los constatammo in Luiu di Berg e in altif Bezzi di un certo calibro; e ce ne siamo convinti ancora una volta ieri con questa Elegia; a un certo punto della quale c'è come un risucchio di suoni, che attira la musica al fonda e l'inattira la musica al fondo e l'in roia irresistibilmente nel vorti e tristaniano.

ce tristaniano.
Poi è stata la volta di Casella con il festoso, martellante,
marciante Concerto op. 61 per
orchestra, Infine Brahms con la
Quarta sinfonia, Era tempo, parea dicesse l'uditorio, che il pa-sto si chiudesse con qualcosa di sto si chiudesse con qualcosa di più carnoso e sostanzioso. Mitropulos ne ha fatto una bella, nitida, animala esecuasione. Ma forse, ormai, dopo tanta astinenza, gli cra rimasto nel palato il gusto dell'asciutto; e una certa dose di asciuttezza ha gravato sulla sua pur nobilissima. vato sulla sua pur nobilissima interpretazione brahmsiana

Dimitri Mitropulos

Wenuto a Roma dopo il successo della Wenuto a Roma dopo il successo della straussiana «Elettra» da lui interpretata al Maggio fiorentino, ha confermato all'Argentina la buona fama di direttore comquistatasi fra noi sin dal 1934. Gesto espressivo, sapiente musicalità che gli comeede di trascorrere degnamente dai sinfonisti classici agli sutori contemporamei; tali doti ha manifestato appieno in una cristallina resa dell'«couverture» prograttina del «Fisuto magio» e nella nozartiana del «Fiauto magico» e nella Sinfonia scozzese» di Mendelssohn.

Al centro due novità per Roma; la Sinfonia n. 7 » di Malipiero e un Conterto dell'americano Mortou Gould, Il avoro di Malipiero non si allontana della ua consueta e composita maniera, — quasi sempre in una plumbea atmosfe-ra — si alternano, senza fondersi, fram-menti di martellante ritmicità a fras-di un cantare arcaico quando non siano proprio andamenti gregoriani. Nella « set tima » cosidetta « delle canzoni »(?), divi sa nel quattro tempi classici, c'è un stacco anzi uno strappo fra il primo-terz (allegri) e il secondo-quarto (lenti); quest ultimi poi sottostanno a un'inespicabili lugubre e non riescono affatto i nmuovere anche i più benevoli ascol-ori, Sicchè, fra scarsissimi applausi udirono disapprovazioni e qualche si-o. Accolto invece con favore generale enza certo suscitare entusiasmo, serto del Gould, imperniato sul jazz. con ssoil e variazioni di vari strumenti, s ratti essordante come una fiera o un Luna park > auditivo, ma divertente.

Mendelsshon ci ha riconciliati con Mitropulos

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gliente, una assoluta assimila-zione delle partiture e in più cale, fa parte anch'egli di quel-

onía n. 7 di Malipiero, la quare in quel genere di musica rità. enza diretta fisonomia, una

Fu solo con la Sinfonia Scoz- musica « sconcertante » in cui zese di Mendelssohn che ieri l'anima non trova la strada valoroso direttore Dimitri dell'elevazione. Il brano è stato Mitropulos riusci a conciliare accolto con applausi e con disgli umori di tutti gli spettatori sensi alquanto clamorosi che da conquistarsi quel ben meritato consenso che ha coronato quello del loggione, in due facilità del concente la consenso del coronato quello del loggione, in due facilità del concente la coronato del la fine del concerto. In realtà la fine del concerto. The realtà la fine del concerto. The realtà la fine del concerto. The realtà la Mitropulos che non si presentava sui podi romani dal 1934 possiede quell'esperto dominio dell'orchestra che vale a far fluire l'esecuzione in un tutto armonicamentee perfetto, un gesto rigoroso e spesso tagliente, una assoluta assimilauna puntualizzazione nei di-stacchi e un equilibrio severo nanza come fulcro di una ispi-

tropulos ene ama farsi divul-gatore delle composizioni mo-lerne ha infatti esessita le Sco piuttosto innervosito, si rifece con la melodiosa, agevole, cal-da Sinfonia di Mendelssohn in-terpretata dal Mitropulos con e non manca di uno notevole chiarezza mirabile, e con un cantabilità, pur rientrando sem-dosaggio prezioso delle sono-

GIORNALE D'ITALIA 2 3 MAG. 1950

ALL'ARGENTINA

Dimitri Mitropulos e una novità di Malipiero

rissima esecuzione dell'Ouverture entusiasmarsi per uno straniero del Flauto magico, nella quale si e a mostrarlo esemplare, manifesta lo spirito di Mozart con nuova umanità, e della Sinfonia scozzese di Mendelssohn brillantissimo, con quella varietà di scozzese di Mendelssohn

sizioni del nostro tempo, la Sin-fonia numero sette di Gian Fran-la forma del « concerto » con molcorde, ma i due «allegro» e il to anche dai dissenzienti. lento » finale mostrano come sí oossa con un linguaggio semplice e distillato esprimere un vivo e complesso sentimento. Educato sugli antichi e sul contemporanei a tutte le audacie poliarmo-niche e politonali, il Malipiero lal suo originario impressionismo astratto è giunto a questo lin-guaggio musicale che segue con grande duttilità i moti dell'anino: il tessuto strumentale è chiao ma sapientissimo come provaio i trapassi armonici e l'uso apiente del ritmo. Il pubblico ebbene il Mitropulos abbia dietto questa Settima sinfonia con rande arte, mettendone in luce utte le ballezze, o ha applaudio senza profondo conserso, o ha ischiato. E i fischi di una numerosa minoranza soverchiano sempre gli applausi. Giustificatissima ci è parsa la protesta contro i fischiatori di alcuni animo si ai quali è parso sconveniente

questo modo di trattare un com-

positore italiano di indiscutibile

valore, e di fama internazionale le proteste si sono rinnovate quando, dopo la esecuzione del « Concerto » dell'americano Mor-

ton Gould qualcuno dalle galle-

Dimitri Mitropulos ci è parso rie ha voluto dare un aspro giueri più sicuro e sensibile inter- dizio sulla musica del Malipiero prete di musiche classiche o mo-dernissime assai diverse, da quando ammirammo per la prima voldo ammirammo per la prima vol-ta, qui a Roma, la sua tecnica di direttore. Ci ha dato una chia-se, di essere italiano: pronti ad rissima esecuzione dell'Ouverture entusiasmarsi per uno straniero

fonia scozzese di Mendelssonn così varii di episodi melodici e corall, e iresca di colori strumentali. Ed è stato alla fine dell'una e dell'altra vivamente applaudito to dal folto uditorio.

brillantissimo, con quella varieta e intensità di ritmi, e con quella controposizione di parti strutali. Ed è stato alla fine dell'una e dell'altra vivamente applaudito di lazz e controposizione di parti strutali. Ma anche sia fatto conoscere to i modi del jazz e persino ta-al pubblico romano due compo- luni strani e patetici accenti delcesco Malipiero, e il Concerto per ta abilità. Gli applausi venivano orchestra dell'americano Morton spontanei al termine di una com-Gould. Questa più recente mu-sica del Malipiero può sembrare persino povera, tanto è macera-ta e casta, e tende di continuo ta e casta, e tende di continuo al canto, un canto patetico e nostalgico, di uomo e di poeta. Il
secondo tempo, «lento questo
andante» è certo troppo monorito e di arte che merita rispet-

Vice

22 Maggio 1950

IL TEMPO DEL LUNED

Mitropoulos all'Argentina

Tra un Mozart, quello dell'ou-erture del Flauto magico e un Tra un Mozart, quello dell'ouverture dei Flauto magico e in
Mendelssohn, quello della Sinfonia scozzese, resi con scintillante
garbo e squisita impostazione
melodica, il direttore Dimitri Mitropoulos ha interpretato di Malipiero la Settima sinfonia.
Malipiero rappresenta nella musica italiana di oggi uno dei
pochi esempi di dichiarata passione per la melodia risolta in un
continuo impegno polifonico: un
pullulare di idee melodiche sfugge
in lui ai composti impianti sinn lui ai composti impianti sln in lui ai composti impianti sinfonici per mettersi in luce in
modo più perentorio, più scoperto. Malipiero adopera la sinfonia
come vasta parete per affreschi
sempre più semplificati. Il clima
del romanticismo si dispone in
lui, bruciando i suoi fondi più
ricchi, a un processo di revisione
sostenuto da un ideale classico.
La Settima sinfonia è una catena
di momenti lirici che non hanno
alcuna pretesa di sostenere il cuna pretesa di sostenere divenire sinfonico ma si ordinano in immediate situazioni. Il colo-rito strumentale è mobilissimo e traboccante: quel tanto di reto-rico, di estetizzante, che l'opera co, di estetizzante, che l'opera ontiene viene disperso proprio a quei momenti liridi, e lo stru-mentale serve francamente a idee

VICE

IL PODOLO

Dimitri Mitropulos

lelssohn: Sinfonia scozzese
Il centro del programma, due lovità: Sinfonia n. 7 (delle cantoni), di Malipiero, e Concerto
coni), di Malipiero, e Concerto
Cartonia Malipiero, e Menlelssohn: Sinfonia scozzese
Il certo, è troppo poco; ma Malipiero è taciturno: che volete
farci?
Quando il musicista asolano zoni), di Malipiero, e Concerto per orchestra, di Morton Gould, nanno offerto una divertente, quanto inattesa, manifestazione, fra simpatizzanti per la musica del Malipiero e gli amatori dello Jazz, dato che a questo dello presto vedrà la luce l'ottava sin-

dello Jazz, dato che a questo genere appartiene la composizione del Gould.

Si tratta di una musica che riesce piacevole nella ricetta—ormai sciupata — strumentale; ma in quanto a contenuto ideologico risulta povera e banale.

te fuori sette. Probabilmente presto vedrà la luce l'ottava sinfonia.

Dato il sistema illustrativo del Malipiero, questa sarà l'autoritratto. Allora molte cose si chiariranno.

E. Mont

Il maestro Dimitri Mitropulos è un direttore dinamico Ha vettive accese, a cui hanno presonaccio d'acciaio e occhio d'aquila

Le mani, lo sguardo, il viso, formano un corpo solo, in continua rotazione Una specie di centrale trasmittente, con energia ad alta tensione, nel cui raggio, orchestra e pubblico, rimangono chiusi e soggiogati.

Questo è avvenuto con Mozart: Flauto magico, e Mendelssohn: Sinfonia scozzese

Ne è nato uno scambio di invettive accese, a cui hanno preso parte autorevoli esponenti di tendenze artistiche. Poteva degenerare in tafferuglio.

La Sinfonia del Malipiero — è stata accolta in malo modo, con voci di protesta d'ogni genere. Una reazione — a mio avviso — eccesiva: perche il « Lento quasi andante » offre momenti di sana e riposante ispirazione.

Certo, è troppo poco; ma Ma-

2 3 MAG. 1950

I CONCERTI

Dimitri Mitropulos all' Argentina

Questo è il risultato del passaggio un astro maggiore. Dopo Rubinstein sembrava ieri che non ci fosse più posto per altra musica. Il programma aveva dato la stura alle amentele di più d'uno di quel co ti frequentatori dell'Argentina che for-mano il corpo vivo del grosso pubblico. A difetto della buona disposispirituale, del far sempre accoglienza — aiutando anche. ove occorra, con un pizzico di sforzo omprensivo - alle idee nuove, alla isica, e se volete, alla avvent ra dei giovani, aleggiava un borbottio an-noiato, e si appesentiva un indiferenza che solo la s'cura d'rez one el Maestro Mitropulos è riuscita n parte a dissipare

Non si può negare che Malipiero n genere non concede mo to al usto edonistico. In di esta sua set ima sinfonia data ieri in pr me erecuzione, quel suo «ciacol r» a caso alla lunga stanca Ma re' q at tro tempi sono sem neti moment di nobile ispirazione e tutta la par titura ha sempre un'e evita ccerenza di stile. Sono pregi che scho un facile preconcetto prò off sche A ruota seguiva un corce co orchestra di Morton Gold ancile c

in prima e ect z'ore. Il concerto giovare compositore ar er caro è piacevo'e raccolta di ritmi e tim di danze e canzoni di q e' con disinvoltamente concentrati con mezzo di una grande orc'estra s on'ca Non marca in e so q a c e nomento accorato, ma rim re sempre il sospetto che q el ci cre i aln'ti a mezzo di leve, rote le e bul'onciri pportunamente lubrificati.

Cosl si è chiuso il primo temio e sono scoppiate manifestazioni contradditorie con il tentativo di contrapporre la musica del miovo mondo a quella del vecchio, e reila sala divertita si sono incrociela colorita divertita si sono incrociate co'orite

La carezza romantica della terza infonia di Mendelssohn placava gl inimi e li conduceva alla gli eta concordia nel salutare nel Mitropu-os un direttore di gran gusto e di dominati ardimenti Vice

22 maggio 1950

IL MESSAGGERO del lunedì

ARGENTINA Dimitri Mitropulos

Dimitri Mitropulos è un diret-tore con le carte in regola e vanta un passato da gran capitano. Oggi è alla testa dell'Orchestra Filarmonica di New York, uno dei migliori complessi istrumen-tali del mondo: titolo di merito non indifferente, se si pensa ai illustri predecessori su quel podio. Musicista ferratissimo, uo-mo di mondo, il Mitropulos sim-patizza col pubblico per il suo piglio energico e leale. Ieri al-l'Argentina — mancava dall'Ita-lia dal 1934 — ha trovato fe-stose accoglienze, un caloroso consenso personale

In programma due « novità ». un « concerto per orchestra » del-l'americano Morton Gould e la l'americano Morton Gona e la «Sinfonia n. 7» di Malipiero.
Noi siamo dei moderati e della moderazione abbiato fatto il nostro costume giornalistico. Ma per coerenza, se non altro, con la musica che abbiamo ascoltato, non sarà male, questa volta, fare un piccolo strappo alla re-gola. Il cosidetto « Concerto » del Morton Gould è un campionario di incredibili amenità: dal falso ottimismo al falso dinamismo. dal falso melodiare al falso fol-clorismo, ai quali volta a volta ricorre per imbrattare il penta-gramma, il Gould trae davvero errate conclusioni sulle facoltà intellettive di un qualsiasi pub-

Per reazione a questa musica, pretenziosa e vacua, saremmo addirittura tentati di portare alle stelle la nuova «sinfonia» del Malipiero, la quale, se non altro, ha il pregio del parlare civile. Ma è un parlare talmente pieno di malinconico squallore che non ci presteremo alle ven-dette. Anche in omaggio alla massima cristiana che dice: la miglior vendetta è il perdono

R. R.

QUOTIDIANO 2 3 MAG. 1950

All'Argentina

DIMITRI MITROPULOS

Fra l' « Ouverture » del « Flau-magico » di Mozart e la « Sinonia Scozzese » di Mendelssohi erano incuneate, nel concerto di domenica, due novità: la «Sin fonia n. 7 » di Malipiero ed : « Concerto per orchestra » Morton Gould. Il pubblico hi fatto molto chiasso per quest due novità, e questa sarebb una gran bella cosa, una dimo strazione di un risveglio d'in eresse musicale qualora, per l chiasso ed i fischi servisser realmente a dare una «tempe ratura» al valore dell'opera che dene eseguita, non quando, ire rece, nei fischi e nei battimar ci si sentono dei preconcetti : delle faziosità. Infatti la «Sine fonia» di Malipiero, pur non essendo opera di pregio, si po eva fischiaria con minore entu siasmo, penso, e viceversa si po-teva fare a meno di battere tanto le mani e fischiare un po' d più il « Concerto » del Gould Infatti, se dovessimo mettere i confronto le due brutte comp izioni non c'è dubbio che quel la di Malipiero sarebbe men brutta di quella del Gould. In omma, non è in una sala de oncerto che si possono sfoga e le proprie simpatie o antipaie, ne si vuole che la «clac» si insinui anche ai concerti; bata ed avanza l'uso che si fa i essa all'Opera dove serve soa disturbare il pubblico e lo ndamento dell'intero spettaco-. Impariamo, se possibile, ad ere più civili, almeno quano ascoltiamo la musica

Del maestro Dimitri Mitropus diremo più a lungo dopo il encerto di mercoledi prossimo. Ci limitiamo per ora a dire che egli è un direttore di gran clase che tutto ciò ch'egli ha dietto in questo concerto, è staoo diretto in modo magistrale.

IL MESSAGGERO di Roma

ARGENTINA

Secondo Concerto Mitropulos

La «novità» del programma era costituita dalla «Elegia» del-l'austriaco Ernest Krenet : una composizione per soli archi che risente dei difetti comuni a molti lavori di oggi. L'assensa, ossia, d'un nucleo tematico di qualche rilievo, il procedere per combinazioni armoniche, senza una li-nea di condotta ben precisata. Tra la nebbia del tessuto sonoro si affaccia, a volte, qualche spi-raglio di luce, una più riposata in-tuizione espressiva: di colpo la composizione, allora, acquista interesse ed indica quale sarebbero

le vie del giusto sentire. Riascoltato con particolare di-letto il « Preludio e Fuga in re» di Bach, nella geniale orchestra-zione di Ottorino Respighi; una partitura piena di salute musi-cale, che, a dispetto di troppi facale, che, a dispetto di troppi fa-cili detrattori, è un altro mo-modello di quello che fu il gu-sto, il sapere e la fantasia del Maestro bolognese. Dimitri Mi-tropulos, interprete di questi la-vori, e poi del «Concerto» di Casella e della «Sinfonia N 4» di Brahms, è stato assai fe-steggiato. steggiato.

25 Maggio 1950 -

IL TEMPO

Mitropoulos all'Argentina

Di Mitropoulos, interprete in-enso e sostanziale, avevamo det-

Di Mitropoulos, interprete intenso e sostanziale, avevamo detto da Firenze, in occasione deil'Elettra. L'abbiamo ritrovato ieri all'Argentina nella pienezza della sua personalità configuratrice. Il Brahms presentatoci ieri da Mitropoulos è prezioso e autentico: le sonorità unificate e concordi, continue, aderenti; le armonie disciolte e diffuse, ridenti di vaghi, sottili colori come acque limipide che rifiettano luci lontane; il ritmo animato da una misura imponderabile. Canto spazioso, rafinatissimi timbri incorporati alla curva sonora; nel fondo una cosciente, approfondita animazione. In prima esecuzione, l'Elegia per orchestra d'archi di Ernst Krenek. C'è, in questa composizione, l'evidente sforzo di un'affermazione espressiva nel quale l'intenzione precede la realtà dello stato d'animo. Un soggettivismo agitato e tormentato che dà come un senso di amarezza. Un calore che viene dal di fuori, una volontà che si tende fino allo spasimo senza attingere il desiderato raccoglimento lirico,

G. PAN.

R. R.

LA LIBERTA' 2 3 MAG. 1950

CONCERTI

Mitropules all' Argentina

Mitropulos è un direttore di orchestra da gran pubblico. Gli piace la folla, l'applauso e per ottenere il concorso del pubblico ai suoi concerti e per guada-gnarsi i battimani, seleziona i gnarsi i battimani, seleziona i suoi programmi ed esegue i suoi pezzi con impeecabile stile, al-ternando allo spirito delle ope-re le sue personali interpre-tazioni

Domenica erano in ballo Mo-

zart, con l'Ouverture del «Flau-to Magico», notissima ed applauditissima; la Sinfonia Scozzese di Mendelsohn, chiara, ar-moniosa, bene strumentata; la « Snfonia n. 7 » di Malipiero, misurata, scheletrica, in cui lo spunto, l'ispirazione, vengono soffocate, castigate, convogliate su binari prestabiliti; ed infi-ne il « Concerto per orchestra » di Moston Gould, enfatico, scolastico e zeppo di riecheggiamenti.

Successo cordiale del Direttore.

FRANCO DE LUCA

GIORNALE DITALIA

DALL'ARGENTINA A VILLA MEDICI

2 6 MAG. 1950

All'Argentina Dimitri Mitropulos, ha diretto il suo se-condo concerto con una «Quarta» di Brahms in cui abbia-mo ritrovate, naturalmente con altri caratteri, l'interpre-te non dimenticabile dell' « Elettra » ascoltata a Firenze: un direttore di una rara evi-denza e chiarezza e di quei rari temperamenti musicali che rivivono fino alla soffe-cenza l'opera interpretata. Di Firenze abbiamo anche ritro-vato il linguaggio dodecafonico nella «novità» di Ernest Krener: «Elegia» per orehe-stra d'archi in cui non manca una certa sofferenza intima e sincera che si dibatte però inutilmente tra i lacci di un dogma armonico. Il «Preludio e fuga in re

magg. » di Bach, nella fastosa e sapiente trascrizione di Respighi e il «Concerto op. 61 » di Alfredo Casella in cui con la «Giara» riappare il vero volto di Casella e la sua italiana scorrevole gustosa parlata strumentale, hanno ompletato il programma sautato da un vibrante ed appassionato successo per il

All'Accademia di Francia a Roma, l'annuale concerto dei « Prix de Rome». Alla pre-senza di un pubblico sceltissimo e numeroso, Adrienne Clo-stre, Odette Gartenlanb, Jean-Michel Damase e Pierre Petit (i quattro « Prix de Rome » degli ultimi 4 anni) hanno presentato le loro musiche improntate alla tradizione della gloriosa Accademia testimoniando un fervore di lavoro che è motivo d'onore an-che per il direttore m.o Ja-ques Ibert, nome altamente rappresentativo della musica francese contemporanea. Ese-cutori essi stessi e il soprano Petit-Castelli, il violinista Vit-torio Emanuele, il violoncellita Jean Huchot, Lattanzi tromba), Ceccarossi e Rota corni) e Ciro (tuba), hanno volto l'interessante pro gramma che comprendeva an-che musiche di alri gloriosi « Prix de Rome » quali Pier-nè, Schmitt e Debussy, ripor-tando un vivissimo successo. ando un vivissimo successo. Particolarmente interesante Les quatre vents » di Pierre Petit sopratutto per l'origi-nale complesso strumentale quattro ottoni, da cui ha puto trarre taluni pregevoimposti timbrici che avreb-ero tuttavia potuto, se più iberamente sfruttati, riscatta, quel tanto di risaputo neo lassicismo che è nella compo-

I. f. I.

25 Maggio 1950

IL PAESE

I concerti

Mitropulos all'Argentina

Da Bach a Brahms: c'era di che poter giudicare un direttore, se già ion l'avessimo apprezzato con tutti gli elogi che si merita. Un Bach ve-« interpretato » più che « trascritto » dal Respighi, con una chestra pletorica e coloriti anacrodstici, ma nient'affatto sgradito; e Mitropulos, che nella prima parte ella «fuga» aveva sentito a tratti sfuggirsi la precisione desiderata rosegui vittoriosamente sino al tertanto di Bach quanto degli altri autori in programma, conchiudendo con l'ansiosa e passionale e chiara esecuzione della « Quarta » di Brahms, nel cui Andante raggiunse denamente l'incanto che malinconicamente lo illumina e se ne spririons.

Prima del Concerto op. 51 di Casella vivace e festoso nel primo e terzo tempo, stancamente prolisso nel secondo — ascoltammo una novità ssoluta, un'Elegia per orchestra l'archi di Ernst Krenek, un apostolo della dodecafonia. A noi però l'Elegia solo per poco sembra fedele al-'atonalismo; non si distende certo omoda sul giaciglio dei vecchi metri, ma non presenta nemmeno normali » stravaganze dei più gretti dodecafonisti, atteggiandosi speso in mosse di comunicatico lirismo, sia pur frammentario, e suscitando una indubbia emozione.

QUOTIDIANO 2 5 MAG. 1950

ALL'ARGENTINA

Secondo concerto Mitropulos

gambe e così via: una melodia, insomma, contro natura.

da tutti i compositori dell'ulti-mo trentennio. Musica, penso, che finirà per non lasciare alcuna traccia in quello che sil

Per fortuna, in programma, rano anche il «Preludio e fuga in re mag. » di Bach, nella interpretazione orchestrale di Respighi e la «Sinfonia n. 4 op. 98 » di Brahms. Quest'ultima è servita per rimettere gli In ogni modo è già qualche ascoitatori in equilibrio e di buon umore. La direzione di mettere nella musica della Mitropulos è stata splendida. di mettere nella musica della melodia, anche se poi, in pratica, non ci si riesca. Resta sempre la speranza che un giorno, con una meggiore evoluzione, anche il «sistema» possa dare qualche frutto. Quello che appare, a distanza di pochi anni, sorpassato e musica già morta, è il «Concerto op. 61» di Casella. Non è in esso niente che lo giustifichi, Inutlii amplificazioni di idee banali che si basano sempre sulla sola forza della sapiente orchestrazione, nella maniera più o meno bene usata maniera più o meno bene usata re il suono, rendendolo il più

G. Sciacca

ML PAESE SERA 26 MAG. 1950

I CONCERTI Dimitri Mitropulos

lici. Dimitri Mitropulos ha voluto iniziare ieri il suo secondo concerto il resto del programma comprendil'Argentina giusto con questa trascrizione respighiana, la cui esecuzione poi non è davvero stata tale da indurci a cambiar di parere: semana a pergiorarlo, specie nei riguardi l'imitri Mitropulos ha voluto accoglienze.

Brahms In tutte queste musiche musiche musiche proprieta del maccoglienze. mai a peggiorarlo, specie nei riguardi Dimitri Mitropulos ha espresso tutto della Fuga, che l'ospite greco ha at-il suo dinamismo direttoriale e la sua taccato a tempo velocissimo, così che i poveri strumenti a fiato hanno do- di valore. Non oseremmo tuttavia

guito una piuttosto importante no-stra ha traballato, mentre i momenti vità: l'Elegia, per orchestra d'archi, lirici non sempre hanno ottenuto di Ernst Krenck, il maestro cecoslo-vacco noto per le sue predilezioni hanno diritto. vacco noto per le sue prequiezioni hanno diritto.

alternate tra la musica a jazz e quella dodecafonica. L'Elegia si svolge chetta ha i suoi grossi inconveniendodecafonicamente; non possiamo tuttavia affermare si tratti di ortodicas dodecafonia o di dodecafonia con « alcune licenze », dato che non conduce direttamente alla musica describbiamo assiminato la partitura di capacidati.

camente, a mano a mano però l'elo-che potrebbero così prenderne vali-quio strumentale cresce d'interesse, damente le veci espansione lirica (naturalmente sem-

pre in clima nordico, grigio e «ma-ledetto») preme e si riscalda. Poi si acquieta, ancora riprende, più sot-Abbiamo già avuto una volta l'occasione di osservare come tra le tante manipolazioni di altre musiche fatte da Ottorino Respighi quella del stille e maturità tecnica sono l'attivo preludio e fuga in re manggiore per di questa l'avore di Franche. Preludio e fuga in re maggiore per di questo lavoro di Krenck, cui il organo di Bach sia tra le meno fe- pubblico ha fatto cordiali e deferenti

uto faticare per tenergli dietro dichiarard entusiasti della sua gior-Alla infelice trascrizione faceva se-nata di feri: più d'una volta l'orche-

abbiamo esaminato la partitura. gli scamiciati, senza per questo assu-L'Elegia inizia alquanto accademi- mere altri valori, umani o sociali,

D. ALDERIGHI

LA LIBERTA 2 5 MAG. 1950

CONCERTI

Mitropulos all' Argentina

Se l'esecuzione del « Preludio e fuga in re maggiore dio e ruga in re maggino di prusentato ieri come pezzo di apertura non ci ha convinti troppo, non possiamo negare che la «Sinfonia in mi min. 4 » di Bramhs non sia stata n. 4 » di Bramus non sui stata da lui eseguita con un pregio eccezionale, con una perfetta accentuazione dei tempi e dei chiaroscuri, si da meritarsi un parte degli spettatori

Altro elemento positivo a fa-vore del direttore, scaturito dal concerto di ieri, è stato poi quello di aver presentato il "Concerto per orchestra » d Casella e l'« Elegia » per orche stra d'archi di Krenek scuzi provocare dissensi nel pubblico

Infatti mentre il primo, ba sato su schema classico, assu me aspetti e caratteri specific di un opportunismo superato, la

di un opportunismo superato, la « Ellegia », pur partendo da presupposti di origine romantica, si tuffa in pieno in un espressivismo talvolta eccessivo.

Ecco quindi intervenire il senso di misura interpretativa di Mitropulos che ha bilanciato e superato brillantemente gli elementi negativi delle due composizioni. Ottimo successi

******* «TA NEA» Ο κ. ΝΟΒΑΣ ΠΡΟΣ ΤΟΝ κ. ΜΗΤΡΟΠΟΥΛΟΝ

'Ο ύπουργός τῆς Παιδείας κ, 'Αθανασιάδης—Νόδας ἀπέστειλε πρὸς
τὸν διαπρεπή "Ελληνα ἀρχιμουσικὸν
κ, Δ. Μητρόπουλον τὸ κάτωθι τηλεγράφημα ἐπ' εὐκαιρία τῶν τελευταίων
ἐπιτυχιῶν του εἰς τὴν 'Ἰταλίαν:
«Θερυότατα συγγαρητήρια διὰ τὴν
λαμπρὰν ἐπιτυχίαν σας, τιμῶσαν τὴν
παγκόσμιον μουσικὴν τέχνην καὶ τὸ
Ελληνικόν ὄνομα».

6 'louviou 1950

«TO BHMA» Ο ΜΗΤΡΟΠΟΥΛΟΣ ΕΙΣ ΤΗΝ ΦΛΩΡΕΝΤΙΑΝ

ΕΙΣ ΤΗΝ ΦΛΩΡΕΝΤΙΑΝ

Σήμερον τὸ ἐσπέρας, ὅρα 'Αθηνοῦν 10 μ.μ., ὁ Μητρόπουλος θὰ διευθύνη εἰς τὴν Φλωρεντίαν τὸ «Ρέκδιεμ» τοῦ Βέρντι. Τὸ μέρος τοῦ μπάσσου θὰ τραγουδήση ὁ περίθημος Μπόρις Κριστώφ. 'Ο Έλλην ματέστρος θὰ ἀναχωρήση αὐριον διὰ Ρώμην ὅπου θὰ διευθύνη ἐπίσης τὸ Σάδδατο εἰς τὴν αἴθουσαν τοῦ θεάστρου «᾿Αρτζεντίνα», τὸ «Ρέκδιεμ». Τὴν Κυριακὴν, 11ην τρέχουτος, θὰ διευθύνη διὰ τελευταίαν φορὰν εἰς τὴν ἱταλικὴν Πρωτεύουσαν τὴν «Ποιμενικὴ» τοῦ Μπετόδεν ἀπὸ τὸ ραδιοφανικὸ Σταθμὸ τῆς Ρώμης. Αὶ δωραι τῶν δύο συναυλιῶν τῆς Ρώμης δὲν ἐγνώσθησαν ἀκόμη. Αὶ δύο τελευταίαι συναυλίαι τοῦ Μητροπούλου εἰς τὴν Ἰταλίαν θὰ εἰνε εἰς τὴν Νεάπολιν.

'Ο ὑπουργὸς τῆς Παιδείας κ. 'Αθανασιάδης-Νόδας ἀπέστειλε πρὸς τὸν διάσημον "Ελληνα ἀρχιμουσικὸν κ. Δ. Μητρόπουλον, τὸ κάτωθι τηλεγράφημα ἐπ' εὐκαιρία τῶν τελευταίων ἐπιτυχιῶν του εἰς τὴν Ἰταλίαν: «Θερμότατα συγχαρητήρια διὰ τὴν λαμπρὰν ἐπιτυχίαν σας, τιμώσαν τὴν παγκόσμιον μουσικὴν τέχνην καὶ τὸ ἑλληνικὸν ὄνομα».

ΟΙ ΕΞΑΙΡΕΤΙΚΟΙ ΕΛΛΗΝΕΣ

Ο ΜΗΤΡΟΠΟΥΛΟΣ ΕΙΣ ΤΗΝ ΡΩΜΗ

ΕΝΘΟΥΣΙΩΔΕΙΣ ΚΡΙΣΕΙΣ

ΡΩΜΗ, 25 Μαΐου. 'Αεροπορικώς, 'Εκτάντου συνεργάτου, — 'Από προχθές τὸ ἀπόγευμα ὅλη ἡ Ρώμη που ένδιαφέρεται γιὰ τὴν μεγάλη τέχνη καὶ τὶς ἀδρές καλλιτεχνικές συγκινήσεις συζητεί γιὰ τὸν Δημήτρη Μητρόπουλο, ποὺ δι-ηύθυνε τὴν ὀρχήστρα τῆς Σάντα Τσετσίλια στὸ θέατρο «᾿Αρτζεν-

Τὸ ἐκλεκτότερο καὶ τὸ δυσκολώτερο κοινό τῆς Ιταλικῆς πρωτευ-ούσης γέμισε τὴν αϊθουσα, τὰ θεωρεία, τὸ ὑπερῶο, ἀκόμη καὶ τοὺς διαδρόμους τοῦ θεάτρου γιὰ νὰ μπορέση ν' ἀκούση τὸν ξεχωριστό αὐτὸν "Ελληνα ἀρχιμουσικό, ποὺ είχε ἀφήσει, ἀπὸ τὸ 1934 ποὺ διηύθυνε γιὰ τελευταία φορά στὸ Αύγουσταῖο, τὶς πιὸ ζωηρές έντυπώσεις. Τότε ὁ Μητρόπουλος ήταν 38 μόλις έτῶν. Τὰ δεκαέξη χρόνια που μεσολάδησαν άπο τότε προσέθεσαν στο μεγάλο ταλέντο τοῦ άρχιμουσικοῦ όλην τὴν ὡριμότητα με την όποίαν σήμερα μᾶς παρουσιάστηκε ένας όλοκληρωμένος μεγάλος καλλιτέχνης, άδιαμφισθητήτου κύρους και παγκοσμίας έπι-

ΟΙ Ίταλοὶ αΙσθάνονται περισσότερο ἀπὸ κάθε ἄλλο λαὸ τὴν τέ-χνη καὶ τὴν ἐπιδολὴ ἐνὸς μεγάλου ἀρχιμουσικοῦ. Πουθενὰ ὁ Τσοσκα-νίνι καὶ ὁ Φουρτβαῖγκλερ δὲν συναντούν τόσην θερμότητα έκδηλώ-σεων όσον στην Ίταλία. Τὸ ίδιο σεών οσον στην Ιταλία. Το ίδιο έγινε καὶ μὲ τὸν Μητρόπουλο πού διηύθυνε δύο συναυλίες ἐδῶ καὶ θὰ ξαναγυρίση τὸν Ἰούνιο γιὰ νὰ δι-ευθύνη τὸ «Ρέκδιεμ» τοῦ Βέρντι. ΟΙ ἐγκυρώτερες Ιταλικὲς ἐφημε-ρίδες ποὺ ἀσχολήθηκαν μὲ τὶς συ-ναυλίες του, ἀφιέρωσαν ἐνθουσιώδη ἄρθοα χιὰ τὰν ποσαντικάτητά δροα χιὰ τὰν ποσαντικάτητά.

άρθρα γιὰ τὴν προσωπικότητά του καὶ τὴν κυριαρχία ποὺ ἀσκεί στήν όρχηστρική φάλαγγα. *Η κριτική δεν άσχολεῖται με λεπτομέρειες, δὲν συζητεῖ κᾶν τὸν τρόπο ποὺ ες, οεν συζητει καν τον τροπο που άπεδόθησαν τὰ ἔργα τοῦ προγράμ-ματος. 'Ομιλεῖ γιὰ καλλιτεχνικό φαινόμενο, γιὰ ἡχητικό καὶ «ζω-γραφικό» θαῦμα, ποὺ συνετελέσθη μέσα στὴν αΐθουσα τῆς «'Αρτζεν-Τίνα», μπροστὰ σ' ἔνα ἔξαλλο

Είς την πρώτη συναυλία περιελάμβανε δύο πρώτες ἐκτελέσεις. Τὴν 7η συμφωνία τοῦ Μαλιπιέρο το Κοντσέρτο γιὰ όρχήστρα τοῦ Μάρτον Γκούλντ. Περιείχε ακόμη τὴν εἰσαγωγὴ τοῦ Μότσαρτ ἀπὸ τὸν «Μαγικὸ Αὐλό» καὶ τὴν Σκωττικὴ Συμφωνία τοῦ Μέντελσου. Γιά την τελευταία, ὁ κριτικός τοῦ «Μεσσατζέρο», ἔγραψε, ὅτι ὁ Μητρόπουλος κατώρθωσε νὰ μᾶς συμφιλιώση μὲ τὸν Μέντελσον.
Ή δευτέρα συναυλία ποὺ ἐδόθη τὴν Τετάρτη 24 Μαΐου περιελάμδανε τὸ «Πρελούντιο καὶ Φούγκα»

τοῦ Μπάχ—Ρεσπίγκι, τὴν Ἑλεγεία γιὰ ἔγχορδα τοῦ Ξένεκ, τὸ Κοντσέρτο τοῦ Καζέλλα καὶ τὴν 4η Συμφωνία τοῦ Μπράμς.

'Ο Μητρόπουλος μένει στὸ ξε-νοδοχεῖο «Ἐξέλσιορ». Δὲν πηγαίνει πουθενά, δεν δέχεται προσκλήσεις και όλην την ήμερα, που δεν έχει δοκιμή είνε κλεισμένος είς τὸ δωμάτιό του και μελετά. Τὸ ίδιο κάνει και ένα σημαντικό μέρος τῆς νύχτας. Τὸν συνοδεύει ἔνας γραμ-ματεύς, ἔνας μάνατζερ ἐκ Νέας Ύόρκης καὶ δύο εἰδικοὶ τῆς Κο-λούμπια οἱ ὁποῖοι παίρνουν σὲ Φωνοταινία ὅλες τὶς ἐκτελέσεις

Κατά τὴν διάρκεια τῆς ἐδῶ πα-ραμονῆς του, ἔφθασε ὁ Γενικὸς Δι-ευθυντὴς τῶν μουσικῶν ἐορτῶν τῆς Φλωρεντίας καὶ τοῦ ἐπρότεινε νὰ φιλωρεντίας και του επροτείνε να διευθύνη τρεῖς παραστάσεις τῆς «''φιγενείας έν Αὐλίδι» τοῦ Γκλούκ καὶ να ἀναλάδη γιὰ τὸ 1951 ὁλόκληρο τὸ μουσικὸ μέρος τῶν Φεστιδὰλ τῆς Φλωρεντίας. 'Ο Μαέστιδὰλ τῆς Φλωρεντίας. στρος ἐπεφυλάχθη νὰ ἀπαντήση. Τὸ ἴδιο δράδυ τῆς Τετάρτης ἀνε-χώρησε γιὰ Μπολάνια καὶ Τουρίνο, θὰ ἐπιστρέψη δὲ εἰς Φλωρεντίαν ὅπου θὰ διευθύνη τὸ «Ρέκδιεμ» τοῦ

Τὸ «Μεσσατζέρο» ἔγραψε: 'Ο Μητρόπουλος θυμίζει ενα μεγάλο ήγετη με λαμπράν σταδιοδρομίαν. Χαλύβδίνος, γεμάτος ένέργεια, δίδει ένα μέρος τῆς καλλιτεχνικῆς του ψυχῆς σὲ κάθε ἐκτέλεσι καὶ κατακτά ἀμέσως τὴν συμπάθεια καὶ τὸν θαυμασμό τοῦ Κοινοῦ. Τὸ Κοινό τον έδέχθη καὶ τὸν ἀποχαι-ρέτησε μὲ ἐκδηλώσεις ἐνθουσιασμοῦ και άγάπης.

'Η «Μομέντο ντὲ λὰ Σέρρα»: Κατέχει την δύναμιν τής κεριαρχίσες τής δρχήστρας όσον έλάχιστοι άρχιμουσικοί, καὶ μὲ αὐτὴν κα-τορθώνει νὰ παρουσιάζη τὶς Ιδιότητες οιουδήποτε έργου είς τὸ μέγιστον σημείον της άρμονικότη-τος. Με χειρονομίες κοφτές, αἰσθη-τικές, με ἀπόλυτη Ισορροπία, χω-ρίς αἰσθηματικές παραχωρήσεις, ρίς αισσηματικές παραχωρήσεις, όδηγεῖ μὲ ἀσφάλειαν τὴν όρχήστρα έκεῖ ποὺ αὐτὸς θέλει. Εἶνε ἕνας μεγάλος ἀρχιμουσικός ποὺ κατορ-θώνει νὰ δημιουργή ἀπὸ μίαν σύνθεσιν την τελειότητα.

Τὸ «Τέμπο»: 'Ο ὑπέροχος αὐτὸς μαέστρος παρουσιάστηκε μὲ σπινθηροδόλον διάθεσιν καὶ έξετέλε σε τὸ πρόγραμμα μὲ ἀσφάλεια καὶ μουσική εὐαισθησία τὴν ὁποίαν κατέχει είς τὸν ὑπέρτατον δαθμόν

ΜΙΑ ΚΑΛΛΙΤΕΧΝΙΚΗ ΔΟΞΑ ΤΗΣ ΕΛΛΑΔΟΣ

Ό Μητρόπουλος

ΟΜΙΛΕΙ ΣΤΟΝ «ΦΙΛΕΛΕΥΘΕΡΟ»

Ο ΜΑΕΣΤΡΟΣ ΠΟΥ ΑΠΕΘΕΩΘΉ ΣΤΗΝ ΡΩΜΗ

«Θέλω νά γυρίσω σὲ μιά μονοιασμένη Ἑλλάδα, κοντά στόν έλεύδερο και περήφανο λαό της...»

EYNENTEYEIE TOY THOE TON EKTAKTON ATE-ETAAMENON MAE K. TAEON MIXAAAKEAN KOYBENTA

ΡΩΜΗ, Ίούνιος.

ΡΩΜΗ, 'Ιούνιος.
'Ο Δημήτοης Μητρόπουλος!
Το καύχημα καὶ ἡ δόξα τῆς πατρίδας μας. 'Ο μαέστρος, ποὺ τὸν θαυμάζουν καὶ τὸν χειροκροτοῦν μὲ φρενίτιδα, σὲ ὅλες τὶς γῶρες τῆς γῆς. 'Η γαρὰ καὶ ἡ περηφάνεια τοῦ κάθε "Ελληνα. 'Εδῶ, στὴ Ρώμη, κάποιος δικός μας μοῦ ἔλεγε μὲ συγκίνησι: «Πέντε-ἔξη ὰνείχημε σὰν τὸν Μητρόπουλο στὶς Τέχνες, στὰ Γράμματα καὶ στὶς 'Επιστήμες, ἡ 'Ελλάδα θὰ ἐργόταν πρώτη σ' ὅλο τὸν κόσμο». Αυστυγιός, ἔνας μονάγα ὑπάργει. Καὶ γι' αὐτὸ ποέπει νὰ τὸν Ελέπουμε ὅλοι μας σὰν ἔνα ὑπεράξιο ἔθνικὸ κεφάλιο.
Κι' ὅμως τὸ ἀντίθετο γίνεται,

κεφαλαίο.
Κι' όμως το ἀντίθετο γίνεται, όπως πάντα συμβαίνει μὲ μᾶς, ἀ-πὸ τὰ παλιὰ ὡς τὰ σημερινὰ γρό-νια, Τὸν ἔγουμε στενογωρήσει, πιγια. Τον εγουμε στενογωρήσει, πικράνει, ἀκόμα καὶ περιφρονήσει,
μπορῶ νὰ εἰπῶ. Μὰ, πρὸς Θεοῦ,
ὄχι οἱ πολλοί, οἱ καθαροὶ Ἑλληνες.
Οἱ λίγοι, εὐτυγῶς, ποὺ δὲν καίει
ἡ ἐθνικὴ φλόγα μέσα τους. Οἱ ταπεινοὶ καὶ οἱ γυδαῖοι, ποὺ ἀδυνατοῦν καὶ στὸ δάθρο ἀκόμα νὰ φθάσουν ὅπου πατάει. Καὶ ἔρπουν γύρω του σὰν τὰ σκουλίκια, προσπαθῶντας μὲ τὸ γλοιῶδες τους σάλιο θῶντας μὲ τὸ γλοιῶδες τους σάλιο νὰ γκρεμίσουν τὸ ὀρθόστητο ἄ-

Κίτρινοι απ' τὸ φθόνο καὶ τὴ ζήλεια, γύνουν γολή καὶ φαρμάκι όπου βρεθοῦν, μὰ τίποτα δὲν μπο-

κποια, γυνουν γολη και φαρμακι
δπου δρεθοῦν, μὰ τίποτα δὲν μποροῦν νὰ κάνουν. Γιατὶ τὸ ἄγαλμα
εἰναι ἀπὸ μάρμαρο Πεντελικὸ κι'
ἔχει μὲ Πραξιτέλεια σμίλη λαξευτῆ. Καὶ μένει ἀτράνταγτο, πανώριο, δόξα τοῦ οὐρανοῦ καὶ τοῦ ἤλιου μας καὶ καμάρι τοῦ ἀδάμαστου λαοῦ μας.
Σὰν ἔμαθα πὼς ἔφθασε στὴ
Ρώμη, γιὰ νὰ δώση δυὸ συναυλίες, ἡ ψυγή μου ἐγέμισε ἀγαλλίασι. Λέν ἤξερα ποῦ θὰ ἔμενε,
οὕτε καὶ ἡ Πρεσδεία μας ἦταν σὲ
θέσι νὰ μὲ πληροφορήση. "Ετσι ἔπῆρα τοὺς δρόμους στὴν τύγη, ρωτῶντας σ' όλα τὰ μεγάλα ξενοδογεία. Τέλος, μοῦ εἰπαν στὸ «'Εξέλσιορ», πὼς ἐκεῖ τοῦ εἰγαν κρατήσει δωμάτιο. Θὰ γύριζε ὅμως
πολὺ ἀογά, γιατὶ δρισκόταν γιὰ δοκιμή στὸ θέατρο «'Αρζεντίνα». Γεμᾶτος λαγτάρα καὶ μὴ μπορῶντας
νὰ περιμένω ὡς τὴν ἄλλη μέρα, ἔπῆγα τὸ ἰδιο δράδυ στὸ θέατρο.
"Όταν ἔμπαινα στὴν αἴθουσα, ὁ
μαέστοος διηύθυνε τὴν ὀρχήστοα.
Λεπτός, ἄλκιμος καὶ ὅλο ζωντάνια
καθοδηγοῦσε τοὺς μουσικοὺς ἀπὸ
μνήμης δίγως νότες, μὲ συγκρατημένες κινήσεις καὶ ἀπόλυτη σιγουριά. Βαθειὰ συγκινήθηκα ὅταν τὸν
εἰδα. Γιατί, μπροστά μου, τὴν ὧ-

μένες χινήσεις καὶ ἀπόλυτη σιγουριά. Βαθειὰ συγκινήθηκα ὅταν τὸν εἰδα. Γιατί, μπροστά μου, τὴν ώρα ἐκείνη, δὲν ἦταν ὁ Μητρόπουλος, ὅγι! Ἡταν ἡ Ἑλλάδα ὁλόκληση, μέσ' στὴν καρδιὰ τῆς Ρώμης, γεμάτη παλμὸ καὶ ἱερὴ φωτιά. Ἡταν ἡ φυλή μας, ποὺ μπορεῖ νὰ σκαμπανεβάζη σὰν καράδι στὴ δυγατή φουρτούνα, μὰ ποὺ δὲν δουλιάζει ποτέ.

Οἱ μουσικοὶ — καὶ διαλέγουν τοὺς καλύτερους γιὰ τὸς συναυλίες

Οι μουσικοι — και διαλεγουν τοὺς καλύτερους γιὰ τὶς συναυλίες τοῦ θεάτρου «'Αρζεντίνα» — τὸν κυττοῦσαν κατάμματα, κι' ἔνοιωθαν τὴν κάθε του γειρονομία, τὴν κάθε του γκριμάτσα. Τὸ ἔδλεπες δλοφάνερα πὸς τὸν θαυμάζανε δαθοράνερα πὸς τὸν θαυμάζανε δαθοράνερα πὸς τὸν θαυμάζανε δαθοράνερα κὸς τὸν θαυμάζανε δαθοράνερα κὸς δος διοφάνερα κὸς και διαθοράνερα και διαθοράνερα κοι διαθοράνερα και διαθοράνερα κοι διαθοράνερ θειά, σὰν κάτι τὸ σπάνιο καὶ τὸ διαλεγτό. Καὶ ὅλοι τους, σὰν μιὰ σκέψι κι' ἔνας ἄνθρωπος ἀφίνονύπάκουα στὰ γέρια τοῦ μάγου, γιὰ νὰ δημιουργήσουν την τέλεια άρμονία.

έντελῶς ἀναπάντεγα αὐτὸ τὸ «γαιοε». Μοῦ ἔσφιξε τὸ γέρι με «γαιος». Μοῦ εσφιξε τό γέρι μέ γαρὰ καὶ συγκίνησι καὶ εἴπαμε με ρικὰ λόγια. Μὰ ἥτανε τόσο κουρα-σμένος ἀπ' τὸ ταξίδι καὶ τὴ δοκι-μή, ποὺ μὲ δυσκολία κοατιῶνταν στὰ πόδια του. Γί' αὐτὸ μὲ παρε-κάλεσε νὰ ἰδωθοῦμε τὸ ἄλλο μεση-μέρι, ὕστερα ἀπ' τὴ γενικὴ δο-

κιμή.

"Έτσι κι' ἔγινε. Τὴν ἄλλη ἡμέρα, σ' ἔνα μικρὸ ἤσυγο ἔστιατόριο, κοντὰ στὸ θέατρο, εἶνα τὴ
γαρὰ νὰ μιλήσω ὅρες μὰ τὸν Μητρόπουλο. Τὸν κυττάζω ἀπὸ πολὺ

"ἐνοσανή Καμμιὰ σγεδὸν κοντά, με προσοχή. Καμμεὰ σχεδόν ἀλλαγή. Μένει ὁ ἴδιος. ὅπως τὸν ξέραμε ποὶν ἀπ' τὸν πόλεμο. Τὰ μάτια του μονάγα, σὰ νὰ ἔχουν πιὸ πολὺ ξάθος. σὰ νὰ κλείνουν μέσα

τους μεγαλύτερους κόσμους. Κάτι, καὶ τὸ δλέπεις μόλις πᾶς κοντά του, είναι ένα έκ τῶν ἔσω φέγγος, ποὺ φωτίζει τὴν ἀσκητιτου μοσφή. Τοῦ λέω αὐτὸ ποὺ ώθω. Κι' ἀκόμα, πώς τὸν παρο μοιάζω μὲ τὰ ραδιενεργὰ σώματα, ποὺ ἐκπέμπουν ἀκτίνες. Χαμογε-λάει μὲ μετριοφοροσύνη, δίγως νὰ μοῦ δώση ἀπάντησι.

TIA THN EAAAAA Τρώγοντας πιάνουμε σιγά

Τρώγοντας πιάνουμε σιγὰ — σιγὰ τὴν κουδέντα. Μοῦ μιλάει γιὰ τὴν ἐνακά, τὰ τελευταῖα γοόνια ποὺ λείπει, γιὰ τὴν ἀγαπημένη του μουσική. Κι' ὕστερα μιλᾶμε γιὰ τὴν πατρίδα, γιὰ τὸ παρόν της καὶ τὸ μέλλον της.

— Πῶς τὴν δλέπετε τὴν Ἑλλάδα ἀπὸ μακρυά; Βαδίζει σὲ ἄναδημιουργία; Θὰ μπορέση νὰ δρῆ πάλι τὸ δρόμο της:

— Ναὶ, εἰναι δέδαιο αὐτό, μοῦ ἀπαντάει. 'Εμας τοὺς Έλληνες, κάθε τόσο μᾶς γωρίζουν οἱ διγόνοιες καὶ τὰ μίση. Μὰ δγι γιὰ πολύν ε΄ Ενραταί ὁ καιρὸς ποὺ ξεγνᾶμε τὰ πάθη μας καὶ ὁμονοοῦμε. Πιστεύω πὸς σήμανε ἡ ώρα νὰ δώσουμε τὰ γέρια μας καὶ νὰ οιγτοῦμε στὴ δουλειά. Γιατὶ ἡ 'Ελλάδα — καὶ τὸ δλέπω κι' ἐγὰ, ποὺ δρίσκουμε τόσο μακρυὰ — δὲν ἀντέγει ἄλλο. Ένασε πολὸ αἰμα τὰ τελευταῖα γρόνια καὶ σωριάστηκε σὲ ἐρείπια. 'Εμεῖς, τὰ παιδιά της, πρέπει νὰ τὸ νοιώσουμε πιὰ αὐτό. Μένει γιὰ λίγο σιωπηλὸς, κυττάζοντας τὸν καπνὸ τοῦ τσιγάρου του. Ένα ἀδιόρατο γαμόγελο γαράζει στὰ γείλη του. Σὰ νὰ δλέπη τὴν 'Ελλάδα έμπρος του. Μιὰ 'Ελλάδα εἰσηνικὴ πι', ποὺ ξεναδρίσκει τὰ ἰδανικά της. — Πρέπει νὰ σθοῦτε στὴν πατρίδα, τοῦ λέω. "Ολοι, ἐκεῖ πέρα,

- Ποέπει να οθαίπα της.
- Ποέπει να οθήτε στην πατρίδα, τοῦ λέω. "Ολοι, ἐκεῖ πέρα, σᾶς περιμένουν μέ ἀγάπη. Θὰ ἰδῆτε πόσο στοργικὰ θὰ σᾶς κυκλώσουν καὶ τὶ λόγια θαυμασμοῦ θὰ σᾶς εἰποῦν. Τὰ μάτια του θολώνουν καὶ μοῦ ποὺ τοέμει.

άπαντάει με φωνή που τρέμει.
— Πιστέψτε με... Ή Έλλάδα δοίσκεται στη σκέψι μου την κάθε ώρα, την κάθε στιγμή που περνάει. ωρα, την καθε στιγμή που περγάει. Εξιμαι εαθειά, ἀπόλυτα καὶ γιὰ ὅλη μου τὴ ζωἡ "Ελληνας καὶ τίποτε ἄλλο. Μπορεῖ ν' ἀγαπῶ τὴν
'Αμερική, μπορεῖ νὰ μὲ νειροκροτοῦν στὴν Εὐρώπη, μὰ αὐτὸ εἰναι
ἄλλο πράγμα. Γιατὶ πάντα ἐκέῖ,
στὴν πατοίδα, εἰμαι στραμμένος.
Κι' ὅσο περνᾶ ὁ καιρός, τόσο καὶ
πιὸ πολύ μὲ κυριεύει ἡ νοσταλγία.
— Νομίζω πὸς καλὸ θὰ ἤταν

πιο πολύ με κυριεύει ή νοσταλγία.

— Νομίζω πὸς καλό θὰ ήταν νὰ ἐρχόσαστε ωέτος, ιαέστρο.

— Τὸ χρόνο αὐτὸ είναι ἄδύνατον. "Εγω πολλὲς ὑπονρεώσεις ἀναλάδει σὲ διάφορα μέση καὶ δὲν μοῦ μένει οὕτε μιὰ ώρα διαθέσιμη. Μὰ τὴν ἄλλη ἀνοιξι θὰ ἔλθω ὅπως δήποτε. Καὶ θὰ μείνω γιὰ πολύ καιρό. Γιατί θέλω νὰ γυρίσω δλόκληση τὴν 'Ελλάδα. Νὰ ζήσω στὸ κάθε της μέρος. Ν' ἀντικούσω ὅλα τὰ δουνά της κι' ὅλες τὶς θάλασες, καὶ νὰ δοεθῶ πολύ κοντὰ στὸ λαό μας, στὸν ἐλεύθερο καὶ περήφαγο αὐτὸ λαό.

"Όσο μιλάει, σὰ νὰ δονεῖται δλόκληρος ἀπὸ μιὰ παιδιάτικη γαρά. Χαμογελάει ἀφρόντιστα καὶ τὰ μάτια του ἀστράφτουν. Θαρρεῖς

τὰ μάτια του ἀστράφτουν. Θαροείς πώς ἔγει μεταμορφωθῆ, πώς ἔγει

πώς ἔγει μεταμορφωθῆ, πώς ἔγει γίνει ἄλλος ἄνθοωπος.

— Λεγ θὰ ἔποεπε, ὅταν ἔρθῆτε, γὰ διοργανώσετε μερικές συναυλίες σὲ ἀργαίαυς νώρους: Νά, λόγου γάριν, στὴν 'Ολυμπία ῆ στοὺς Δελφούς: Θὰ καλούσαμε τότε ξένους καλλιτέχνες καὶ διανοουμένους, ἀκόμα καὶ πολιτικούς. "Ετσι θὰ γινόταν μιὰ διεθνὴς κίνησι γύροω στὴν 'Ελλάδα.

— Νὰ σᾶς πῶ. Κατ' ἀργήν, δὲν κινησινής ἐντησινής ἐντησ

δέν συμφωνῶ ὡς πρὸς τὴν ἐκτέδέν συμφωνώ ώς πρός την έκτέλεσι συναυλιών σε ἀνοικτοὺς γώρους. Γιατί νομίζω πώς πολύ γάνει ή ἀπόδοσι νενικά. Καὶ ὁ συντονισμός τῶν ὁργάνων τῆς ὁργήστοας, καὶ ὁ γρωματικός τόνος,
καὶ τὸ ψυγικὸ δάθος ἐγὸς συνθέτη,
δεν μποροῦν νὰ δοθοῦν ὅπως ποέπει
στὸ ὑπαιθοο. Ἐκείνο ὁμως ποῦ είτο

και ἐκείνο ἐκείνο ὁμως ποῦ είτο

στὸ ὑπαιθοο ἐκείνο ὁμως ποῦ είτο

στὸ ὑπαιθο ἐκείνο ὁμως ποῦ είτο

και ἐκείνο ὑπαιθο ἐκείνο ὁμως ποῦ είτο

στὸ ὑπαιθο ἐκείνο ὁμας ποῦ είτο

στὸ ὑπαιθο ἐκείνο ὁμως ποῦ είτο

και ἐκείνο ὑπαιθο ἐκείνο ἐκε μαι πρόθυμος νὰ δεγθῶ, θὰ ἡταν οἱ παραστάσεις ἀργαίων τραγω-διῶν σὰ ἀνοιγτὸ γῶρο. Τότε εὐγα-ρίστως θὰ ἀγελάμδανα νὰ διευθύνω την δρχήστρα. Αὐτη ή ενωσι τοῦ δράματος καὶ τῆς μουσικῆς, θὰ είγε, πιστεύω, μιὰ πλήρη ἐπιτυγία. Καὶ θὰ φάνταζε στὰ μάτιο τῶν ξένων, σὰν κάτι ἄξιο καὶ ἀ πόλυτα έλληνικό.

"Αν σᾶς καλοῦσαν, μαέστρο, γ' ἀναλάδετε τὴν γενική μουσική διεύθυνσι στὴν 'Ελλάδα, θὰ δεγόσαστε; Καὶ γιὰ νὰ σᾶς μιλήσω πιὸ ξεκάθαρα. "Αν όλα τὰ 'Ωδεῖα ἀπεφάσιζαν νὰ ἐνωθοῦν καὶ ν' ἀ ἀπεφάσιζαν νὰ ἐνωθοῦν καὶ ν' ἀν ποτελέσουν ενα μουσικό δργανισμό τὶ θὰ κάνατε ἃν σᾶς ζητοῦσαν γιὰ γενικό διευθυντή;

για την τιμή της.



Η ΝΟΣΤΑΛΓΙΑ ΤΟΥ ΤΟΠΟΥ

Σωπαίνει γιὰ λίγο σκύβοντας τὸ κεφάλι. "Ενας ἀναστεναγμὸς φουσκώνει τὸ στῆθος του. Τὰ δάχτυλά του παίζουν νευρικὰ ἀπάνω

στολά του παίζουν νευρικά ἀπάνω στὸ τραπέζι.

— 'Αργότερα, δὲν ξέρω... 'Όταν θὰ μ' ἔχει νικήσει ἡ νοσταλγία τοῦ τόπου μας καὶ παρουσια στῆ κάτι ἀνάλογο... ε, θὰ δεγθῶ τότε! Καὶ θ' ἀγωνισθῶ μ' δλη μου τὴν ψυχή, γιὰ ν' ἀποκτήσουμε μιὰ μουσική συνείδησι ἐφάμιλη τῶν ξένων. Κι' αὐτὸ θὰ γίνη, μόνον σὰν τὸ Κράτος ἀγκαλιάση τὴν τέχνη καὶ ὑποστηρίξη τοὺς καλλιτέχνες. Γιατὶ ξέρω πόσο ὑποφέρουν ὅλοι τους ἐκεῖ κάτω, καὶ τὶ δύσκολες ἡμέρες περνοῦν.

— Πῶς βλέπετε τοὺς μουσικοσυνθέτες μας; Μποροῦν νὰ σταθοῦν κάπως, συγκρινόμενοι μὲ τοὺς ξένους;

θοῦν κάπως, συγκρινομένοι με τοὺς ξένους;

— Οι συνθέτες μας, παλαιοὶ καὶ νέοι, είναι ἄξιοι θαυμασμοῦ. Καταδάλλουν ὅλη τους τὴν προσπάθεια, ἔεπερνῶντας πολλὲς φορὲς καὶ τὸν ἑαυτό τους τὸν ἱδιο. Μὲ τὰ ἐλάχιστα μέσα ποὺ διτθέτουν καὶ τὴν ἀστοργία τοῦ Κράτους, ὅπως σᾶς είπα προηγουμένως, μονάγα Ελληνες θὰ μποροῦσαν τόσο καὶὰ γὰ δημιουογήσουν. Καὶ γωρίς νὰ κλήνες θα μπορουσάν τουν κακν κά δημιουργήσουν. Καὶ χωρίς νά θέλω ν' ἀναφέρω ὀνόματα, νομίζω πὸς ἀρκετοὶ στέκουν ἄξια στὸ πλάϊ τῶν ξένων. Οἱ συνθέσεις τους είναι ἄρτιες ἀπὸ κάθε ἄποψι κι' ἔχουν πηγαία ἔμπνευσι.

Θὰ σᾶς ρωτήσω καὶ γιὰ κάτι δικό μας: Πῶς σᾶς φάνηκε, ποὺ δὲν ἔγινε ἀκαδημαϊκὸς ὁ Μάριος Βάρβογλης;

- Πρώτη μου φορά ποὺ τὸ ἀκούω. Καὶ ὁμολογώ ὅτι πολὺ μὲ
λυπεῖ ἡ στάσι τῆς ᾿Ακαδημίας.
Γιατὶ ὁ Βάρβογλης εἶναι μιὰ καλλιτεχνική ἀξία, ποὺ ἔγει ξεπερά-

σει ἀπό καιρό τὰ σύνορα τῆς Ἑλλάδας. Θὰ ἔπρεπε, σὰν μιὰ δίκαι ἀνταμοιδὴ τῶν κόπων ὅλης του τῆς ζωῆς, νὰ γίνη ἀκαδημαίκός. Με στενογωρεί πραγματικά αὐτό ποὺ μοῦ είπατε καὶ δὲν ξέρω σὲ τὶ αἰτίες νὰ τὸ ἀποδώσω.

— Καὶ μιὰ τελευταία ἐρώτησι, καέστρο: Πῶς δλέπετε τὴ μουσικὴ ἐξέλιξι στὶς διάφορες γῶρες; Οὶ νέες τάσεις, ὅπως, λόγου γάριν, ἡ συμφωνικὴ τζάζ, θὰ ἐπικρατήσουν ἡ ὄχι;

— Σήμερα κανεὶς δὲν μπορεί

τήσουν ή όγι;

— Σήμερα κανείς δὲν μπορεῖ νὰ μιλήση μὲ σιγουριά. Εἶναι ἀλήθεια, πὸς νέες μορφὲς μουσικής παρουσιάζονται καὶ συνθέτες που τραβοῦνε σὲ πρωτοπάτητους δρόμους. Μὰ τίποτα δὲν εἶναι δέδαιο ἀκόμα. Ύπάργει παντοῦ ἔνας μουσικός δργασμός, μὰ δὲν ἔχει ἀκόμα φθάσει σὲ κάποιο ἀποτέλεσμα. Πάντως, καὶ τὸ δλέπω καθαρὰ αὐτό, ἡ ἀνθρωπότης περιμένει ἔνα Μεσσία στὴ μουσική. Θὰ φανή δρα γε; Καὶ πότε; Κι' ὅταν φανή, θὰ τραβήξη σὲ νέους δρόμους, θ' ἀκολουθήση τοὺς παλιοὺς, ἡ ἀλενώση τὸ παλιὸ μὲ τὸ νέο; Κανείς δὲν τὸ ξέρει... δέν το ξέρει...

'Εδώ τελείωσε ή κουβέντα μο 'Εδῶ τελείωσε ἡ κουδέντα μου μὲ τὸ Δημήτρη Μητρόπουλο. Φεύγοντας, μοῦ ἔσφιζε μὲ. θέρμη καὶ συγκίνησι τὸ γέρι, καὶ μοῦ εἰπε τονίζοντας τὴν κάθε του λέξι:

—' Αγωνίζομαι γιὰ τὴν 'Ελλάδα, νὰ εἰσθε δέβαιος. Γι' ἀὐτὴν καταβάλλω ὅλες μου τὴς δυνάμεις καὶ δίνω ὅλη μου τὴν ψυγή. Κι' αὐτὴν των ἡρικτος καὶ δίνω ὅλη μου τὴν ψυγή. Κι'

αὐτὴν ἔγω ἡμέρα καὶ νύγτα στὴ σκέψι μου.

Οἱ δυὸ συναυλίες ποὺ ἔδωσε στὸ θέατρο «'Αρζεντίνα», είχαν ἀ-φάνταστη ἐπιτυχία. Διηύθυνε τὴν δργήστρα σὰν ἀπόλυτος κυρίαργος, μὲ τὸ θάρρος καὶ την ἐπίγνωσι τῆς μεγαλοφυίας του. Καὶ σοῦ φαινό τανε, πώς είχε ύπινωτισμένους τοὺς έκτελεστές. Τον ὑπάκουαν σὰν αὐτόματα, ἀκολωυθῶντας μὲ θαυ-μαστὴ ἀκρίδεια τὴν κάθε του κί-

'Ο κόσμος τὸν ἀποθέωσε. "Εξη κι' έφτὰ φορὲς τὸν ἔκαναν νὰ πα-ρουσιαστῆ στὴ σκηνή. Εἰδα Ἑλληπου είγαν έλθει ἀπό ὅλη τὴν 'Ιταλία γιὰ νὰ τὸν ἀκούσουν, νὰ δακρύζουν ἀπό συγκίνησι. Γιατὶ δὲν ἐθριάμβευε ὁ Μητρόπουλος στὸ θέατρο «'Αρζεντίνα», μὰ ἡ πατρίδα μας, ἡ 'Ελλάδα!

Κι' έφυγα, μὲ τὸ κεφάλι ψηλά Κι' ἔφυγα, μὲ τὸ κεφάλι ψηλὰ καὶ τὴν ψυγὴ γεμάτη περηφάνεια. Γιατί κι' ἔγὸ είγα τὴν τύχη νὰ γεννηθῶ στὴν 'Ελλάδα. Στὴ γώρα ποὺ ξῆ καὶ θὰ ξῆ, σὲ πεῖσμα ὅ-λων της τῶν ἔχθρῶν καὶ θὰ μεγαλουργῆ πάντα. Γιατί κλείνει μέσα της τὴν ἄσδυστη φλόνα τοῦ Προμηθέα καὶ τὴν κλασική τελειότατα!.

TAZOZ MIXANAKEAZ

robusta trascrizione orchestrale di Respighi, a una delle più recenti composizioni del giovane maestro americano William H. Schuman.

La prima parte del concerto comprendeva, oltre Bach, la «Prima sinfonia in si bemolle maggiore » di Schumann, e il Minaggiore » di Schumanno suggestivi nell'andante, nel celebre larghetto e nello scherzo

Tre esecuzioni inedite per To- degli alunni del Conservatorio Tre esecuzioni inedite per Torino componevano la seconda
parte del programma. La prima
è stata l'« Elegia sinfonica » di
Ernst Krenek, l'autore della giovanile e tanto discussa opera-jazz
Johnny spielt auf, scritta su un
farraginoso e sconcertante li-

del musicista schönberghiano Wepern, e, attraverso la tecnica diccafonica, emerge un'intensa commossa ispirazione melodica Il pubblico l'ha vivamente ap-plaudita.

Faceva seguito la « Settima sinraceva seguno la «Settima sin-fonia» di Malipiero, detta dal-l'autore «delle canzoni», com-posta due anni or sono. Divisa in tre tempi — allegro, lento quasi andante, allegro impetuo-

I SAGGI DI STUDIJ

CONSERVATORIO: Novità

tri Mitropulos, iersera al Conservatorio, segnava rigorosamente una distinzione di valori. Prima, la discutibile trascrizione respigibiana, ma per la sua sostanza sempre mirabile composizione bacchiana del Preludio e fuga in remaggiore, e la Sinfonia in si bem. maggiore, e all'as ecolo accade, di pezzi minori o nulli di tanti e tanti scrittori e maestri contemporanel. Poi, tre recenti composizioni. La Symphonic Elegy per archi, che il viennese Ernst Krenek scrisse quattro anni fa in America, dove, recatosi nel '38, s'è stabilito, e dove attende, fra l'altro allo studio e all'insegnamento del contrappunto antico e moderno, è frammentaria, e in qualche episodio espressiva d'una certa malinconia. La VII Sinfonia di Malipiero, per lo più svagata e prelissa conden.

La VII Sinjona di Malipiero, pei lo più svagata e prolissa, conden sa nel secondo tempo una spiri inalità gregorianeggiante. Alla fi-ne della serata venne un breve pezzo del newyorkese quarantenne william Schuman, Circus auver-ture; e si è notato: breve, non per chè lo si sarebbe desiderato lungo, na per gilevara appora un svile principale.

ture; e si è notato: breve, non perchè lo si sarebbe desiderato lungo, ma per rilevare ancora una volta la ritrosia, o la perplessità, non sappiamo se del divettori d'orchestra o dei preposti al programmi, nel presentare cosette, anzichè le più impegnative opere, di compositori nuovi, dei quali sovente si sentono strombazzare la potenza e la grandezza. Lo Schuman, per esempio, ha scritto sinfonie e concerti, vien messo accanto a Copland, a Roy Harris, cloè noverato fra i più indicativi del «nuovo americanismo», è validamente sostenuto da Kussevitzki e da altri combattivi direttori. E gli silascio un posticino, per qualche paginetta, che non autorizza certo un giudizio della personalità. Il Mitropulos, di cui son note le ottime qualità di musicista e di concertatore, e le rilevammo recentemente a Firenze in un'opera straussiana che s'addice al suo temperamento, esagerò, come pur gli avviene, negli effetti sonori e violenti, Di rado sente la necessità della calma, della tenerezza, della leggiadria. Il suo gesto, per lo più allarmante, fremente, esaperante, incita gli strumentisti al forte, al più forte, al fortissimo, ciò che è monotono. Le frasi ri sultano non cordialmente fervide, appassionate, ma nervose, concitate, urlanti, sgraziate.

sultano non cordialmente fervide, appassionate, ma nervose, concitate, urlanti, sgraziate.

Applausi calorosissimi alla prima parte del concerto, freddi e freddissimi nella seconda. In ogni caso l'orchestra della RAI fu glustamente apprezzata.

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GLI SPETTACOLI A TORINO

Malipiero, Krenek e Schuman nel concerto sinfonico RAI

Il programma del nono concerto scolanza di elementi assal eterodella Stagione sinfonica di primavera della RAI recava tre composizioni nuove per Torino.

La recente Settima Sinfonia di
Malipiero (da lui stesso denominata « Delle Canzoni ») pare approfondire alcune tendenze precedentemente delineate del nosiro musicista veneziano; e cioè: una maggiór lièvità ed essenzialità di scritrura, una più diffusa linearità di
disegno e una concezione meno
pessimistica della vita. Si direbbe
che questa composizione sia stata
certe sonorità tronfe e per il peso
scritta nella contemplazione di
contemplazione di distributori di contenio e per il peso
scritta nella contemplazione di degli ottoni che, in alcuni punti,

pessimistica della vita. Si direbbe che questa composizione sia stata scritta nella contemplazione di una vasta e fiorita distesa di colline e nell'ascolto degli echi di canti ondeggianti nell'aria: infatti i còlori si ammorbidiscono (specialmente nella prima e seconda parte) in una chiarezza di tinte, quasi di acquerelle, e la prospetitiva si estende in insolita profondità di piani e in un'aerata sensazione di spazio. E per quanto l'ultima parte sembri alquanto inardirisi, questa Sinfonia appare tra le più riuscite composizioni strumentali malipieriane.

La seconda novità fu data da un'Elegia del compositore viennese Ernst Krenek, che alcuni decenni or sono si procurò una certa notorietà con una discussa opera jazz, Jonny spielt aut, distinguendosi tra 4 musicisti d'avanguardia e aderendo poi alla dodecafonia. Però in questa Elegia, scritta in America dopo la guerra — e pervasa da commossi accenti — egli segna uno strano ritorno agli stili del romanticismo tedesco dell'ottocento. La recente Circus Ouverture dell'americano William H. Schuman (un musicista che, dopo aver pagato il suo tributo al jazz, si è volto alle forme classiche, con notevole successo) presenta una memaggi di Schumann; opere la cui grandezza non è vincolta ella lore.

Al Conservatorio

DIMITRI MITROPULOS — Di-namico, elettrico e pieno d'ener-gia, questo direttore ottigne dal-l'orchestra un suono di qualità smagliante e di volume ecceziosmagnante e di vocume eccezio-nale, eccentua tutti i contrasti, aguzza le punte e gli spigoli, esaspera tutte le tensioni. Qual-che volta «Preludio e fuga » di Bach nella trascrizione di Re-mighi, impone velociti che llo: spighi) impone velocità che l'or-chestra non riesce assolutamen-

te a seguire.

Largo di novità, ce ne ha portata una di valore indubbio: l'«Elegia» per archi scritta dall'austriaco (emigrato in America) Ernst Krenek. E' di quella dodecafonia che non fa mistero della derivazione dal cromatismo del «Tristano», e invece di compiacersi in dissonanze, vibra nella nudità disperata d'una licea melodica affidata alla bianca sonorità abbagliante degli archi. E' una formula, oppure c'è davvero l'emozione d'un pateti-

ca sonorità abbagliante degli archi. E' una formula, oppure c'è davvero l'emozione d'un patetico lirismo? Certo è che raramente una musica dodecafonica è stata così cordialmente appl'audita dal nostro pubblico.

La «VII Sinfonia» (delle Canzoni) di Malipiero sarebbe difficile dist'ngueria delle precedenti: sono venti minuti di quel consueto melodizzare, o meglio salmodiare a distesa, che, non essendo arginato nè da fermi nodi armonici nè da un rigoroso implego del contreppunto, avrebbe bisogno della parola che gli prestasse la spina dorsale. Il lavoro si sarebbe giovato di un'esecuzione più umile e francescana nelle sonorità.

Bruttissima la «Circus ouverture» dell'americano William Schuman, da non confondere neturalmente, col grande Schuman romantico, la cui «I Sinfonia» costituiva il «clou» del programma.

programma.

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EDIZIONI RADIO ITALIANA

28 maggio · 3 giugno 1950

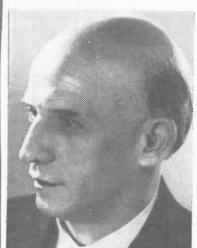
Stagione Sinfonica della RAI

Profilo di Ernst Krenek

CONCERTO DIRETTO DA DIMITRI MITROPULOS VENERDÌ, ORE 21 - RETE AZZURRA

ra le musiche nuove che il diettore Mitropulos reca con sè rettore Mitropulos reca con se dall'America c'è la Elegia sinfonica per orchestra d'archi di
Ernst Krenek, un musicista la cui
frequenza nei programmi, specialmente europei, è infinitamente e inspiegabilmente inferiore alla sua importanza artistica e al rilievo della sua personalità. Di questa Elegia non sappiamo quasi nulla, se non che è stata scritta nel 1946 in memoria di Anton von Webern, e che naturalmente si vale della tecnica dodecafonica, com'è facile prevedere, data la figura artistica del dedicatario.

In attesa di conoscere questo lavoro, può valer la pena di presen-tare l'uomo, sulla scorta d'un breve



Dimitri Mitropulos

schizzo autobiografico pubblicato di recente.

Nato nel 1900 a Vienna, vi si era avviato alla composizione sotto la guida di Franz Schrecker: praticava uno stile di moderata mo-dernità, con qualche ben dosato spruzzo di puccinismo commerciale a tempo e luogo. Lo sparuto gruppetto degli atonali che lavorava a quel tempo a Vienna attorno a Schönberg in eroica solitudine e povertà, gli pareva una chiesuola di chimerici utopisti, d'ammirevole forza morale, ma incapace di risultati concreti sul terreno arti-stico e, tutto sommato, un po' urtante e provocante per il rigore dei suoi atteggiamenti.

I primi successi di Krenek come compositore lo portarono però già lontano dall'orbita di Schrecker: nel primo Quartetto e nella Prima sinfonia egli affettava un ostentato dinamismo ritmico, con largo uso dell'ostinato, il che dava ai suoi lavori l'apparenza d'una indomabile vitalità e « faceva molto moderno » quegli anni del primo dopoguerra. Nella II Sinfonia, concepita secondo gli stessi criteri ed ese-guita a Kassel nel 1923, Krenek ritiene d'aver raggiunto un'espressione di dolore così intensa come egli si augura di riuscire ancora a raggiungere. « E sono sicuro che sapevo nulla di tutto questo, quando scrivevo il pezzo. Ero in-teramente occupato dall'aspetto tecnico della mia impresa... ».

S'era intanto avvicinato al teatro con alcune brevi opere e poi come assistente di Paul Bekker nella direzione dell'Opera di Kassel, Un viaggio in Svizzera e a Parigi, il contatto con quella cultura tutta equilibrio, serenità, eleganza, e la conoscenza del neoclassicismo stra-winskyano, scatenarono in lui la winskyano, scatenarono in lui la seconda componente della sua natura artistica: la tendenza al successo. E dopo qualche lavoro minore nacque il celeberrimo Johnny spielt auf (1925-26, la esecuz. 1927), l'opera-jazz in cui egli celebrò il mito della serenità americana come espressione d'una semplicità di natura. in contrasto col tormento di tura, in contrasto col tormento di problemi interiori che assilla l'intellettuale europeo, rappresentato nel personaggio largamente auto-biografico del compositore Max. « Nella musica di quest'opera — di-chiara il musicista — ritornai al linguaggio tonale ed alla cantilena di Puccini ». Sulla via di questo neo-romanticismo prosegui per al-cuni anni, con la Vita d'Oreste ed altre opere teatrali, e chiuse il periodo (durante il quale si lasciò anche andare ad un attacco pole-mico contro Schönberg e i suoi se-guaci) con il ciclo di lieder Reisebuch aus den oesterreichischen Alpen, sorta di omaggio allo spirito schubertiano della patria austriaca.

Nel 1928 si trovava dunque a Vienna, consumando gli incassi del Johnny, solo, isolato, considerato dagli uni come un artista retro-grado e servo del successo, diffi-dato dagli altri come compositore un tempo progressivo. Aveva la netta sensazione di trovarsi in un vicolo chiuso, e sentiva imminente l'ora della decisione. In questo pe-riodo di dubbio e di delusione gli avvenne in alcune liriche di usare gruppi di 12 note, pur rimanendo in un linguaggio tonale e in uno stile sostanzialmente romantico. Si avvicinò così, vincendone le diffi-denze, alle persone di Webern e di Alban Berg, di cui ammirava in segreto l'austerità artistica. E quando l'Opera di Vienna gli chiese di scrivere una grande opera, ecco ch'egli decise di scrivere il Cario V — atto di fede nella missione unitaria, sopranazionale e cattolica dell'Austria — secondo il sistema dodecafonico: cosa che gli costò - egli dice - una fatica immensa.

S'occupava intento abbastanza attivamente della politica austriaca: ritornato recentemente in seno alla fede cattolica, sperò che l'Austria potesse riprendere la sua funzione storica di baluardo del cattolicesimo in seno al mondo germanico. Ciò lo condusse a schierarsi contro la crescente invadenza nazista ed egli divenne perciò una delle bestie nere del ministero della cultura e della propaganda del Reich: il Carlo V non fu eseguito dall'Opera di Vienna, che l'aveva ordinato e ne aveva iniziato le prove, per non dispiacere a Hitler. Non una nota di Krenek fu mai suonata nel-la Germania nazista, e l'America accolse definitivamente il compositore dopo l'a Anschluss ».

Krenek era dunque diventato un dodecafonico. Di stretta osservanza? Egli stesso dichiara che in

certi lavori posteriori al 1933 non si è servito della tecnica dei 12 suoni: per lo più levori minori e d'occasione, per i quali tale tecnica non gli sembrava opportuna. « Non mi fu mai chiaro — egli confessa se ciò fosse una prassi legittima, oppure se io avessi infranto un principio secondo il quale m'ero fatto un punto d'onore di vivere. Quando scrivevo tali pezzi non era affatto mia intenzione riconoscere espressamente che la tecnica dei 12 suoni si presti solo a speciali scopi. Eppure può darsi che questo proprio il caso. La storia ci inse-

Questo è il lato simpatico del Krenek dodecafonico, quale appare dalla sua breve autobiografia: a differenza dei suoi colleghi — con l'eccezione del solo Schönberg, il quale non è ben chiaro se sia davvero tollerante o se sia solo diplo-maticamente prudente — egli non vive in una dogmatica sicurezza d'avere il coltello per il manico. Per lui l'adozione del sistema non costituisce di per sè una patente d'eccellenza artistica. «Il mero fatto d'impiegare questa tecnica non dimostra nulla pro o contro il vaatmostra nulla pro o contro il valore estetico, l'ispirazione o la vitalità d'un lavoro». E' ovvio, si
capisce, e messi alle strette, tutti i
dodecafonici — salvo forse Leibowitz — finirebbero per ammetterlo;
ma fa piacere che uno lo affermi
spontaneamente, senza bisogno di
spenderi, ore d'arroventata spenderci ore d'arroventate argo-mentazioni dialettiche.

Krenek ha dei dubbi, e per que-sto è tento simpatico. Non giura nel verbo di nessun maestro; e per questo è ancora più simpatico. Ammette perfino, e sia pure per as-surdo, l'ipotesi che la tecnica dei 12 suomi possa essere una sentinella avanzata e condannata, ein verlore-ner Posten: motivo di più, ne deduce nobilmente, per restarle fe-

In questi ultimi tempi Krenek mira ad una semplificazione del suo stile, e si lusinga d'esserci per-venuto nel suo VII Quartetto, del 1944. Ma spera, grazie alle esperienze attraversate ed alla consa-pevolezza storica acquisita, che la sua sarà diversa dalla «falsa semplicità » che, a suo modo di vede-re, caratterizza la maggior parte della musica contemporanea. E non è senza significato che i tre grandi incontri dai quali egli comfessa di esser stato potentemente determinato nella sua evoluzione artisti-ca, associno il più complicato, il più semplice ed il più equilibrato dei musicisti: Okeghem, Schubert e Monteverdi.

Ascolteremo dunque questa Ele-gia di Krenek — e non sarà sicu-ramente un'impresa tanto facile con la speranza di trovarvi qualche traccia della personalità cor-diale ed umana che lo scritto autobiografico del compositore rivela. Le altre due novità che Mitro-

pulos reca dall'America, sono mu-siche di autentici americani, e non richiederanno certo eltrettanta concentrazione intellettuale per es-sere comprese. Di Morton Gould conosciamo amabili e brillanti com_ posizioni che stanno a mezza strada tra il jazz sinfonico di Gersh-win e il virtuosismo orchestrale strawinskyano. William Schuman, n o nel 1910, è una delle personalità in vista nella musica ame-ricana: robusto contrappuntista, scrive una musica risoluta ed ener-gica, raramente incline alla tenerezza ed alla introspezione, anche se, al di sotto dell'apparenza mo-dernamente oggettiva delle sue composizioni, si scorgano spesso tracce della grande simpatia che incontra nel gusto americano il sinfonismo macchinoso e romanti-co della corrente Ciaikovski, Rach-maninof-Sibelius, Shostakovic.

MASSIMO MILA

PAGINA 28

21 - RETE AZZURRA

STAGIONE SINFONICA DI PRIMAVERA DELLA RADIO ITALIANA

CONCERTO

DIRETTO DA

DIMITRI MITROPULOS

RETE AZZURRA

21 - Dal Conservatorio « Giuseppe Verdi » di Torino Stagione sinfonica pubblica di Primavera della Radio Italiana

CONCERTO

diretto da DIMITRI MITROPULOS Bach-Respighi: Preludio e fuga in re maggiore; Schumann: Sinfonia re maggiore; Schumann: Sinfonia
n, 1 in si bemolle maggiore, op. 38:
a) Andante un po' maestoso - Allegro molto vivace, b) Larghetto, c)
Molto vivace (Scherzo), d) Allegro
animato e grazioso; Krenek: Elegia:
Gould: Concerto per orchestra: a)
Moderato, b) Adaglo, c) Vivace; Schuman: Circus ouverture

Orchestra sinfonica di Torino della Radio Italiana

Nell'intervallo: « Il retrobottega del

IL MAGGIO MUSICALE FIORENTINO

Riguardo a questa « Messa da dizi più ripetuti è quello che il errori e i dolori dell'esistenza. L'equiem » che cosa si potrebbe musicista abbia preso a pretesto ggiungere al già detto, che vali da oggi a modificare il comune suo momento d'arte, che gli si oficializio su di essa? Nulla, credo, friva complesso per possibili in he non competa al musicologo venzioni strumentali e pocali o prio tormento, ogni posizione comprise competa competa suo momento dell'esistenza.

Dallo slancio serafico di Palestria di esta suo momento d'arte, che gli si oficializio su di essa? Nulla, credo, friva complesso per possibili in prio tormento, ogni posizione competa dell'esistenza. Requiem » che cosa si potrebbe aggiungere al già detto, che valga oggi a modificare il comune giudizio su di essa? Nulla, credo, che non competa al musicologo per una più precisa, documenta ta, inquadratura storica e stili-stica dell'opera. Concepita nella sua integrità nel 1871, eseguita nel 1874 per commemorare Man-zoni nel primo anniversario della morte, essa conserva alcune parti destinate a servire assieme ad altre di musicisti italiani con-temporanei, ad una « Messa da Requiem » in memoria di Rossini morto nel 1868.

Il mutamento del dedicatario non ha alcuna importanza rispetto al significato della composizio-ne, la quale è per Verdi una meditazione della morte sollecita-ta appunto dalla sua inesorabilità verso una persona dal Maestro tanto venerata per affinità spiri-tuali e per ciò che essa rappre-senta di superiori valori squisitamente umani.

All'infuori di questo sentimen-Attriport at questo semimen-to in cui l'uomo avverte la pre-senza del mistero che incombe sulla sua vita, sul suo futuro de-stino, e all'infuori di tutto ciò che implicitamente per tale sen-timento sostanzia e orienta la sua personale visione del mondo vicche implicitamente per tale sentimento sostanzia e orienta la sua personale visione del mondo, vana ci sembra ogni ricerca volta a definire in quale misura que sta fondamentale posizione religiosa s'inquadri nei dogmi di una religione ufficiale. Questa ha già, nel gregoriano liturgico, ritenuto d'ispirazione divina, l'espressione sua propria; qualunque altra manifestazione musica le, non è in grado di sostituirlo nel suo ufficio: fosse pure quel-la di propria de vano e vuoto giuoco di una propria de varie fictore della vita, sia pure quella del giuoco se impegnativamente interpropria de propria de propria de varie fictore quella vita, sia pure quella del giuoco se impegnativamente interpropria de propria de nel suo ufficio: fosse pure quel-la di un Palestrina o di un Bach, ineffabile astrazione, fantasma di sarà tutt'al più tollerata nel rito esclusivamente per ragioni pra-

friva complesso per possibili in-venzioni strumentali e vocali o di varietà di forme costruttive. Strana invero tale teoria dei pre-testi! Essa svuota l'anima e la fantasia dell'artista da ogni interesse umano che non sia quello del puro giuoco. Giuoco dei suoni, colori e forme, come quello dei numeri e, aggiungiamo volentieri, come quello del calcio. Suppongo che a questo risultato fatalmente si arrivi considerando l'uomo fatto a scompartimenti stagni, dove quando uno di questi è in atti-vità di servizio gli altri dormo-no; corruzione, questa, forse più voluta che dovuta all'astratta spartizione dello spirito in categorie, voluta perchè è seriamen-te impensabile l'esclusione della présenza di tutte le altre da una data attività, presenza sostanziale e non di pretesto. Sarebbe ben strano se nel giudicare un qua-dro in cui l'accento principale cade ad esempio sul rosso, gli altri colori che a questo accento concorrono venissero dichiarati meri pretesti, se la malinconia o

esclusivamente per ragioni pratiche.

Verdi va considerato fra gli argualte cosa tuttavia per questa « Messa » si può aggiungere a quanto è stato detto: qualche cosa che valga a riprendere in considerazione aspetti che l'inditizzo della critica odierna rileva riezo della critica odierna rileva ra puesto la liturgica, ma pur sanel valutare il rapporto fra il compositore.

A tale proposito uno dei giu
in rovina.

Verdi va considerato fra gli argualte con padicati nella tera paesana, che più fan corpo dei utiti gli elementi espressivi del suo sentimento religioso. Religiosità profana rispetto la liturgica, ma pur sanel valutare il rapporto fra il compositore.

A tale proposito uno dei giu-

strina al fervore ascetico di Bach e infine all'ingenua appassionata offerta, in Verdi, del proprio tormento, ogni posizione converge in un religioso atto di fede nella vita e nel suo destino. Torna qui a proposito ripensare alla Maddalena cui Cristo dice che molto le sarà perdonato perché molto ha amato, ripensare al ladrone crocefisso al quale rivolge le parole « Oggi stesso sarai meco in Paradiso». Definitivo giudizio del valore di un'anima, del più infimo degli uomini, giudizio che per umane necessità di raro dono di saper plasmavita ci si educa purtroppo a divita ci si educa purtroppo a di-menticare, ma che di continuo la stessa vita, nelle medesime condizioni, ripropone alla nostra coscienza chiedendo una risposta che impegni tutta la persona nostra.

Due momenti essenziali all'arte Due momenti essenzian au arte del Maestro troviamo qui intensificati in virtù di una comprensione, tutta conforme alla sua personalità, del testo sacro: il momento drammatico-rappresentativa del monumentale vo che dà vita al monumentale Dies irae in quadri di stupendo rilievo, e quello soggettivo-lirico in cui l'intimo raccoglimento si risolve in accorata preghiera o in veemente invocazione, come nell'Offertorio, nell'Agnus Dei e nel Lux aeterna. Un terzo momento vi è ancora, proprio a confermare il nativo paesano sentimento religioso così lontano da ogni orientamento mistico, ed è il momento del gesto, che nell'esultante Sanctus si esprime quasi a soddisfare un irresistibile bisi a soddisfare un irresistibile bi-sogno di danza. Sommamente pla stica modellatrice di caratteri l'arte del Verdi tocca in questa opera, anche per la matura esperienza e dottrina musicale, una altezza non raggiunta in altre, in-comparabile per la piena vitalità di tutti gli elementi espressivi del

suno, crediamo, era meglio indi-cato che il maestro Dimitri Mi-tropoulos. Per la vivezza del ritcità d'intenti quasi fosse un unico strumento.

Ed è proprio in questa raggiun-ta unicità d'intenti che si possomo rilevare i personali valori degli interpreti, valori assai notevoli nella Guerrieri per la purezza della sua voce, nella Stignani e nel Siepi per la loro perfetta mu-sicalità e infine nel Poggi per sue doti canore. Accanto ad essi van-no citati l'orchestra e il coro

istruito dal maestro A. Morosini. Il pubblico assai numeroso ha seguito con religioso raccoglimen-to l'esecuzione dell'opera ed ha

Mercoledi 7 Giugno 1950

Pomeriggio

Verdi al Comunale con la Messa da Requiem

Tra le buone consuetudini del Maggio musicale c'è quella di riesumare o, comunque, eseguire in forma solenne qualche capolavoro di musica sacra antica o anche recente.

Dobbiamo a questa specie di partitura. Poi quel movimento dei coristi e dei cantanti che si alzavano e sedevano secondo precisi ordini, dava si un tono tradizione se finalmente si è assoltata la «Passione secondo Matteo» di Bach, la «Missa solemnis» di Beethoven, il «Requiem» di Mozart e altri la vori di primo piano. Questo Maggio, specialmente capitando nell'Anno Santo, poteva forse dedicare più del consueto qualche sua manifestazione a un'opera, se non di schietto tipo liturgico, come la «Messa di papa Marcello» di Palestrina, almeno di spiccato caratter religioso come un oratorio, o antico di spiccato caratter religioso come un oratorio, o antico di pare di Strauss.

Naturalmente il pubblico ha festeggiato calorosamente e costine si meritava il maestro Miscontine del consultato di puella che riteniamo le spiccato caratter religioso come un oratorio, o antico di quella che riteniamo le spiccato caratter religioso come un oratorio, o antico di quella che riteniamo le si strauss.

Naturalmente il pubblico ha festeggiato calorosamente e costine si meritava il maestro Miscontine del consultata di quel che si possa forse credere a siogliar le pagine del cantanti che si alzavano e sedevano secondo precisi ordini, dava si un tono spettacolare all'esecuzione ma non siamo sicuri che abbia giovato molto all'especuzione ma non siamo sicuri che abbia giovato molto all'especuzione ma non siamo sicuri che abbia giovato molto all'especuzione ma non siamo sicuri che abbia giovato molto all'especuzione ma non siamo sicuri che abbia giovato molto all'especuzione ma non siamo sicuri che abbia giovato molto all'especuzione ma non siamo sicuri che abbia giovato molto all'especuzione ma non siamo sicuri che abbia giovato molto all'especuzione ma non siamo sicuri che abbia giovato molto all'especuzione ma non siamo sicuri che abbia giovato molto all'especuzione ma n esecuzione della ben nota «Messa da Requiem» Verdiana — un capolavoro senza dubblo, ma che non ha certo il merito di una grande novità, in quanto glà fu eseguita in un Maggio da Victor de Sabata e in questo stesso mese, l'eseguirà, in sieme al Te Deum, anche Toscanini alla Scala.

La Messa verdiana almeno di spiccato caratter re-ligioso come un oratorio, o an-che una sacra rappresentazione.

La Messa verdiana si racco-mandava dunque tutta alla e-secuzione, ch'è stata sotto ogni aspetto egregia, svolgendosi sot-to la direzione di quel grande maestro ch'è Dimitri Mitropolus maestro che Dimitri Mitropolus e con un quartetto vocale com-posto da Adriana Guerrini (so-prano) da Ebe Stignani (mez-zo-soprano) da Gianni Poggi (tenore) e Cesare Siepi (bas-so), e colla collaborazione del coro diretto da Morosini, Mitro-pulos che già ci parve perfetto coro diretto da Morosini. Mitro-pulos che già ci parve perfetto nell'«Elettra», è stato gli'altezza della sua fama : sicuro nella direzione ha raggiunto il ver-tice della drammaticità nel «Dies irae», nel «Tuba mirum»», con certi effetti di sfumatura sottilissima nel «Kyrie» e nel-l'«Agnus Dei» veramente per-meati di spirito verdiano. Qual-che volta c'è parso che strin-gesse un po' i tempi (nel «San-rtus» per esemplo) in modo de tus» per esempio) in modo da on lasciare piena espars o e la voci e al respiro stesso del-la melodia verdiana, che vuol

7 Giugno 1950

IL MATTINO DELL'ITALIA CENTRALE

SPETTACOLI & CONCERT

Un'eccezionale realizzazione spirito del testo religioso; e così pure quella del basso cesare Siepi. cadella «Messa di Requiem» di Verdi

Da Strauss a Verdi il passo è abbastanza lungo: anche se non si ha salutato con interminabili apvuole entrare nella polemica vulla plausi l'opera di Mitropoulos e depiù o meno modernità di Strauss.

Ma Dimitri Mitropoulos ha mostrato, ieri sera al Comunale, di avere ni (che Mitropoulos ha voluto acle gambe abhastanza lunghe per u-scire dall'atmosfera torbida di «E-lettra » e passare al linguaggio più « naturale» di Verdi, un nomo sano. avvezzo a guardare con profonda semplicità nella propria emozione. E bisogna dire che anche quando Verdi scrive il « Dies irae » la sua papresta a morbose tensioni: c'è sempre il senso di un vasto raccon to epico frutto di una lunga esperienza umana.

Dimitri Mitropoulos, nella realizzazione della « Messa di Requiem », si è posto quasi su un piano » oggettivo »; e. accanto a momenti di largo e dolce respiro, ha sorretto anche le pagine più rudemente dram-matiche senza far ricorso ad effetti troppo vivi di chiaroscuro. La sua vitalità ritmica — che è di una po-tenza stupefacente specie nei movi-menti meno «ritmati» — ha servito a dare unità a tutta la vasta opera, con naturalezza di trapassi fra un tempo e l'altro. Inutile sottolineare. accanto a queste sue doti di grande interprete, li. sua ricchezza di tecnico della direzione d'orchestra che è capace di far scuola, e di lasciare una personale impronta, alla prestazione delle masse corali e stru-

La «Messa di Requiem» ha avuto come solisti la soprano Adriana Guerrini la mezzosoprano Ebe Stignani. Il tenore Gianni Poggi e il basso Cesare Siepi: nomi di artisti fra i più noti del teatro lirico italiano, che hanno validamente contribuito al successo dell'esecuzione di Mitropoulos per la bella prestanza dei loro mezzi vocali e per l'accurata preparazione. Ma va sottolineata la prova di Ebe Stignani che aggiunge alle sue doti di eccezionale cantante un'interiore compostezza e-spressiva in piena aderenza allo ratteristico per il nobile impiego

dei propri mezzi vocali. Il pubblico. abbastanza numeroso, ha salutato con interminabili ap-

canto a sè a ringraziare) per l'otti-ma preparazione del coro. L'orchestra, che ha suonato con grande impegno. ha avuto modo, sotto la guida di Mitropoulos, di riaffermare le sue qualità di complesso d'eccezione, degno delle manifestazioni del «Maggio».

4-6-10

LA NAZIONE ITALIANA

Il Requiem di Verdi

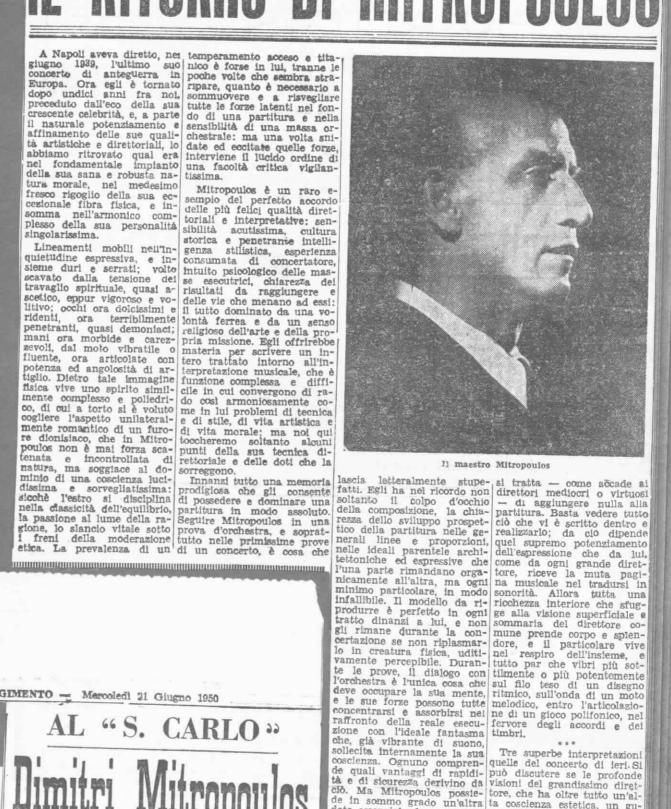
Sarebbe facile cominciare col solito «pezzo», più o meno di colore, su Verdi musicista religioso, sui legami e i contrasti fra il teatrante e il credente, sulla natura dell'affetto manzoniano da cui nacque l'idea del Requiem, e costivia. Ma qui ci si trova di fronte a un tal monumento di musica — e di musica senza aggettivi — che la discussione è superflua e l'illustrazione inutile: perchè, anche quando si è appurato che non si tratta di liturgia, ma di dramma, probabilmente non si è fatto altro che risolvere un problema che per l'autore mon è mai esistito. Nè la commozione con la quale Verdi contempla, poniamo, Aida o Filippo II o Gilda, ha qualcosa di sostanzialmente diverso dalla commozione di cui è vibrante il «Dies irae» o il «Libera me Domine».

L'assayione di Mitropoulosa na via. Ma qui ci si trova di fronte a un tal monumento di musica — e di musica senza aggettivi — che la discussione è superflua e l'illustrazione inntile:
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L'esecuzione di Mitropoulos non
ha mancato di suscitar discussioni: suggestionati dalla recente. «Elettra», si è voluto trovare, nello ni: suggestionati dalla recente. « Elettra », si è voluto trovare, nello
stile del direttore greco, um eccessivo — rispetto alla saldezza
del linguaggio verdiano — dispendio di temperamento: al contrario — e al contrario di esecuzioni anche illustri — Mitroopou-

G. F.

CONCERTI AL "SAN CARLO,"



lingue e delle loro lettera-ture, è feracissimo di esatte

7a espressiva della pagina musicale. Egli ne registra come un sismografo i più impercettibili moti, e come una lente d'ingrandimento ne rende trasparente e visibile

zione con l'ideale fantasma che, già vibrante di suono, sollecità internamente la sua coscienza. Ognuno comprende quali vantaggi di rapidità e di stourezza derivino da ciò. Ma Mitropoulos possiede in sommo grado un'altra dote essenziale, la comunicativa. La maschera mobilissima del volto e il gesto di cui vibra incessantemente la intera persona, variano attaverso una ricchezza di modi impressionante in funzione dell'emozione musicale è delle sue più fuggevoli sfumature. Talora egli sembra squassare la massa degli esecutori come spronandola e staffilandola; talaltra, per animarla, la percorre in tutti i sensi con le sue braccia lunghe e veloci e la lambisce come una fiamma; talaltra sembra carezzare ideali fantasmi descrivendo nello spazio figurazioni che sono vere traduzioni grafiche e plastiche della forma musicale; e sempre col gesto più significativo egli stabilisce piani e masse sonore, e li pone in moto di reciproco gioco chiaroscurale e prospettivo, e qui accende, lì attenua, lì ferma per un attimo la vita. E dove il gesto non può giungere, soccorre la parola. Mitropoulos, buon conoscitore delle lingue e delle loro letterature, è feracissimo di esatte talvolta incerta, approssimature, è feracissimo di esatte ed incisive immagini e simi-litudini che gli consentono d'introdurre agevolmente gli di qua delle intenzioni e del esecutori in ogni particolare esecutori in ogni particolare elima asteologico e poetico. Il risultato più cospicuo di una concertazione di Mitro-poulos finisce per essere l'estremo rendimento della forlita di respiro.

Così Mitropoulos, come nei lontani anni di una sua assidua e affettuosa consuetudine con la nostra città mediterranea a lui cara, ha sogogni minimo dettaglio. Non giogato l'uditorio, come aveva, in breve volger di prove soggiogata l'orchestra che ha vibrato di fremiti nuovi moltiplicando oltre gli stessi li-miti naturali le sue forze fisiche e interiori dietro la potente suggestione del maestro ateniese. Così si sono rinnovati i fasti dei suoi antichi successi partenopei tra ap-plausi e ovazioni a tratti deliranti. Dieci e più volte egli è stato costretto, e più frequentemente dopo la Scozzese di Mendelssohn, a risalire il podio e ad esprimere la sua giola e la sua riconoscen-za al pubblico e ai suoi fortunati collaboratori.

A. Parente

SORGIMENTO - Mercoledi 21 Giugno 1950

Fra il '34 e il '39, Mitropoulos aveva diretto non pochi
concerti a Napoli, dove fin la
sua figura fisica, non meno che
la sua fisionomia artistica, era
divenuta popolare negli ambienti musicali, Fra le sue memorabili esecuzioni, ricordiamo,
un pò a caso, quelle di una
Sinionia, di Schumenn, di un
Concerto di Prokofiefi (con lo
stesso Mitropoulos al pianoforte), del Prèludes di Lista (un
Listz di inaudita magniloquenza)
e del Requiem di Berlioz. Allora — son passati ahime parecchi anni... — Mitropoulos era
un giovane: ora è un uomo maturo, nella pienezza delle sue
sempre eccezionali facoltà. Vogliam dire che, mentra allora
l'illustre Direttore doveva lottare contro l'eocesso di un temperamento recalcitrante — coma zli occhi del manzoniano re contro l'eocesso di un temperamento recalcitrante — come gli occhi del manzoniano padre Cristoforo — al governo di una intelligenza straordinariamente lucida e di una volontà anche allora fermissima (enon sempre riusciva ad evitarne le impennate, d'altronde superbe); ora, dall'alto di un equillibrio vittoriosamente raggiunto, di una saggezza in cui le passioni vivono pacificate e accettano più volentieri il freno dell'arte, questo interprete singolariasimo amministra la vita dell'orchestra con più profonda doleezza, con una umiltà sacerdotale ch'è il risultato di un processo d'interiorizzazione raggiungibile solo da una natura profondamente religiosa qual'è la sua. S'intende che, come gli occhi di fra Cristoforo a tratti lampeggiavano di sotto il salo francescano, costi simi a tutti gli esecutori, indi qual'é la sus. S'intende che, come gli occhi di fra Cristoforo a tratti lampeggiavano di sotto il salo francescano, così le nude mani di Mitropoulos — che francescanamente han rinunziato alla bacchetta, insegna del comando — a momenti sprigionano scinille. Ma il senso delle sue interpretazioni è — come dicevamo, e come almeno ci è parso — quello di uma pace luminosa, raggiunta non senza sofferenza. Ripensate alla esecuzione della Scozzese di Mendelssohn: quindici anini fa, probabilmente, Mitropoulos ce ne avrebbe dato una verrsione più nervosa, più scot-

e contro l'eccesso di un tem- che volta da direttori anche peramento recelcitrante — co- famosi) fu scandito battuta per

PAGINA 8

Stagione Sinfonica della RAI

CONCERTO SINFONICO

diretto da Dimitri Mitropulos - Sabato, ore 19,15 - Rete Rossa.

La Sesta è forse la sinfonia che La Sesta e forse la sintonia cne più attira, con la sua particolare struttura narretiva, i pubblici d'oggi, come ha attirato quelli d'ogni altra epoca posteriore alla sua composizione. Di fronte a questo capolavoro di tutti i tempi ognuno di noi, colto o raffinato o esignante facilmente eccontenta. sigente. facilmente accontentaolle o poco esigente e vacuo che sia, sente con chiarezza, senza possibilità di fraintendere, che Beethoven ha voluto, indubbiamente per primo (o per lo meno ignorando il precedente delle Stagioni vivaldiane), ricorrere alla natura non per fare semplice e facile descrizione, ma per esprimere sentimenti profondamente radicati nella sua personalità. Infatti nelle didascalie alla Pasto-Beethoven medesimo così precisa: « Non pittura, ma impressioni »; « espressione di sentimeno, piuttosto che pittura ». E' evidente che Beethoven qui si serve dei suggerimenti diretti della natura per esprimere, senza confusioni, il contrasto tra giola e dolore

E' ormai accertato che la Sesta e la Quinta sono assolutamente coeve. A tal proposito non sarà male ricordare l'osservazione del Buenzod a proposito della prima esecuzione delle due sinfonie nello stesso concerto (1808); la Quinta denominata Sesta Quinta. Ogni tempo della Sesta accompagnato da precise indica-zioni didascaliche del Beethoven: Allegro ma non troppo: Gradevoli impressioni giungendo in campagna; Andante molto moto: Scena sulle rive del ruscello; Allegro Festosa riunione di contadini; Allegro: L'uragano; Allegretto: Canto dei pastori. Sentimenti di gioia e di gratitudine dopo la tempesta.

Il paesaggio della Sesta ha commosso tutti i più grandi compositori e i più smaliziati critici del XIX secolo. « Questo stupefacente paesaggio sembra essere stato comda Poussin e disegnato da Michelangelo », così Berlioz. « Quali parole, quali versi, quali pit-ture, vale a dire, quali descrizioni e imitazioni potrebbero eguagliare qui l'opera del musicista che è l'equivalente reale, l'analogo assoluto della cosa stessa? », così l'Oulibichef.

Nella seconda parte del concerto verrà eseguita la Ciaccona di Bach per solo violino, nella trascrizione che ne fece Alfredo Casella per orchestra. Sui valori del brano bachiano (che, come si sa, fa par-te della Sonata in re minore, per violino solo) non è il caso di dilungarci in osservazioni critiche; è uno dei pezzi più universalmente accettati dal concertismo contemporaneo, più esaltati dalla critica ottocentesca e novecentesca, infine più applauditi dai pubblici d'ogni levatura culturale. Resta da far la nobile trascrizione fattane da Casella per l'orchestra; opera degna di figurare accanto alle più elette trascrizioni per il pianoforte, dal violino e dall'organo, realizzate da Ferruccio Bu soni. Quello delle trascrizioni delle musiche bachiane, può senz'altro essere considerato un primato da riserbarsi ai musicisti italiani.

CONCERTO SINFONICO

diretto da DIMITRI MITROPULOS

Beethoven: Sesta sinfonia in fa mag-giore, op. 68 (Pastorale): a) Allegro ma non troppo (Impressioni piacevoli che si destano all'arrivo in campagna), b) Andante molto mosso (Scena presso il ruscello), c) Allegro (Allegra riunio-ne di campagnoli), d) Allegro (Tem-pesta), e) Allegretto (Canto dei pasto-ri; sentimenti di benevolenza e di riconoscenza verso la Divinità dopo la tempesta); Bach-Casella: Ciaccona Orchestra sinfonica di Roma della Radio Italiana

*** «TA NEA» 12 'louviou ********

'Ο Έλλην άρχιμουσικός κ. Δ. Μηπρόπουλος δι-υνε προχθές την συναυλίαν τοῦ Ραδιοφωνικοῦ Σταθ-) της Ρώμης, ὁ όποιος είχε συνδεθη και μιὲ τὸν Ραδιο-νικόν Σταθμόν τοῦ Λονδίνου.

RUN AT THE ROXY

Philharmonic Starts 2-Week Stage Engagement Under Baton of Mitropoulos

By HOWARD TAUBMAN Milton Berle and his gang were there on Thursday and an ice show will be the next attraction, but it was the august New York Philharmonic-Symphony Orchestra led by its permanent conductor, Dimitri Mitropoulos, which began an engagement yesterday as the stage show at the Roxy Theatre.

This was the first time in its 108-year history that America's oldest symphonic orchestra has moved out of its high-toned orbit to rub shoulders with the plushiness of the movie business. This was something new for the orchestra, and something distinctly new for audiences accustomed to Tyrone Power, star in the Roxy's current picture; Betty Grable and the like.

No one-not the orchestra, the audience or the Roxy-got hurt. In fact, the experiment, which is what it was, proved to be a distinct success, judging by reactions of the first day. There was a big line outside the theatre before opening time. The house was full when the Philharmonic took the first of its four-a-day turns.

The audience listened intently and it applauded thunderously. A few people, it is true, walked out before the musical program was over, but possibly they had something better to do and possibly they did not like music.

Drawing Power of Orchestra

Obviously, no one could tell thether the Philharmonic had whether the Philharmonic had brought in any part of the audi-ence, but the people connected with the theatre seemed to think so. They knew that a Technicolor, historical romance would draw. They assumed that some came out of curiosity to see and hear a symphony orchestra in the flesh. Since the engagement is for at least two weeks, there will be ample time to determine whether this is a new trend for movie theatres and symphony orchestras.

There was much soul-searching on both sides before the experiment was undertaken. Spyros Skouras, president of Twentieth Century-Fox, the company that exhibits its features in first-runs at the Roxy. proposed the plan. As a member of the board of directors of the Philharmonic - Symphony Society, he devised this scheme as a way of giving the orchestra employment in its off-season. But he also had faith that the large public would

The board of the Philharmonic, after much discussion, and the orchestra, after consultation on its part, accepted. But acceptance was hedged about with reservations. There must be no cheapness in billing or presentation of the or-chestra. The board even had the of ads, and it had a v in the selection of the picture that went with the orchestra.

Actually, Mr. Skouras and the

Philharmonic people were after the same thing—a dignified, artistic presentation that would not be so highbrow as to repel people and that would, at the same time, show the orchestra in characteristic

There was a pleasant introduction of about a minute in length from the stage before the curtain was raised on the white-coated ensemble. Mr. Mitropoulos came out and started with the Prelude to and started with the Prelude to "Die Meistersinger." It was played spaciously. One had the feeling the acoustics were not quite like Carnegie Hall; movie houses are full of drapes and thick rugs and little can be done about it. But the grandeur of the music came

Then came Prokofieff's "Classical" Symphony, played with grace, delicacy and wit. Mr. Mitropoulos did not play down to his audience. This is how he would have done it at Carnegie Hall.

Eileen Farrell is Soloist

Eileen Farrell, a soprano with a large, dramatic voice, was the soloist. She sang the aria, "Un bel di," from "Madama Butterfly" and "The Last Rose of Summer." These two numbers had the crowd as excited on if Blad the Crowd as excited as if Bing or Frankie had been the singers.

The mercurial Scherzo from Mendelssohn's music for "Midsummer Night's Dream" and the exotic colors of the dances from De Falla's "The Three-Cornered Hat" brought the stage show to a close.

There will be fresh talk about bringing music to the masses as a result of this engagement, and there will be comment about demeaning the orchestra. Mr. Mitro-poulos, whose attitude is anything but stuffy, quoted Goethe the other day when discussing the appear-

ances at the Roxy.

"Wherever the muses go," he said, "there is their temple." We give you this week's temple—the



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FRIDAY, SEPTEMBER 1, 1950

GREAT MUSIC ON BROADWAY

Beginning today the New York Philharmonic-Symphony Orchestra will help "spread the gospel of great music" by the Roxy Theatre. Besides giving this great organization of musicians an extended opportunity to play together this year, this engagement will bring good music to the attention of many people who may never have been exposed to it before, particularly as an adjunct to the showing of a movie.

A great deal of classical and semiclassical music is readily available on the radio at all hours direct from the grooves of phonograph records. The music is good, but "live" music-for which, indeed, the radio educates its audiences-is admittedly better. Now, under the baton of Dmitri Mitropoulos, the orchestra's regular conductor, the Philharmonic will come alive to give moviegoers the feeling of the true power of beautiful music blended from many instruments bent to a common

Variety in programming is always an essential of good showmanship. The Symphony as a type of variety may be one answer to the lament of business falling off at the big city movie houses, while giving the moviegoers a thrill that only a great symphony orchestra can give. We commend the good sense and cooperation which have brought together these two forms of entertainment to present a

VARIETY

September 6, 1950

Somewhat of a noble experiment, both as a means to "popularize the Philharmonic, of which 20th-frox Film prexy Spyros Skouras is a board member, and also as a change of pace for his company's Broadway showcase, the parlay with Tyrone Power on the screen spell good dividends all around. It may even expose a few long-hairs to the lure of Hollywood, al-though it is more likely that some though it is more likely that some middle-brow Roxy customers may become subscribers to the symph.

The virtuosity of the symph's 104 musicians requires little technical comment other than that their showmanly maestro does an expert job in directing them through four series of programs, purposely so devised to obviate "staleness."

Pacing the newcomers is "Black Rose" with the N. Y. Philharmonic Symph orch (batoned by Dimitri Mitropoulos) on stage at the Roxy This looks to reach terrific \$130.000. new all-time mark for Labor Day week at this house. Spotting of the Philharmonic into a big stage-film theatre undoubtedly attracted major interest, with the experiment watched closely on Broadway. The orch drew much added publicity and reviews.

Roxy (20th) (5,886; 80-\$1.75)—
"Black Rose" (20th) with N. Y.
Philharmonic Symphony orch onstage. Great interest on first
week of symph appearance, with
pic also credited with substantial pic also credited with substantial draw. With two days to go after yesterday (Tues.), combo is heading for terrific \$130,000, Labor Day week record. Also beat the Labor Day weekend record made two years ago by "Lady in Ermine," which had \$1.80 top. House now has \$1.50 high plus 25c extra for reserved seats. Holds. Music

Symphony Lovers Are Regular Guys And Mitroppoulos Is Out to Prove It

By LOUIS BIANCOLLL .

To Dimitri Mitropoulos bringging the Philharmonic into the RRoxy tomorrow is a spiritual missioner. tomorrow is a spiritual missionon.
"We are mmis-



said in his susuite at the Hototel Northern. Mr. Mitropopou-Dimitri Mitropoulos 105, a litithe, sparely built man of intense # gestures, passed back and fororth across the little study where re he

had just been running throughgh a Saint-Saens score on the pianano. "You see, the people that u usually go into the Roxy had thouought of us as aloof," he said. "T"They regarded us as the privilege of a certain class. Our aim, the se aim of all aristocrats and capitaltalists of the mind, is to share our sy spiritual wealth with these people,le.

To Break Down Prejudice.ce. "We want them to come to to listen to our orchestra as we, re, on our part, would go to a basetseball game or the movies. We wantant to break down this prejudice agaigainst us as a group barricaded in in an ing themselves as condemned to ivory tower, speaking only to to a be deprived of this great spiritual

"Through our music we waniant to asy to these people: This is is our capital. With a little effort and a little patience it can be y your his mind is not developed enough

Mr. Mitropoulos said he le was happy to be making friends we with friends at the Roxy tomorrow." "the so-called non-intellectectual he people who regard the them selves as inferior because ththey wrongly think certain aspectects of culture inaccessible to them. m.

"We want to show them,"n," he said, "that we are regular g guys like themselves, that we in no no way think ourselves superior to th those who enjoy sports and light en entertainment more than they do do the symphonic classics.

The Perfect Human Beinging. "We would ourselves be infenferior people if we, on our part, ridicdiculed those aspects of life that n more

strongly appeal to them." To Mr. Mitropoulos the "perperfect human being" is the one who no best combines all three phases of of living—the physical, the artistic tic and the spiritual. He would gr group symphonic music under the he last

The ancient Greeks," he se said, arrived at their peak of civilivilization when they conceived the ite ideal citizen as the one who worshiphipped tne gods, took care of his memental health and kept his body in an good

'No athlete was considered worthy of a prize who did iid not show perfect co-ordination of of his

physical, mental and religious ca-

"At the great celebrations the perfect athlete first visited the temples, then attended the theater and finally went to the sta-

Beauty at a Small Price. He said he thought of the Roxy engagement as that kind of brotherhood—the brotherhood of he mind, the body and the soul. "We are bringing them a beauty

that everyone can buy and own at a very small price," he said. There is another factor that Mr. Mitropoulos is counting on in arousing response from the Roxy audiences: the element of pride

in every human being.
"We all have respect for prestige," he said. "The Philharmonic has prestige. Until now that prestige has been kept from the comman man audience.

It's Available to All.

"The fact that we now go to them will give them the feeling that this thing which is worshiped and enjoyed by a privileged group is available to them too.

"They will be eager to see what this is that is so much talked about and so much value put upon. They will come to know that they were wrong in thinkgood.

to enjoy spiritual entertainment. "I think we will be among

NEW YORK WORLD-TELEGRAM AND SUN, SATURDAY, SEPTEMBER 2, 1950.

Jive Bugs Glow at Dimitri Show

By CAROL TAYLOR, Staff Writer.

tropoulos: Two bobby-soxers say you've been a misunderstood guy. They humbly apologize.

The girls-Mary Esther Connors and Mary Gollogly-bounced out of a Broadway movie palace yesterday after an hour of your sym-

"Marvvelous," cooed Mary Es-ther, 15, of 295 Eckar St., Irving-ton, N. J. "We came here expecting it to be dull. And I remember last year telling the teacher I couldn't sit through a symphony

A First for Many.

"We didn't look forward to it," admitted Mary Gollogly, of 41 Garibrook Rd., Tarrytown. "We came for the picture. But, oh, we ust sat there, our eyes glued on

things. Sensational!"
Of course, they aren't exactly plugging their ears to Tommy Dorsey or Ray McKinley. But, oh

It was the first symphonic concert for many a movie fan who jammed into the Roxy Theater to witness the first Broadway appearance of the great Philharmonic - Symphony Orchestra of

Before the curtain, the management announced: "This is the first time in history a great orchestra ever appeared anywhere in a film house."

Young Squirmer.

Susan Srom, 6, of 111 High St., Rockville Centre, L. I., squirmed and wriggled through Wagner's "Die Meistersinger" and Prokofieff's "Classical Symphony." In desperation, her mother led her

"I think it bores some people, though I like it myself," said the mother. "They're looking for entertainment. If they want to listen to symphonies they go to a hall that goes in for that sort of

But Mrs. Madeline Bodner of 260-14 Langston Ave., Glen Oaks Village, sat tight through the symphony with three of her children and was "amazed-they were very good.'

Enthralled at 2.

"Especially the little one," she said, pointing to Bonnie, 2. "She sat there enthralled."

The long-haired small fry also

"The conductor seemed to get a lot out of the orchestra," observed Seymour Schonberg, 13, of 73 Kuna Ter., Irvington, N. J.

Young Schonberg said he had studied music for eight years and was a qualified critic. "And Eileen Farrell (the soprano soloist) seems to have a lot of control over her voice."

Three bobby-soxers, Judy Stro-her, 13, Barbara Umanoff, 14, and Lenore Rang, 13, all of Rockville Centre, pulled out in the middle of the symphony.

"We wanted to avoid the rush," apologized Judy.

Barbara thought they should ave stuck it out. "You've got have stuck it out. to learn the finer arts of life, too, besides the bands," she said.

PICTORIAL REVIEW -Sept. 3, 1950

Mitropoulis Hails New Friends

Dimitri Mitropoulos, the colorful and dynamic conductor of the Philharmonic - Symphony Orchestra currently appearing at the Roxy Theatre, refers to Roxy patrons as his "new-found friends The fortnight's engagement

the 104-man Philharmonic marks the first time a major symphonic aggregation has ever performed in a motion picture theatre as a featured portion of the program.

Coincident with its performances, "The Black Rose," Twen-tieth Century-Fox Technicolor spectacle starring Tyrone Power and Cecile Aubry is being shown.

Enthusiastic at the opportunity to bring music to the pubnity to bring good music to the public at low prices, the internationally-famous batoneer refers to his Carnegie Hall audiences as "old friends.

"At the Roxy," said Mitropeulos. "I hope to make new friends, who will discover the joy and comfort of hearing fine music, and enjoy the excitement of actually seeing a magnificent erchestra in action

Philharmonic Makes Debut at Roxy Theater

Mitropoulos, Full Orchestra Play to Capacity Crowds as Part of Regular Bill

By Francis D. Perkins

The Philharmonic-Symphony Orchestra, this country's senior symphonic group, became the first American major orchestra to play in a motion picture theater as a part of its regular bill yesterday, when it made its debut as the stage show at the Roxy.

Dimitri Mitropoulos, the Philharmonic's regular conductor, was in charge, and the orchestra had its regular Carnegie Hall membership headed by John Corigliano in the concert-master's chair. Eileen Farrell, soprano, was the soloist in "Un bel di vedremo" from Puccini's "Madama Butterfiy" and "The Last Rose of Summer" from Flotow's "Martha." The Phil-Flotow's "Martha." The Philharmonic-Symphony instrumentalists also played the prelude to Wagner's "Die Meistersinger." Prokofieff's "Classical Symphony." the scherzo from Mendelssohn's "Missian Wagner" in Mendelssohn's "Missian Wagner". "Midsummer Night's Dream" music and three dances from de Falla's ballet, "The Three Cornered Hat."

There were two afternoon and two evening shows, taking three hours or more of playing time.

Theater Is Filled

The large theater, with a seating capacity slightly short of 6,000, was filled when the curtain rose, a little before 1 o'clock, to disclose Mr. Mitropoulos and his instrumentalists, and long lines were waiting for the next show by the end of the first performance of the program. With four full houses, an attendance of approximately 23,500 represents the largest number of persons to hear New York's principal orchestre in any one day. persons to near the cipal orchestra in any one day cipal orchestra in any one day natronage. "The excluding radio patronage. "The Black Rose," with Tyrone Power and Orson Welles heading the cast, was also a feature at the Roxy, but the attendance was regarded as an encouraging reaction to the ex-periment of bringing a major orchestra to a wider public. The remarkably attentive demeanor of the audience was also an auspicious sign, Prospectuses of the Philhar monic-Symphony's regular Ca negie Hall season were inserted in the programs and also placed on a table in the lobby. Many patrons

took them home.

Before the first of the orchestra's sessions (which will be fifty-six in the fortnight's engagement), the orchestra and Mr. Mitropoulos put in a morning rehearsal. Then came the main film, the advance film announcements and the newsreel; the theater's organist, Miss Jay Hereford Lambert, played Bach's toccata in D minor. Frank Waldenstein, of the theater's staff, spoke briefly about the Philharmonic-Symphony and its career of 108 years (counting from the for-mation of the original Philharmonic Society in 1842) before the curtain rose.

Program Well Varied

The program was well chosen from the standpoint of variety, Miss Farrell's two operatic arias

Mitropoulos and the Philharmonic Come to the Roxy



Conductor Dimitri Mitropoulos and the Philharmonic-Symphony Orchestra are shown in the midst of a rehearsal yesterday at the Roxy Theater

Brooklyn Eagle, Sep 2, 1950

PAUL AFFELDER

Philharmonic Makes Musical History By Appearing on Regular Bill at Roxy

When a music critic goes to the Roxy Theater for the express purpose of reviewing the stage show, that's news, perhaps we should explain that in this instance the "stage show" was a bit off the beaten path. In place of the usual comedians,

New York Philharmonic Symtempo adopted by the conductions of their type phony Orchestra, playing under tor robbed them of their true the direction of their regular Spanish flavor. The audience, conductor, Dimitri Mitropoulos. however, was pleased as Punch

made, because this was the first curtains had descended. time that a major symphony orchestra had ever played in a see the theater filled to capacity motion picture theater as a featured part of the regular film note how attentive and appreciprogram. The purpose of the ative they were for this musical journ at the Roxy is twofold: first, to bring good music at low prices to new audiences and, Both Spyros Skouras, president second, to provide an additional of 20th Century-Fox, and Arthur

songsters, dance bands and vaudeville acts which custom- from the "Three-Cornered Hat" by De Falla. The latter were brilliantly played, though we brilliantly played, though we History was really being and continued its load but the

> It was indeed heartening to experience During the entire 55-minute

period of employment for the Judson, manager of the Phil If the first performance is at all indicative, the results of this experiment will be most heartening for all concerned. No company the page in the control man who made the theater's amplification system. promises have been made in constructing the program. At the conclusion of the feature picture — "The Black Rose," is to be congratulated.

Newsweek The Magazine of News Significance

September 11, 1950

- MUSIC -

Philharmonic at the Roxy

"The time or the place doesn't matterit's the music that counts. week, announcer Frank wound up a 60-second talk introducing the New York Philharmonic-Symphony Orchestra as the stage attraction at the Roxy Theater in New York. To the complete surprise of the Roxy officials-nearly all of whom were present and nearly all of whom had objected to the experiment of booking a symphony orchestra into a Broadway movie house-the audience burst into spontaneous applause when Waldecker said: "The time or the place doesn't matter.

This enthusiasm for the 104-man Philharmonic under the direction of Dimitri Mitropoulos, with soprano Eileen Farrell as assisting artist, continued throughout the opening day's first show. The packed house applauded Wagner (overture from "Die Meistersinger"), Prokofieff (Classical Symphony), Mendelssohn (Scherzo from "A Midsummer Night's Dream"), and De Falla (Dances from "The Three-Cornered Hat")-along with heartily approving Miss Farrell's rendition of Puccini's "Un bel dì vedremo" from "Madama Butterfly" and the Moore-Flotow "The Last Rose of Summer."

Mitropoulos feels that "music is like spaghetti-if you like spaghetti, you do not eat it morning, noon, and night." The orchestra therefore will change its program four times during its two-week stay. Real spaghetti lovers may quarrel with the Greek-born Mitropoulos's simile, but in any event the musicians will vary their playing diet by adding Smetana, Tchaikovsky, Weber, and Berlioz.

It was impossible to estimate how many came to hear the Philharmonic, how many to see the Technicolor extravaganza "The Black Rose," starring Tyrone Power and Orson Welles (see page 87). But since the opening-day crowd was



Mitropoulos: "Tower door is open"

their biggest since last Armistice Day, Roxy officials felt that so far at least the Philharmonic could be termed solid Broadway box office. This was most gratifying to Spyros P. Skouras, president of Twentieth Century-Fox, which controls the Roxy, for it was he who pushed hardest to convince the theater's staff that the \$30,000-a-week package would be worth the experiment.

It was also a source of satisfaction to Mitropoulos, for many critics in the world of high-brow music felt the run would cheapen the Philharmonic-though not through the money, which was more than welcome. "The ivory tower goes now to the public," he said. "And the tower door is open." A New York Times editorial gave his stand another boost: This engagement will bring good music to the attention of many people who may never have been exposed to it before, particularly as an adjunct to the showing of a movie.'

NEW YORK POST, PRIDAY, AUGUST 25, 1950

MITROPOULOS AT THE ROXY TO MARK MUSICAL MILESTONE

When Dimitri Mitropoulos lifts his baton before the Philharmonic-Symphony Orchestra of New York at the Roxy on Sept. 1, the conductor will mark another musical milestone in his career.

The fortnight's engagement of the 104-man Philharmonic marks the first time a major symphonic aggregation has ever performed in a motion picture theatre as a featured portion of the program. Coincident with its performances, "The Black Rose," starring Tyrone Power, Orson Welles and Cecile Aubry, will be shown.

"A great orchestra," Mitropoulos points out, "keeps in top form only by playing. This Roxy engagement helps fill the gap between the Stadium Concerts season and the regular subscription season at Comparin Hall." tion season at Carnegie Hall."

Roxy Sets Up Advance Sale For Hit Show

The special engagement at the Roxy of the N. Y. Philharmonic Symphony Orchestra with Dimi tri Mitropoulos conducting, and the 20th Fox Technicolor Black Rose" has been attracting the 20th Fox Technicolor, "The such large and enthusiastic crowds, that an advance sale pol icy for the program's duration has been inaugurated

For convenience of those who do not wish to wait in line, there are advance sale box offices for general admission tickets which admit holders ahead of a waitting street line.

The unprecedented engagement of the famous symphony orchestra of 104 musicians, the ffirst in a motion picture theatre, and the colorful adventure-romaince film has been playing to capacity since opening on Friday. Eilieen Farrell is featured vocalist

SEPTEMBER 9, 1950

Program-wise and showman-wise, conductor Dimitri Mitropoulos, an ascetic-looking gent with warm dignity, is making no concessions to the so-called popular, tastes. His program skedded to change twice weekly, is a solid notch above the usual pop concert line up but nothing appeared. cert line-up, but nothing appeared too formidable for the enthusiastic audience. Spontaneous applause between movements of the Prokofieff Classical Symphony indicated tat this was not a trained audience of habitual concert-goers. They took the music straight, without special staging or lighting.

Philharmonic Makes Debut at Roxy Theater

Mitropoulos, Full Orchestra Play to Capacity Crowds as Part of Regular Bill

By Francis D. Perkins

The Philharmonic-Symphony Orchestra, this country's senior symphonic group, became the first American major orchestra to play in a motion picture theater as a part of its regular bill yesterday, when it made its debut as the stage show at the Roxy.

Dimitri Mitropoulos, the Philharmonic's regular conductor, was in charge, and the orchestra had its regular Carnegie Hall membership headed by John Corigliano in the concert-master's chair. Eileen Farrell, soprano, was the soloist in "Un bel di vedremo" from Puccini's "Madama Butterfly" and "The Last Rose of Summer" from Flotow's "Martha." The Philharmonic-Symphony instrumentalists also played the prelude to Wagner's "Die Meistersinger." Prokofieff's "Classical Symphony," the scherzo from Mendelssohn's "Midsummer Night's Dream" music and three dances from de Falla's ballet, "The Three Cornered Hat."

There were two afternoon and two evening shows, taking three hours or more of playing time.

Theater Is Filled

The large theater, with a seating capacity slightly short of 6,000, wa filled when the curtain rose, a little before 1 o'clock, to disclose Mr. Mitropoulos and his instrumentalists, and long lines were waiting for the next show by the end of the first performance of the program. With four full houses, an attendance of approximately 23,500 represents the largest number of persons to hear New York's principal orchestra in any one dayexcluding radio patronage. "The Black Rose," with Tyrone Power and Orson Welles heading the cast, was also a feature at the Roxy, but the attendance was regarded as an encouraging reaction to the experiment of bringing a major orchestra to a wider public. The remarkably attentive demeanor of the audience was also an auspicious sign, Prospectuses of the Philharmonic-Symphony's regular Carnegie Hall season were inserted in the programs and also placed on a table in the lobby. Many patrons took them home.

Before the first of the orchestra's sessions (which will be fifty-six in, the fortnight's engagement), the orchestra and Mr. Mitropoulos put in a morning rehearsal. Then came the main film, the advance film announcements and the newsreel; the theater's organist, Miss Jay Hereford Lambert, played Bach's toccata in D minor, Frank Waldenstein, of the theater's staff, spoke briefly about the Philharmonic-Symphony and its career of 108 years (counting from the formation of the original Philharmonic Society in 1842) before the curtain rose.

Program Well Varied

The program was well chosen from the standpoint of variety, Miss Farrell's two operatic arias do not figure often in current standard symphonic programs, but the instrumental works are all part of the Philharmonic's repertory.

Accoustic conditions were excellent; a slight degree of amplification was used, but this did not affect the tone qualities of the various instruments, as they reached the listeners; there was clarity of detail, and the orchestra played with its customary standards of performance, including a well blended and balanced combined tone.

combined tone.

Miss Farrell sang expressively;
the schedule did not permit an en-

Mr. Mitropoulos conducted devotedly; some of his tempi, as in part of the Prokofieff symphony and the last Spanish dance in the early afternoon performance were a little slower than customary.

Yesterday's program will be played four times daily through Monday. Miss Farrell will continue to sing the Puccini and Flotow arias from Tuesday through Thursday, but the instrumental program will be different. Two more programs will be played during the second wek of the engagement, beginning next Friday.

Mr. Mitropoulos and his instrumentalists were attire appropriate for the season, including white coats and dark trousers. The temperature in the air-conditioned theater, fortunately, did not match that which sometimes marks this orchestra's outdoor summer concerts at the Lewisohn

Mitropoulos and the Philharmonic Come to the Roxy



Conductor Dimitri Mitropoulos and the Philharmonic-Symphony Orchestra are shown in the midst of a rehearsal yesterday at the Roxy Theater



Mr. Mitropoulos in some of his characteristic poses as the orchestra prepared for its first performance. The Philharmonic will appear four times a day

Mitropoulos Visiting Roxy to Open the Ivory Tower ME

No one had ever thought seriously of asking one of the country's finest symphony orchestras to per-Philharmonic-Symphony.

At the beginning there was some bearing. feeling that Mr. Mitropoulos, who Links Move to World Struggle supported the idea from the first, was leading the great orchestra idea as follows: astray. Obviously the theater, for "The ivory tower goes now to negie Hall. its part, doubted the pulling power the public. And the tower door of classical music on its regular is open." patrons, accustomed, as Roxy pa- Behind this brief statement, trons are, to comedians, singers, however, lies much of Mr. Mitrop- of the fact that a symphony orname bands and chorus girls danc- oulos's present thinking on social,

Mr. Mitropoulos carried all argu- musician with eloquence and sin- attending the Roxy in the two will Mr. Mitropoulos make any ments before him. The orchestra, cerity.

Conductor Says Philharmonic Engagement who worship serious music. They Offers Lesson in Democracy

symphony orchestra considered New York Philharmonic-Sym- sometimes considered merely an accepting until Dimitri Mitropou- phony Orchestra, and since his ornament among snobbish music los took hold of the New York decision has shocked a section of lovers, can actually work as a behis music public, he deserves a neficent force among all men.

ing on a full-sized skating rink. political and foreign problems, In his enthusiasm for the idea, which he relates to his work as a

under Mr. Mitropoulos's direction, "Everyman is entitled to his to see Tyrone Power, Orson Welles the Roxy audience. He will play will perform on the Roxy stage rights not only in financial wealth and a well publicized little French Wagner, Tchaikovsky, Mendelsfor forty-five minutes four times but also in spiritual wealth. This girl named Cecile Aubry in a film sohn and Prokofieff just as he does day for two weeks, starting is the democratic ideal," he said. called "The Black Rose." But since, on his own Mr. Mitropoulos's use of the

are inclined to think of us as people with long beards secluded form on the stage of a Broadway responsibility, Mr. Mitropoulos has word spiritual instead of cultural are aloof and they are perhaps in an ivory tower. They think we movie theater between showings accepted the risk of this extraordi- or intellectual was of course de- a little afraid of us. We are giving of the feature film until the Roxy nary engagement just at the start liberate, for it expresses better his them our hand, hoping that they Theater did, and certainly no great of his career as conductor of the belief that great music, if it is will understand us better." As If Before Royalty

Mr. Mitropoulos is frank to say that he is pleased with the financial arrangements, which include a to the orchestra's pension fund Such a fund, he said, is necessary because "we are so wasteful of musicians. We discard them the mothis will be a new experience for ment they can no longer play. The conductor can go on forever, but his hands and is forced to stop."

Neither in his choice of music vie-goers whose main reason for nor in his manner of conducting weeks starting Friday is, after all, concessions, or condescensions, to in Carnegie Hall.

"I gave the directors of the Philharmonic, when it goes away from harmonic my guarantee that the its exclusive past. After all, look dignity of the orchestra will be who we're following-the Roxy- preserved in every way. It will be ettes." The Roxyettes and Milton the full 104-man Philharmonic-Berle filled the two weeks preced- Symphony Orchestra that appears. ing Mr. Mitropoulos's appearance, and we will go just as we are Speaking of audience reaction, dressed in Carnegie Hall, in our he said: "There is a prejudice on white ties and tail coats. We are the part of the people who wor- going as if dressed to play to royship jazz toward the intellectuals alty, and in the same spirit."

That is why he is pleased that the Philharmonic-Symphony can generous contribution by the Roxy He summarized the root of his play to the Roxy audience before its regular season opens at Car-

> Mr. Mitropoulos realizes that his orchestra. He is also well aware chestra may not be the most comfortable sort of diversion for mo-

"It is a new era for the Phil-

ΒΗΜΑ» Σάδδατον 23 Σεπτε

Έπανήλθεν ό κ. Βαδαγιάννης

Μετά άπουσίαν τεσσάρων καὶ πλέον μηνῶν εἰς 'Αμερικην, ὅπου μετέδη ός προσκεκλημένος τής άμερικανικής κυθερνήσεως, ἐπέστρεψεν ὁ ἐκ τῶν διευθυντῶν τῆς κρατικῆς ορχήστρας κ. Βαδαγιάννης. 'Ο ἐκλεκτὸς μαέστρος ἐκφραζεται μέ ἀνεπιφύλακτον ἐνθουσιασμόν διὰ τῆν περιοδείαν του εἰς τὰς 'Ηνωμένας Πολιτείας, τῆν μεγάλην μουσικὴν κίνησην τας λαμπρὰς ὁρχήστρας καὶ γενικά μὲ τὴν ἐπαφὴν ποὺ εἶχε μὲ προσωπικότητας τοὺ καλλιτεχνικοῦ κόσμου τῆς 'Αμερικῆς, ὡς ὁ Κουτσεδίσκη, ὁ Μητρόπουλος κ. ά. Διὰ τὸν 'Ελληνα άρχιμουσικόν, ὁ κ. Βαδαγιάννης ἐξέφρασε ἀκόμη μίαν φορὰν τὸν θαυμασμόν του, διὰ τὴν ζηλευτήν θέστιν τὴν ὁποίαν κατέχει καὶ τὴν ἀφάνταστον ἐπιδολὴν καὶ γοητείαν τὴν ὁποίαν κατέχει καὶ τὴν ἀφάνταστον ἐπιδολὴν καὶ γοητείαν τὴν ὁκλους καὶ ἰδιαιτέρως εἰς τὸ κοινὸν τῆς 'Αμερικῆς, τὸ ὁποίον κυριολεκτικῶς τὸν λατρεύει.

6 DETITEMBPIOY 1950

AMEPIKANIKA EKITEA

("Ενα κακόν που δέν άπογίνεται)

ΝΕΑ ΥΟΡΚΗ, Σεπτέμδριος. (Τοῦ ἀνταποκριτοῦ μας).— 'Η ὑπόθεσις τῆς Τασούλας συνεκίνησε τῆν 'Αμερικήν, ὁ τύπος καὶ τὰ ραδιόφωνα τῆς ὁποίας τῆν παρηκολούθησαν μέχρι τῆς τελευταίας λεπτομερείας. 'Αλλά ἡ ὑπόθεσις αὐτη μᾶς ἔδλαψε. Μέσα ἀπό τὰ τηλεγραφήματα τῶν 'Αμερικανῶν συναδέλφων προέκυψε μία εἰκὼν δαρδαρότητος, φευδαγρχισμοῦ καὶ ἐκμεταλλεύσεως καὶ αὐτῆς ἀκόμη τῆς οἰκογενειακῆς ὑποθέσεως καὶ τοῦ ρομάντσου δύο νέων διὰ μικροκομματικούς λόγους. ΟΙ 'Αμερικανοί, οΙ ὁποῖοι ἀπό τὴν ἴδια την πεῖρα τοῦ τόπου των, ξέρουν πολὺ καλὰ ἀπὸ κομματικά, δὲν τὰ συγχωροῦν στοὺς ἄλλους — ὅπως ἄλλως τε οὔτε καὶ στὸν ἐαυτό τους —καὶ ἐπειδὴ δὲν καλοκαταλαδαίνουν ἀπὸ ἀὐτὰ τὰ περὶ ἐλληνικοῦ «φιλοτίμου» ἀπέλωσαν δλη τὴν Ιστορία τῆς Κρήτης στὴν κομματική διένεξι μεταξὺ «φιλελευθέρων» καί... «δασιλοφρόνων». "Ενα περιοδικό μάλιστα, τὸ κοτσομπόλλικο «Τάϊμ» ποὺ οὔτε τὸ ἵδιο οὔτε οΙ ἀντιπρόσωποί του στὴν 'Αθήνα φαίνεται νὰ καταλαδαίνουν τὴν 'Ελλάδα, τὴν εξγλέντησε» γιὰ καλὰ τὴν ὑπόθεσι τῆς Τασούλας καὶ τὶς κρητικὲς παλληκαριὲς καὶ δὲν είδε εἰς τὴν ὑπόθεσι τῆς Τασούλας καὶ τὶς κρητικὲς παλληκαριὲς καὶ δὲν είδε εἰς τὴν ὑπόθεσι τῆς Τασούλας καὶ τὶς κρητικὲς παλληκαριὲς καὶ δεν είδε εἰς τὴν ὑπόθεσι τῆς Τασούλας καὶ τὸς κρητικὲς παλληκαριὲς καὶ δεν είδε εἰς τὴν ὑπόθεσι τῆς Τασούλας καὶ τὸς κρητικὲς παλληκαριὲς καὶ δεν είδε εἰς τὴν ὑπόθεσι τῆς Τασούλας καὶ τὸς κρητικὲς παλληκαριὲς καὶ δεν είδε εἰς τὴν ὑπόθεσι τῆς Τασούλας, κεὶ τὰνον ἀπος τοῦς καὶ τὸν «δασιλικον» ἀπαγωγέα. Αὶ «δηλώσεις» καὶ τὰ ετελεσίγραφα» τοῦ Καπετάν Μπαντουδα, ἐξ ἄλλου, ἔλαδαν τὴν εὐρεῖαν δημοσιότητα τοῦ ἀμερικανικοῦ τύπου ἀλλ' ἐὰν ῆτο κοὶ πολύ ὑπερήφανος γι' αὐτό. Τὸ ἀντήθετο φαίνεται νὰ πιστεύη ὁ νέος 'Ηρακλῆς Πετρακογιώργης, ἀδελφὸς τῆς Τασούλας, ποὺ σπουδάξει στὸ Ντητροῦτ καὶ ἐθεώρησε καθήκον του νὰ κάμη καὶ αὐτὸς δηλώσεις στὶς άμερικανικές ἐφημεσίδες ὅτι θὰ «κατέδη κάτω νὰ ἐκδικηδῆ».
Καὶ δλα αὐτὰ ἤλθαν σὲ μιὰ στιγμὴ ποὺ πηγαίναμε νὰ «ξεκολλήσωμε» από τοὺς «Βασίλεῖς

θήκον του νὰ κάμη και αὐτὸς δηλώσεις στὶς άμερικανικὸς ἐφημερίδες ὅτι θὰ «κατέδη κάτω νὰ ἐκδικηθή».
Καί ὅλα αὐτὰ ἤλθαν σὲ μιὰ στιγμὴ ποὺ πηγαίναμε νὰ «ξεκολλήσωμε» από τοὺς δεσμούς μας μὲ τοὺς «Βασιλεῖς τῶν 'Ορέω» καὶ νὰ πάρομε τὴν θέσιν ποὺ ἡ 'Ελλὰς καὶ πολιτικῶς καὶ πολιτικῶς διεκδικεῖ στὸν δυτικὸ κόσμο. 'Εδῶ — θὰ τὸ καταλάδουν ἄραγε ποτὲ στὴν 'Ελλάδα; — δὲν μᾶς λογάριαζαν γιὰ Εύρωπαίους, Καὶ ἀπό τὸ Σταίητ Ντηπάρτμεντ μᾶς δάνει στὴν Μέση 'Ανατολή» ἔχουν ἐμπρός τους μία εἰκόνα ἀρρώστειας, πείνας, ξυπολησιᾶς, καλυδών καὶ χρησιμοποιήσεως τοῦ μαχαιριού. 'Ο 'Έλλην μετανάστης ποὺ ζῆ ἐδῶ στὰ περασμένα χρόνια τοὐλάχιστον πολὺ λίγο συνέδαλε γιὰ νὰ ἀλλάζη αὐτή ἡ ἱδεα. 'Η «πονηριά» εἶναι τὸ φόντο τῆς εἰκόνος ποὺ ἔχει ὁ 'Αμερικανὸς γιὰ τὸν «Μεσοανατολίτη». Σιγάσιγὰ δίμος ἀρχισε νὰ ἀλλάζη αὐτή ἡ ἐντύπωσις. 'Η στάσις μας στὸν πόλεμο καὶ τὸ γεγονὸς, ὅτι καὶ ἀντισταθήκαμε καὶ νικήσαμε τὸν κομμουνισμό μᾶς ἔδωσαν τὰ δικαιώματα νὰ θεωρηθοῦμε πολιτισμένου οἱ 'Αμερικανοί. 'Η «δυτικοποίησις» τῆς 'Ελλάδος ἐθεωρήθη ἔνα γεγονός. Τοὐλάγιστον μία ἔναρξίς. Βέδαια, ὁ τρόπος μὲ τὸν ὁποίον μερικοὶ πολιτισμένου σίλαγιστον μία ἐναρξίς. Βέδαια, ὁ τρόπος μὲ τὸν ὁποίον μερικοὶ πολιτισί μας πλησιάζουν τοὺς 'Αμερικανοὺς στὴν 'Αθήνα γιὰ νὰ ἀποκτήσουν τὴν συμπάθειά τους δὲν δοηθεί στὸ ν' ἀνεδῆ τὸ ἐπίπεδο τοῦ σεδασμοῦ πολιτισί μας πλησιάζουν τοὺς 'Αμερικανοὺς στὴν 'Αθήνα γιὰ νὰ ἀποκτήσουν τὴν συμπάθειά τους δὲν δοηθεί στὸ ν' ἀνεδῆ τὸ ἐπίπεδο τοῦ σεδασμοῦ πρὸς τὴν χώραν μας καὶ πὸς τὸν λαό της, 'Αλλὰ εἶχε γίνει ἔνα μεγάλο δήμα καὶ τὰ ἀφάνταστα ἐθνικά μας κέρδη ῆσαν στὸν δοίζοντα. 'Η Τασιόλα, ὁ Πετρακογιώρ γης καὶ ὁ ἴδιος νὰ τὸ καταλαδαίνη, εἶναι ἔνα ἀντίδαρο στὴν δυσφήμισί μας αὐτὴν τὴν δυοα. 'Αλλὰ ο χριστιανς ἀπὸ τὸν τὸν καιὸν κοὶ εἶπεν δτι κατά τὸν καιὸν καὶ ὑτις τον κάθον καὶ ὁ τὸ τὸν τὸν καιὸν καὶ ὑτις τον τὸν καιὸν καὶ ὑτις τον κάθον καὶ τὰ τὸν κοιον καὶ μεταξύ διλα καὶ ὁ ἴδιος νὰ τὸ πανον κοὶ μεταξύ διαν καὶ ὁ τὸ διανον καὶ μεταξύ διαν καὶ ὁ τὸν διαν καὶ τὰ τὸν κοιθηκε στὴν ὑτο κοιμος καθορος καθορος καθορος καθορος καθορος καθορος καὶ τὰ πλαλ

Ο Δ. ΜΗΤΡΟΠΟΥΛΟΣ EIΣ TO "POΞΥ ΘΗΑΤΕΡ"

Ο ΕΛΛΗΝ ΜΑΕΣΤΡΟΣ

23 X/6piou 1950

H KAOHMEPINH =

Ή τολμηρὰ καινοτομία ποὺ σχολιάζεται σήμερα είς όλόκληρον την 'Αμερικήν.

'Υπὸ τῶν κ.κ. Tex Mac Crary καὶ Jinx Falkenburg

καὶ Jinx Falkenburg

ΝΕΑ ΥΟΡΚΗ, 21 Σεπτεμδρίου. (Τηλεγραφικῶς). ('1δ. 'Υπηρ. «Κήρυκος - Βήματος» καὶ «Καθημερινῆς»). — Ο Δημητρίος Μητρόπουλος είναι υἰος ἐνὸς "Ελληνος δερματεμπόρου, ὁ ὁποῖος ῆλπίζεν ὅτι θὰ τὸν ἔκαμνεν ἱερέα. Σήμερον είναι ἔνας πολύ εὐσεδης ανθρωπος ποὺ φέρει ἔνα σταυρὸν κάτω ἀπὸ τὸ ὑποκάμισόν του καὶ ὁμοιάζει πολύ μὲ μοναχόν. 'Εν τούτοις ἀρέσκεται νὰ ἐκφέρη τολμηρὰς παραπηρήσεις, ὅπως αὐτή: "Ενας μαἐστρος δὲν διαφέρει ἀπὸ γυναϊκα έλευθερίων ἡθῶν. Διασκεδάζει ὅσους ἀνθρώπους ἡμπορεῖ εἰς μίαν 'νίκτα καὶ κατόπιν φορεῖ τὸ καπέλλο του καὶ φείγει».
Είναι ἔνας μέγας όργανωτής παραστάσεων, καθώς καὶ μέγας μουσικός. Όταν θ' ἀρχίση ἡ «σαιζόν» τῆς Φιλαρμονικῆς — τὴν 12ην 'Οκτωδρίου — θὰ διευθύνη, ὅπως πάντοτε, χωρίς μπαγκέταν, χρησιμοποιῶν μόνον τὰ «ρευστὰ» χέρια του: «'Αφῆστε με νὰ σὰς ἐξηγήσω γιατί δὲν διευθύνω μὲ μπαγκέταν. Τὸ κοστούμι ποὺ φορῶ είναι δικό μου. 'Εσᾶς δὲν θὰ σὰς ἐπήγαινε. Δὲν θέλω νὰ πῶ ὅτι ἄν ἐπιθυμήτε νὰ μάθετε τὴν δουλειά τοῦ μαέστρου, πρέπει νὰ μαθετε νὰ διευθύνετε χωρίς μπαγκέτα. 'Αλλὰ ὅσον ἀφορᾶ ἐμενα, ἡ μπαγκέτα μ' ἐμποδίζει... 'Ημπορῶ νὰ ἐκφράσω τὰ συναισθήματά μου μὲ τὰ γέρια μου καὶ μάλιστα μακρυὰ ἀπὸ τὸ δάθρο τοῦ μαέστρου... Τὸ πρόσωπό μου ἀποκαλύπτει την ψυχή μου...».
'Αλλα ὁ Μητρόπουλος διευθύνει καὶ χωρίς παρτιτούρα, ὅπως ὁ Τοσκανίνι: «Καὶ αὐτὸ ἡμπορεῖτε νὰ τὸ ἐπιτύχετε δεν είνει καὶ και είνει δεν και και είνει με και το ἐπιτύχετε δεν είνει καὶ και είνει διαστά ήμπορεῖτε νὰ τὸ ἐπιτύχετε δεν είνει καὶ και είνει διαστά του μαέστρου... Τὸ πρόσωπό μου ἀποκαλύπτει την ψυχή μου...».
'Αλλα ὁ Μητρόπουλος διευθύνει καὶ χωρίς παρτιτούρα, ὅπως ὁ Τοσκανίνι: «Καὶ αὐτὸ ἡμπορεῖτε νὰ τὸ ἐπιτύχετε δεν είνει καὶ και είνει διαστά δια είνει καὶ και είνει διαστά του μα καὶ μαλιστα μακρυὰ ἀπὸ τὸ ὁ δῶτιτύχετε δεν είνει καὶ και είνει διαστά του μα καὶ είνει καὶ και είνει διαστά του μαξα που κὰ κρισσσβίτε

Αλλα ό Μητρόπουλος διευθύνει καὶ χωρίς παρτιτούρα, ὅπως ὁ Τοσκανίνι: «Καὶ αὐτὸ ἡμπορεῖτε νὰ τὸ ἐπιτύχετε ἄν είσθε διατεθειμένος νὰ κουρασθήτε. Βέδαια, χρειάζονται ἐκατὸν δρες προσπαθείας ποὺ θὰ καταναλωθή μέσα είς μίαν ὧραν, ὑστερα ὅμως ἀπὸ τὴν προσπάθειαν αὐτὴν ἔχετε ὑπὸ τὸν ἔλεγχόν σας τὸν κόσμο σας. Θὰ σὰς δώσω ἔνα παράδειγμα: "Αν ἡμουν θηριοδαμαστής, δὲν θὰ ἔμπαινα σ' ἔνα κλουδὶ λεόντων διαδάζοντας ἔνα δίδλίον ὑπὸ τὸν τίτλον «Πὸς νὰ δαμάζετε τοὺς λέοντας». Κατὰ τὸν αὐτὸν τρόπον δὲν θὰ ἔμπαινα σὲ μίαν αἴθουσαν συναυλιῶν ἄν δὲν ἡμουν τελείως προπαρεκκυσομένος».

λεουτας». Κατα του αυτου τροπου οεν θα ξεμπαινα σε μίαν αϊθουσαν συναυλιών αν δεν ήμουν τελείως προπαρεπενευασμένος». "Ο Έλλην μαέστρος ξχει πάθος διὰ τὸν κινηματογράφον. «"Οταν ἔνας άνθρωπος δὲν ξχη καιρὸ νὰ μαγειρεύση ἀνοίγει ξνα κουτί κονσέρδας και τρώγει. Τὸ ἴδιο είναι ὁ κινηματογράφος γιὰ μένα. "Υστερα ἀπὸ μίαν συναυλίαν δὲν ξχω τὸν καιρὸ νὰ δγώ ξξω καὶ νὰ ζήσω μιὰ πλήρη ζωή. 'Εν τούτοις ἐπειδὴ διαφέρουν οὶ ἀνθρώπινες συγκρούσεις, πηγαίνω σ' ἔνα κινηματογράφο γιὰ νὰ ἀνοίξω μιὰ «κουσερδοποιημένη ζωή». Μπορεί νὰ είναι οἰαδήποτε ταινία — μὲ κάου μπόϋς, Ιστορική, ἀστυνομική. Δὲν μ' ἐνδιαφέρει ἡ ἀξία της. Δὲν πηγαίνω γι' αὐτήν. Φυσικὰ ὅταν δλέπω μίαν καλὴν ταινίαν αἰσθάνομαι εὐγνωμοσύνην». Εἰς ὅλην του τὴν ζωὴν ὁ Μητρόπουλος ἐλαχταροῦσε νὰ φέρη εἰς ὅσον τὸ δυνατόν εὐρύτερα στρώματα τὴν μουσικήν του. Τὸ τολμηρότερον του πείραμα καὶ τὸ πλέον καταπληκτικὸν διὰ τὴν Παλαιὰν φρουρὰν του Καρνέγκυ Χώλ, ἦτο ἡ ἀπόφασίς του νὰ παίζη τέσσαρας φορὰς τὴν ἡμέραν, κατὰ τὰ διαλείμματα τοῦ κινηματογράφου «Ρόξυ». Κριτικοί, σχολιασταί καὶ ἀρθρογράφοι ὑπεδέχθησαν εὐμενος τὴν τολμηρὰν αὐτὴν καινοτομίαν, ἀλλὰ εἰφυξοτατα ὁ Μητρόπουλος ἐσφυγμομέτρησε τὸ άκροατηριόν του εἰς τὸ «Ρόξυ». «"Εμέτρησα ὅσους ἐμασοῦσαν τσίκλες. Δὲν είναι κακό νὰ μασά κανεὶς τσίκλες. Κι' ἐγω μασώ Μοῦ ἀρδεσει νὰ μασώ τσίκλες, 'λλλὰ ἀφοῦ τὴν προσπάθειαν τῆς μασήσεως τὴν κάμνει ὁ ἐγκέφαλος, ὅταν ακούω μουσική, σταματά τὸ μάσημα καὶ 'δ ἐγκέφαλος μου

μασώ τσίκλες. Άλλα άφοῦ τὴν προσπάθειαν τῆς μασήσεως τὴν κάμνει ὁ ἐγκέφαλος, ὅταν ἀκούω μουσική, σταματώ τὸ μάσημα καὶ ὁ ἐγκέφαλός μου ἀπασχολεῖται μὲ τὴν μουσική.

*Τὸ πρώτο πράγμα ποὺ παρετήρησα εἰς τὸ «Ρόξυ» ἤτο μία θάλασσα ἀπὸ μασέλλες ποὺ ἀνεδοκατέδαιναν μασουλώντας, Καὶ τότε ἄρχισα νὰ διευθύνω. Στὴν μέση τῆς συναυλίας ἐστράφηκα καὶ πάλιν πρὸς τὸ κοινόν... καὶ ἀνεσκίρτησα δλεποντας ὅτι στὸ ἀκραστήριόν μου συνέδαινεν ὅ,τι συμβαίνει πάντοτε σὲ μένα. Οὕτε μία μασέλλα δὲν ἐκινεῖτο, οἱ ἐγκέφαλοι ἦσαν τόσον ἀπορροφημένοι ἀπὸ τὴν μουσικὴν ὥστε εἰχαν ξεχάσει νὰ μασούν!...».

ΤΕΧ ΜΑС CRARY—

TEX MAC CRARY JINX FALKENBURG

Dimitri Mitropoulos



New York Herald 27- 9-10

21 SERTEMBPIOY 1950 H KAOHMEPINH

Ο κ. ΔΗΜ. ΜΗΤΡΟΠΟΥΛΟΣ ΔΙΕΥΘΥΝΩΝ ΤΗΝ ΟΡΧΗΣΤΡΑΝ ΕΙΣ ΤΟ "ΡΟΞΥ ΘΗΑΤΕΡ"



'Ανεφέρθη ήδη εἰς τὴν «Καθημεριν ὴν» ή καινοτομία τὴν ὁποίαν, ἐν συ νεννοήσει μετὰ τοῦ κινηματογραφηκοῦ ἐπιχειρηματίου κ. Σκούρα, ἐνε καινίασεν ὁ "Ελλην διευθυντὴς ὀρχή στρας κ. Δ. ΜΗΤΡΟΠΟΤΛΟΣ ἐἰς θέατρον τοῦ Μπροντγουαίῦ «Ρόξυ», ὁ κ. Μητρόπουλος, ἐπὶ κεφαλῆς τῆς μεγάλης Φιλαρμονικῆς 'Ορχήστρας εἰναι, ὅπως ἐξήγησεν ὁ κ. Μητρόπουλος, ἐπὶ κεφαλῆς τῆς μεγάλης Φιλαρμονικῆς 'Ορχήστρας εἰναι, ὅπως ἐξήγησεν ὁ κ. Μητρόπουλος, νὰ φέρη τὴν μουσικὴς. Σκοπὸς τῆς πρωτοδουλίας αὐτῆς τοχρόνως τὴν καλλιτεχνικήν του στ αθμην. 'Η δοκιμὴ ἐστέφθη ὑπὸ πληριέ στερα εἰς τὸν λαόν, ἀναδιδάζων ταυτοχρόνως τὴν καλλιτεχνικήν του στ αθμην. 'Η δοκιμὴ ἐστέφθη ὑπὸ πλή ρους ἐπιτυχίας καὶ αἰ ἀμερικανικαὶ ἐφη μερίδες ὁμιλοῦν ἐνθουσιωδῶς δι' αὐτὴν.

('Ιδιαιτέρα φωτογραφική ύπηρεσία «Καθημερινής»)

ΒΗΜΑ» Πέμπτη 14 Σεπτ

Ο ΕΛΛΗΝ ΑΡΧΙΜΟΥΣΙΚΟΣ

OMINEI O MHTPONOYNOS

ETOIMAZEI METAAHN XEIPAN XYNAYAIRN =

ΝΕΑ ΥΟΡΚΗ, Σεπτέμδριος, — Εἰς τὴν παγκοσμίως γνωστὴν 'Αμερικανικὴν ἐφημερίδα «Κρίστιαν Σάῖαν Μόνιτορ» δημοσιεύεται τὸ κατωτέρω σημείωμα διὰ τὸν διάσημον "Ελληνα ἀρχιμουσικὸν Δημ. Μητρόπουλον: "Όταν ἤνοιξεν ἡ αὐλαία τῆς μεγάλης σκηνῆς, ὅπου κατεῖχον θέσεις οἱ λεικοφορεμένοι μουσικοί, ἐνεφανίσθη ὑποκλινόμενος, ὁ διειθύντῆς τῆς ὀρχήστρας κ. Δημ. Μητρόπουλος, ἐι τὴν δαθέως κμαγήν ἐνδυμασίαν του, Τὸ κοινὸν τὸν ἐγειροκρότησε θερμότατα. "Όταν ἐτελείων καθε μέρος τοῦ πλουσιωτάτου προγράμματος τῆς συναυλίας, τὰ χειροκροτήματα ἐκάλυπτον τοὺς τελευταίους στόνους. "Όταν μετὰ τὴν συγαυλίας τὸν είδαν οἱ μουσικοὶ κριτικοί, ὁ διάσημος "Ελλην διευθύντης ἀρχήστρας προξόη εἰς τὰς ἀκολούθους δηλώστερη κατὰ ἐκάλυπτον τοὺς τελευταίους στόνους." Όταν μετὰ τὴν συγαυλίας κλασσικών ἔργων, 'Η μικρά μειονότης τῶν μουσικος Ἰκων πληθαίνει καὶ εἰς ἔνα μουσικόν. 'Η μουσικὶ ἔχει εἰσέλθει εἰς ἔνα σταθμόν δντώς Ιστορικόν. Κατεδαίνει εἰς τὴν πρώπο κριτικών δυτώς διατομένος κοινὸν εὐρίσκεται ἀπό τῆς ἀποψεως αὐτῆς εἰς τὴν πρώποπορείταν, Αὶ Ηνωμέναι Πολιτεῖαι όπι τὸ αμερικανικὸν κοινὸν εὐρίσκεται ἀπό τῆς ἀποψεως αὐτῆς εἰς τὴν πρώποπορείταν, Αὶ Ηνωμέναι Πολιτεῖαι δύνανται νὰ ὑπερηφανεύωνται διὰ μίαν πρόοδον εἰς ἔνα τομάξεται ἤδη διὰ μίαν μεγάλην σειράν χειμερικανικὸν κοινὸν εὐρίσκεται ἀπό τῆς ἀποψεως αὐτῆς εἰς τὴν ἀποποπορείταν, Αὶ Ηνωμέναι Πολιτεῖαι δύνανται νὰ ὑπερηφανεύωνται διὰ μίαν πρόοδον εἰς ἔνα τομάξεται ἤδη διὰ μίαν πρόοδον εἰς ἔνα τομάξεται ἀπό της ἀποψεως αὐτῆς εἰς τὴν ἀπορινόν τὴν κίνηματογραφικὴν του ἀπορικονταίνου ελληνος καὶ μὲ δργακωτὴν τῶν συναυλιών τὴν πλίνηματογραφικὴν του ἐπίπος διακεκριμένου "Ελληνος καὶ τὰν διαπερεπή" Έλληνος καὶ τὰν διαπερεπή "Ελληνος καὶ τὰν διαπερεπή "Ελληνος καὶ τὰν διαπερεπή "Ελληνος καὶ τὰν διαπρεπή "Ελληνος καὶ τὰν διαπρεπή "Ελληνος καὶ τὰν διαπρεπή "Ελληνος καὶ τὰλισταίς τὰν μεγάλον ναναντικὸν κοινὸν, τὸ ὁποιον παρακολουθεί τὰς συναυλίαν τὰ επικόν, καθώς ἐπίσης καὶ διὰ τὴν προφον κοιντόν κοιντόν κοι κοιντόν κοι τὰλην πλέον χαρκητιστικήν κοιλικον κοι τὰληνος τὰ οι ποικόν κοινόν κοι τὰληνος τὰ διαπερικού ΝΕΑ ΥΟΡΚΗ, Σεπτέμδριος, — ς τὴν παγκοσμίως γνωστὴν Αμε-κανικὴν ἐφημερίδα «Κρίστιαν Σάτ-



Mitropoulos of the Philharmonic—"In his relations with the members of the orchestra, his aim is to be the president of a republic rather than dictator."

The Passionate Calm of Mr. Mitropoulos

N an age where the conductor is more of a prima donna than even the most glamorous singing stars of the nineteenth century, Dimitri Mitropoulos seems almost out of place. The man who takes over the post of permanent conductor of the New York Philharmonic-Symphony Orchestra as it opens its season next Thursday is not given to fits of explosive temperament, to poses of elegance and aloofness, to racking outbursts of poetic suffering. On the podium or away from it, he is gentle, soft-spoken, considerate and thoroughly unaffected by réclame. People at the Philharmonic-Symphony offices are still shaking their heads at the wonder of having a con-

This does not mean that Dimitri Mitropoulos is like a malleable child who does everything he is told to do. Far from it. He is a conductor with a strong sense of personal obligation to the composers of his own time, and he persists in playing new music not only difficult to grasp but downright repellent to long-time subscribers. Last season, when he shared the musical control of the Philharmonic with Leopold Stokowski, he conducted a short

ductor so easy to get on with.

HOWARD TAUBMAN is music editor of The Times and author of "Music on My Beat."
He has observed Mr. Mitropoulos on the podium—including the Roxy's—for many years.

His modesty and musicianship make him one of the world's outstanding conductors.

By HOWARD TAUBMAN

symphony by Anton von Webern that evoked from the polite, sedate New York audience an outburst of hissing. Did that upset Mr. Mitropoulos? Not at all. His impulse, which he kept in check, was to repeat the piece at once; on other occasions he has repeated a controversial number on the same program.

ECENTLY a group of ladies on the auxiliary board of the Philharmonic-Symphony Society met with Mr. Mitropoulos and suggested that it would be pleasant if he did not assault the ears of his audiences with the horrors of extreme, contemporary music. The conductor listened courteously, and then responded that both he and the orchestra would be derelict in their duty if they did not continue to play such music. Furthermore, he said, he had to conduct it for the good of his own musical soul; it was a challenge that kept him alert and fresh.

However, he went on with the air of a man who could be reasonable, he would be willing to compromise. Since the Philharmonic season is divided into two alternating series, he would include

a major modern work only on one of two successive programs in each series. Thus in either series there would be one program devoted to the tried and familiar pieces and one program with a new, perhaps difficult, composition. Every other week the patrons could relax with their established masterpieces, and at least once every fortnight Mr. Mitropoulos would have the fun and satisfaction of performing a sizable new work.

The ladies were relieved by the thoughtfulness of their conductor, and Mr. Mitropoulos was delighted that he could now do an important contemporary work every other week, which was perhaps more than he had hoped for.

When he was conductor of the Minneapolis Symphony Orchestra from 1937 to 1949, Mr. Mitropoulos hit upon an equally adroit way to cause his subscribers to listen to difficult, contemporary music. He served notice on the customers that there would be three programs each season that would be called "intellectual concerts," and thus people who refused to expose themselves to new music had advance warn-

ing and could stay away. But they did not stay away. Very few cared to admit that they were not up to "intellectual concerts."

At the age of 54, he has achieved acceptance as one of the outstanding conductors of our era. As a Greek, he says, he is adaptable, and can direct classics with as much conviction as the moderns. In the music of the late romantic and post-romantic composers he is regarded by connoisseurs as one of the most dynamic and persuasive conductors at large today.

R. MITROPOULOS' fondness for music of the twelve-tone school and for other compositions that the wide public finds it hard to take reveals one side of what he calls "the duality" of his nature. This side, he observes with detachment, reaches out to the most subtle and complex manifestations of art; here a man moves in remote, lonely regions. The other side of his nature is love of. and belief in, the sweep and diversity of human beings, and this leads him to a desire to be of service to ordinary people, not just highbrows. It was this element in his make-up that made him feel that conducting the New York Philharmonic-Symphony as a stage show to accompany a movie at the Roxy was a labor worthy of his

The idea of playing at the Roxy was suggested as a (Continued on Page 40)

sed from Page 37) clock of an evening oisy disorderliness of rican soldier conith the perfect dress ccable discipline of sh. No doubt the was carried away joy and gratitude the Liberation. But appy memories rech our mutual eneloit. (They benefit fact that nobody in s ever experienced ence of a Russian

PERCHARGERS erage American in day seems to me to rior quality to those eded him. In Paris re are, first, Margan erally officials, generally officials, generally ry to understand it.

LAM more and more stucame here to study, sing the summer in HERMI with the desire to SEALE thing and judge REFRIGHT animated by a

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coodwill. As for the most of them this ing to the middle thus we can meet merican. He is genick, full of life and n—qualities which bly with the French ent. Perhaps we still ertain slightly gratide of superiority, great a tendency to cile and erroneous of things and

words nany Americans in concentrated in the round the Champsvictims of the tribe st profiteers, who, recruited even from lled upper classes of ation. These Ameriory. it the midtown bars. s Bergères and the le night clubs, where hentic Frenchman ully. s foot. They don't e delights of long ong the quais of the the little rendezvous sonniers where old rench songs are sung poetry is created. penetrate into the of French family life,

When they return home they often carry harsh judgments with them, sometimes correct (and we have much to learn from their criticisms) but most often incomplete, and they leave behind with us the impression that they are good fellows, congenial, dynamic and generous, but full of optimistic illusions, without any feeling of the tragedy of existence which has marked our generations these many years.

WE like this American very much, but somewhat as one likes a big kid, and we wait, sometimes with a malicious irony, for the shock of international realities to "take him down a peg or two," and make him realize his limitations.

All these are really only little things, but, adding one to another, they create real difficulties for us every day because the enemy is always present, on the alert, ready to take the smallest molehills and convert them into mountains for his anti-American propaganda.

One last observation in conclusion: Beyond the small things which I have just listed remains a more serious problem, an anxiety which in truth grips us all.

I said, at the start of this article, that Europe cannot stay neutral, that the whole West, if a third World War broke out, would be immediately attacked by Russia. But France's anguish, and that of her neighbors, lies in the question: Will we be defended?

The first time, we had to bear the shock alone, and it was not until three years had passed, when we already had 1,500,000 dead, that the Americans came to relieve us and to assure the victory. The second time, we flinched under the blow. We were occupied and when, after four years, the American landings brought us liberation, it was the liberation of a France ruined, exhausted, morally destroyed by the corruption of four years of occupation.

S it all going to start again a third time? Or, indeed, this time will America be strong enough to intervene in time and thrust aside the tragedy of an occupation which would be infinitely more grievous than the German, because it would be more efficient?

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In this connection, the gen-eral state of mind, particularly that of our youth, must be understood. Our youth has had enough of being "liberated." It is inclined to fight only if it knows that that fight will result in the integral maintenance of the territory of France and the concrete, efficacious defense of individual liberties. In that regard, what is now happening in Korea is decisive. If the United States and the United Nations had not reacted immediately to the invasion of Southern Korea, discouragement would have been general in France "neutralist" tendencies would certainly have carried the day.

IZINE, OCTOBER 8, 1950.

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DUAL ROLE-Mr. Mitropoulos, shown rehearsing the Philharmonic last year, often doubles as conductor and piano soloist, and will do so in New York this season.

The Passionate Calm of Mr. Mitropoulos

(Continued from Page 26) way of giving the men of the orchestra a couple of weeks of employment during their off-season. Most of the other world-celebrated maestros would have termed the proposal a debasement of their art and would have rejected it out of hand. Dimitri Mitropoulos not only agreed to conduct every one of the four-a-day programs but went perbefore the Philharmonic's sonally board of directors to argue for approval of the offer from the Roxy. He quoted Goethe at the board: "Where the muses go, there is their temple," and at anybody else who laughed at the idea.

And when he stepped on the podium in this plush movie palace he conducted music that he might lead at any time in Carnegie Hall. He directed it with the loving care he would lavish on it in the more august hall, and he was overjoyed to find that the scores of thousands who listened to the orchestra at the Roxy were as attentive and responsive as any trained symphonic audience in the world.

Mr. Mitropoulos tested the reaction of this audience in an unusual way. He did not go by the decibel count of the applause, but by the movement of jaws. As a gum-chewer himself, he has discovered that when he is absorbed by some new experience he stops chewing instinctively so that he may concentrate more thoroughly. Since he has a sharp eye and kept glancing out at the audience whenever he turned to give a cue to the men at the sides, he noticed that the jaws of many people in the Roxy audiences, which were masticating industriously when the music started, slowly came to a halt as interest increased.

THE engagement at the Roxy turned out to be a tremendous success, but there were scoffers who said of Mr. Mitropoulos that he had done it for the money. Close friends of the conductor knew, of course, that this was not true, for Mr. Mitropoulos seems to have a total disregard for money and the customary things it buys, such as elegant clothes, elaborate living quarters, expensive adornments.

He has always lived with almost monastic simplicity. In Minneapolis for a time he made his home in a small room in one of the men's dormitories at the University of Minnesota. In New York he occupies a small, functional apartment in a modest hotel on Fifty-seventh Street. He is unmarried; he once described himself, when his English was still unsure, as "a lonely wolf." His private philanthropies have been so numerous that his friends finally forced him to set up a small annuity fund. He has sent students through school and he has made gifts to struggling composers so that they would have the time and peace of mind to write music.

As for his fee from the Roxy, he did receive \$5,000 a week. But of the total of \$10,000, he donated half to the Philharmonic Pension Fund and spent more than \$1,500 on a party for the orchestra players after the engagement. After he pays his manager's commission and Government taxes, he will turn out to have taken a loss on the deal

PEOPLE who know Mr. Mitropoulos well say that his character is saintly, and his appearance has suggested that of a monk to many. His gleaming bald head with its thin fringe of graying hair resembles a monk's tonsure. His pale blue eyes seem to have pools of softness that are accentuated by the lean, gentle, almost homely face. Though his body is lank, it moves with the wiriness and grace of an athlete. When you walk with him you are hard put to it to keep up with his long, loping stride. He takes stairs by leaps, reminding you of a mountain climber. And all his life he has been a passionate climber of high peaks. When he lived in Europe he tackled the highest mountains, and in this country he often spends his summers clambering up the loftiest Rockies.

He almost made a vocation of religion as a boy in Greece. Two of his uncles were monks in the Greek Orthodox Church, and one of his greatuncles was an Archbishop. As a lad he visited his uncles in a monastery on Mount Athos and was deeply affected by the way of life there. He also loved music and when the time came to make a choice music won out. Actually, he planned to enter a monastery, but changed his mind when he found that he would be forbidden to have a little harmonium.

But the preoccupation with religious tenets has remained. Mr. Mitropoulos is profoundly concerned with moral forces, and one of his greatest admirations is the career of St. Francis of Assisi. He remarks often on the re-(Continued on Page 42) lationship between suffering and sacrifice on the one hand and achievement and understanding on the other. His bent for metaphysical speculation has led him to the study of such abstruse writers as Soren Kierkegaard. It is this

(Continued from Page 40)

Soren Kierkegaard. It is this compulsion that has made him an intense student of men like Busoni and Schoenberg who have sought to develop new and intricate musical systems.

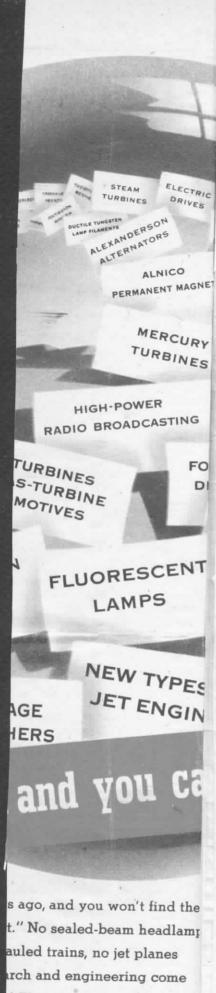
This turn of mind, you would think, would lead a man into the retreat of a secluded study instead of into the limelight of the podium. Mr. Mitropoulos did not mean to be a conductor when he decided to make music his profession. He planned to be a composer and perhaps a pianist. And he filled both these roles at the start of his career. But his musical gift had a duality of its own. He found that while he was happy working alone on his music, he had what he calls the indispensable requirements for the conductor-a capacity for swift coordina-

ANY musicians, he says know scores thoroughly, and they know exactly what to ask of the players. But where they fail is in the power to coordinate instantaneously on the podium their knowledge with their demands on the orchestra.

Mr. Mitropoulos did not discover that he had the gift until he was in his twenties. The boy, who was born in Athens on Feb. 18, 1896, was drawn to music though no one in his family was musical. His father was a merchant, and the family attended opera and concerts in the boy's native Athens. His father hoped to make a marine officer out of Dimitri, but he pleaded that he wanted a musical education and was enrolled at the Athens Conservatory. Here he studied piano and composition and played the percussion in-struments in the orchestra. During a brief period of military service he was a drummer in an army band.

While at the conservatory he wrote an opera based on Maurice Maeterlinck's "Sister Beatrice," setting it to the French, which he found untranslatable into Greek. Camille Saint-Saëns, distinguished old French composer, was in Athens when the opera was produced and he wrote an article for a French newspaper praising the work.

AFTER the end of the first World War Dimitri went to Brussels to study and then to Berlin, where he worked with Busoni in composition. Then he landed a job as an assistant conductor at the Berlin Staatsoper. Here he pounded the piano for the rehearsals of eminent conductors like Erich Kleiber, Leo Blech and many others. There is no better way to learn scores and the art of conducting than taking part in the daily preparations in a major opera house, and (Continued on Following Page)



al Electric is more than a fact hings—new products that help s designed to serve you faith

confidence in

(Continued from Preceding Page) the young man got a thorough schooling

In 1926 he was called back to Athens to take over the leadership of the conservatory orchestra, and his active career as a conductor had begun. In Athens he made lively programs, pushed the work of living Greek composers and brought new vitality to the symphonic season. Presently his reputation extended beyond the borders of Greece and he was invited to be guest conductor in leading European capitals. As his conducting career waxed, he ceased to compose. He is so saturated with other men's music now, he says, he has no need to write his own.

N 1934 an accident gave him an opportunity to make a tremendous splash in Ber-lin. He was engaged to conduct the Berlin Philharmonic, and the soloist was to be Egon Petri in Prokofieff's Third Piano Concerto. When it turned out at the last minute that Mr. Petri was not available to play the concerto, Mr. Mitropoulos performed it himself, conducting from his place at the piano. The performance turned out to be a tour de force, and Mr. Mitropoulos was invited to fill the dual role of conductor and pianist in the concerto throughout Europe. It was said that the composer, who had planned to be the soloist with his own concerto tour of Europe, was obliged to write another con-certo to provide himself with a vehicle.

The concerto was a publication of Editions Russes, a publishing house in Paris founded by Serge Koussevitzky, and the fact that it became a best seller probably brought Mr. Mitropoulos to the attention of Mr. Kousse-In 1936 Mr. Koussevitzky. vitzky invited Mr. Mitropoulos to be guest conductor in Boston, and the Greek conductor arrived in a third-class cabin and made his way to Boston without fanfare. His debut was such a smashing success that Bostonians immediately began to think of him as a possible successor to Mr. Koussevitzky when the latter should choose to retire.

N the fall of 1937 Mr. Mitropoulos was made conductor of the Minneapolis Symphony Orchestra and in twelve years ne turned it into one of the notable ensembles in the coun-At the very start he told the leading citizens of Minneapolis that they could have a social lion or a good conduc-tor, and few demands were made upon him to travel about in society. He found time, however, to spend long evenings talking with young people and became a sort of father-confessor to them. When he was offered an increase in salary once, he turned it down, asking that the men in the orchestra be given more money When he traveled on instead. tour with the orchestra he declined special accommodations and traveled by coach with the players, carrying his scores and personal effects in a knapsack, which he also used as a pillow for naps en route.

URING a summer vacation in 1943, he volunteered his services to a Red Cross mobile unit and went trundling through the Midwest, helping to take blood donations. He cleaned test tubes and did other menial chores cheerfully, and in the evening he would entertain the members of his group with boogie-woogie on the piano.

"I have always felt some doubt," he said then, "whether my artistic work was really of sufficient value as a service to the world. We intellectuals and artists are in danger of losing touch with the so-called common man."

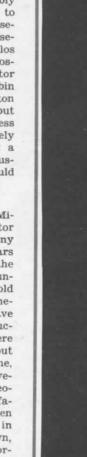
During his stewardship in Minneapolis Mr. Mitropoulos occasionally made guest apwith other major pearances orchestras in this country, including the New York Philharmonic, where he was a frequent visitor. When he was offered the post of co-conductor in New York in 1949 his Minneapolis friends advised him against leaving a secure post for the uncertainties and difficulties of New York. But this was a higher mountain to climb, and he could not resist the challenge.

His memory for music is

phenomenal; it has been compared with Arturo Toscanini's. He not only conducts everything without score but re-hearses it in the same way. He will stand thoughtfully on the podium during a rehearsal and count back dozens of bars in his memory and arrive at the very measure he wants the players to repeat. He conducts without baton because he feels freer to convey his ideas in this way. At a concert he is apt to make wild gestures, contort his face, twist his body and pump himself up and down like a piston; a few moments later he will stand quietly with a faraway look on his face and beat time with so slight a motion that the men have sometimes said that there was practically no beat.

IS rehearsals as a rule are quiet affairs by the standards of modern-day prima donna conductors. He seeks to treat his players like colleagues; his aim, he has said, is to be the president of a republic rather than a dictator. But even the president of a republic flares up at times, and there have been occasions when the players under Mr. Mitropoulos have felt that they have been dealing with no saint but with an urbane, sharp-witted man of the world.

For Dimitri Mitropoulos remembers that when he is making music he is, before all else the servant of art.





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Pennant Penance

"There must be an eler way to earn a livin—Eddie Sawyer, Manaş of the Philadelphia Pl lies.

POLITICOS
Must grow a pelt
Immune to blows
Unfairly dealt,
And men of law
Must cultivate
A crust no claw
Will penetrate.
A diplomat
Requires a skin
No tit for tat
Can fester in,
And one of horn
Must he possess
Whose views adorn
The daily press.

Yet those I list
At most resist
The tar of fist
Or small club.
How ossified
Must be his hide
Who dares to guide
A ball club!

From dirk or dart.

If not obtuse,
He's oversmart.
If old, he wants
Sufficient dash.
If young, the taunts
Declare him rash.
A game is lost—
He ducks a stone.
If won, he's tossed
No bit of bone.
He's always wrong,
He's never right,
And goblins throng
His dreams at night.

Though jobs there be That frequently With misery And gall teem, None blacks the eyes Like his who tries To supervise A ball team.

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-ARTHUR KRAMES



ORCHESTRA SEASON

Mitropoulos in Command As Philharmonic Starts

By OLIN DOWNES

HE 1950-51 programs of the New York Philharmonic Symphony Society, which begins its season next Thursday night, are of uncommon interest and variety. They have been arranged after a fresh study of questions of public taste, receptivity to new or unfamiliar music, and with thought of a list designed with a view equally to balance and progressiveness.

There is no doubt that the majority of symphonic audiences desires and needs a repertory based upon established and deservedly approved masterpieces of the centuries since Corelli and Vivaldi and Bach; inclusive of the "classics," "romantics," and "moderns" up to and including Debussy, Strauss Ravel, the earlier Stravinsky. Contemporary composers, ever such elderly statesmen and aging figures of controversy such as Schoenberg, Stravinsky, and the younger Hindemith, have still their passionate adherents and proponents and are exciting and still controversial figures.

But they have long since earned the right and indeed the certainty of a public hearing and an attentive press. It is the younger men, and especially the native sons, who are in a different position. It is always imperative that these young men, granted a modicum of talent and technic, receive a hearing and a reaction, favorable or otherwise, to their product.

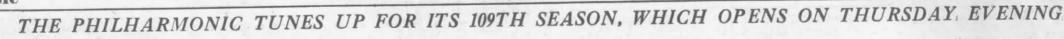
Experience in Italy

Mr. Mitropoulos had a very instructive experience regarding this question when he conducted two concerts last summer at the Florence May Festival. At each concert he was required by the law of the land to perform at least one new composition by an Italian. The reception of this new music was astonishing; it was so unfavorable!

This in spite of the fact, worthy of acclaim, that the government which takes this paternalistic attitude toward Italian music is the same government which subsidizes opera and symphony, and without which subsidy, at this time, important music could hardly exist. What is more logical and correct than that a condition of subsidy should be a certain number of performances of native compositions? What could a government do that would be better for its nation's music? Perhaps only one thing: for the government to provide means to foster art, but leave the methods of doing so to the artists and the public.

At any rate, Mr. Mitropoulos reflected, we do not have a dictatorship in America to tell our audiences what they must hear. We have to interest our public in great music by quite other and entirely ratic devices. We have to offer music which will interest our patrons and maintain their support. We cannot thrust music or any other form of art or indoctrination down their throats if they don't want it. But we can, if we go about it progressively and intelligently, gain their support, and this more quickly, perhaps, than with audiences overseas. For Mr. Mitropoulos believes American audiences to be, on the whole, the most receptive, the most enthusiastic and open-minded of any in the world.

In the light of his experience, here and abroad, and the returns and lack of returns at the Philharmonic-Symphony box-office, he has concluded, after a fresh consideration of all the factors involved, that the proportion of about two important novelties a month is the approximate measure of the average audience's assimila-





Our artist's impression of members of the orchestra warming up at Carnegie Hall and of Dimitri Mitropoulos, the conductor looking over a score in his private dressing room.

He has followed this general estimate in the shaping of the season's programs and in considering also, and wisely, the years, nationalities, proclivities, and traditions of the different conductors whom the Philharmonic-Symphony Society will present this season to the public. They are Bruno Walter, George Szell, Victor de Sabata, and Leonard Bernstein. Performances will also be conducted by Franco Autori, associate conductor of the Philharmonic-Symphony

Mr. Walter will devote his four weeks to a Brahms "festival," and therefore will play no novelties. This will result in a larger number of new works being given by the Four major novelties and some smaller new pieces will be played by Mr. Mitropoulos in the first eight weeks of the season. Three will be given by Mr. Szell within six weeks; one by Mr. Bernstein in the course of two programs. Mr. Mitropoulos' principal novelties will include a piano concerto, No. 4, which Malipiero has written and dedicated to him, and in which he will appear as conductor-pianist; a "Christus" symphony by the young Greek Harilaos Perpessa; a suite by Darius Milhaud, based on Kentucky folk-tunes, called "Kentuckiana"; Milhaud's opera, "Les Choéphores," text by Claudel, after the old Greek drama; a new symphony by Howard Swanson, the young Negro composer; the first New York performance of Robert Casadesus' Concerto for Two Pianos, played by Robert and Gaby Casadesus, and the Second Symphony of Virgil Thomson, to be heard for the first time at these concerts.

In addition to "Les Choéphores' there will be given in concert form, for the first time in this city, two other important modern operas.

They are Ravel's little masterpiece of Gallic wit and irony, "L'Heure Espagnole," and Alban Berg's "Wozzek," probably the most important and original opera of the last quarter century.

Mr. Szell plays for the first time here the Concerto for Seven Wind Instruments, Strings, and Timpani by the Swiss composer, Frank Martin; a "Sinfonietta" by Hindemith; and "Paganiniana" by Alfredo Casella. Mr. Bernstein presents for the first time here-is it not anywhere?-the Second Symphony of Charles Ives,

There is an imposing list of soloists, who fortunately will not con fine themselves merely to chestnuts and war-horses. On a special occasion, that of the Pension Fund concerto of Nov. 13, Rudolph Serkin will give four performances with the orchestra which involve two "firsts," if you please, by Mozart and Schumann! The Mozart piece is a Rondo, dating from 1782, written by Mozart to replace the original finale of his D major piano Concerto (K. 175). It is a set of variations, which Alfred Einstein has described as "a little miracle of humor when one considers all that is made of the alternation of tonics and dominants." The other is a "Concerto-Allegro and Introduction for Pianoforte and Orchestra," written by Schumann in 1853 and dedicated to Johannes Brahms.



«Τὸ φαινόμενον τῆς φλογερῆς ψυχραιμίας...»

ΔΗΜΗΤΡΗΣ ΜΗΤΡΟΠΟΥΛΟΣ

HOWARD TAUBMANN

Σε μιάν εποχή όπου ό θόρυδος τελώς άνεπηρεάστος άπό τη ρε-∠ποὺ γίνεται γύρω ἀπὸ τὰ δνόματα τῶν μεγάλων μαέστρων είναι μεγαλύτερος ἀπὸ τὸ θόρυδο πού γινόταν γιὰ τούς μεγάλους καλλιτέχνες τοῦ τραγουδιοῦ στὸ 19ον αἰῶνα, ὁ Δημήτρης Μητρόπουλος φαίνεται σὰ νὰ μὴν ἔχη τὴ θέσι του. Ὁ ἄνθρωπος ποὺ άνέλαβε τὴ θέσι τοῦ μονίμου διευθυντοῦ τῆς Φιλαρμονικῆς Συμφωνικής 'Ορχήστρας της Νέας 'Υόρκης δὲν ἀρέσκεται σ' ἐκρηκτικὲς έξάρσεις καὶ δὲν ἀγαπᾶ τὶς κομ-

κλάμα. Οἱ κύκλοι τῆς Φιλαρμονικῆς Συμφωνιικῆς 'Ορχήστρας έξακολουθούν να δοκιμάζουν κατάπληξι πού βρῆκαν ἕνα μαέστρο τόσο βολικό.

Αὐτὸ ὅμως; δὲ σημαίνει ὅτι ὁ Δημήτρης Μηιτρόπουλος είναι ένα πειθαρχικό πιαιδί πού κάνει ό,τι τοῦ λένε. Κάθε ἄλλο. Εἶναι ἕνας μαέστρος μὲ ἰσχυρὸ τὸ αἴσθημα τῆς προσωπιικῆς εὐθύνης πρὸς τούς συνθέτες της ἐποχης του, καί ἐπιμένει νὰ πατίζη σύγχρονη μουσιψές καὶ ὑπεροπτικές πόζες. Εἴτε κὴ ὅχι μόνο δυσκολονόητη, ἀλλά στὸ βάθρο τοῦ μαέστρου, εἴτε καὶ ἀποκρουσιτική στούς παληούς μακρυά ἀπ' αὐτὸ εἶναι εὐγενής, συνδρομητές. Πέρυσι ὅταν μοιραγλυκομίλητος, μετρημένος καὶ έν- ζόταν τὴ μουσικὴ διεύθυνσι τῆς

ΔΗΜΗΤΡΗΣ ΜΗΤΡΟΠΟΥΛΟΣ

Φιλαρμονικής μὲ τὸν Λεοπόλδο Στοκόβσκι, διηύθυνε μιὰ σύντομη συμφωνία του Αντον φον Βέμπερν, πού ἕκαμε τὸ εὐγενικὸ καὶ γαλήνιο άκροατήριο νὰ ξεσπάση σὲ σφυρίγματα. Αὐτὸ ἐθορύβησε ἄραγε τὸ Μητρόπουλο; Καθόλου. Η ἀντίδρασί του ἦταν νὰ ἐπαναλάβη ἀμέσως τὴ σφυριγμένη συμφωνία. Καὶ πολλές άλλες φορές ἐπανέλαβε στὸ αὐτὸ πρόγραμμα κομμάτια πού είχαν ἀποδοκιμα-

σθή ἀπὸ τὸ ἀκροατήριο. Τελευταΐα μιὰ δμάδα κυριῶν τῆς Συμβουλευτικῆς Ἐπιτροπῆς τῆς Φιλαρμονικῆς Συμφωνικῆς Όρχήστρας τοῦ σύστησε νὰ μή τ' αὐτιὰ τῶν ἀκροατῶν του μὲ τὰ φρικτὰ ἔργα τῆς μοντέρνας μουσικής *Ο μαέστρος τίς ἄκουσε μὲ εὐγένεια καὶ άπήντησεν ὅτι τόσο αὐτός, ὅσο καὶ ἡ ὀρχήστρα του θὰ πρόδιναν τὸ καθήκον τους αν ἔπαυαν νὰ παίζουν τέτοια μουσική. "Επειτα, είπε, ή μουσική αὐτή είναι μιὰ ἀνάγκη τῆς ψυχῆς μου. Παρ' ὅλη ὅμως τὴ πρόκλησι αὐτή ἐξακολούθησε νὰ μιλᾶ μὲ ὕφος άνθρώπου πού είναι πάντοτε

πρόθυμος γιὰ συμβιβασμό. 'Αφοῦ ή σαιζὸν τῆς Φιλαρμονικής διαιρεΐται σὲ δυὸ ἐναλλασσόμενες σειρές συναυλιών, ὁ Μητρόπουλος δέχθηκε νὰ συμπεριλάβη ἀπὸ ἕνα μεγάλο σύγχρονο ἔργο στὰ μισὰ προγράμματα κάθε σειράς. "Ετσι σὲ κάθε σειρά θὰ ύπῆρχε ἕνα πρόγραμμα ἀφιερωμένο σὲ δοκιμασμένα καὶ γνωστά κομμάτια καὶ ἔνα μὲ νέες ἴσως δύσκολες συνθέσεις. Κάθε δεύτερη βδομάδα τὸ κοινὸ θὰ μπορούσε νὰ χαρῆ ἕνα καθιερωμένο ἀριστούργημα καὶ μιὰ φορὰ τὸ δεκαπενθήμερο ὁ κ. Μητρόπουλος θά είχε τη χαρά και την ίκανοποίησι ὅτι ἐξετέλεσε ἕνα μεγάλο σύγχρονο έργο.

Οἱ κυρίες ἰκανοποιήθηκαν μὲ τή σοφή λύσι που έδωσε ο μαέστρος καὶ ὁ κ. Μητρόπουλος γοητεύθηκε πού θὰ μποροῦσε νὰ παρουσιάζη ἀπὸ μιὰ σπουδαία σύγχρονη σύνθεσι κάθε δεύτερη έβδομάδα, πράγμα πού ύπερέβαινε τὶς ἐλπίδες του.

"Όταν διηύθυνε τὴ Συμφωνική 'Ορχήστρα τῆς Μιννεαπόλεως, άπὸ τὸ 1937 ὡς τὸ 1949, ὁ Μητρόπουλος κατώρθωσε μὲ τὴν ἴδια ἐπιδεξιότητα νὰ κάνη τοὺς συνδρομητάς ν' ἀκοῦνε δύσκολη, σύγχρονη μουσική. Είδοποίησε τὸ φιλόμουσο κοινὸ ὅτι σὲ κάθε σαιζόν θὰ ὑπῆρχαν τρία προγράμματα, τὰ ὁποῖα θὰ μποροῦσαν νὰ ονομασθούν «συναυλίες γιὰ διανοουμένους» καὶ ἔτσι ὁ κόσμος πού δὲν τοῦ ἄρεσε ἡ νέα μουσική είχε προειδοποιηθή έγκαίρως καί μπορούσε νὰ μὴν πάη. 'Αλλὰ κανείς σχεδόν δὲν ἔλειψε, γιατί κανείς δὲν ήθελε νὰ παραδεχθη ὅτι δέν είναι σὲ θέσι νὰ παρακολουθήση «συναυλίες γιὰ διανοουμέ-

Ήλικίας 54 ἐτῶν ὁ Μητρόπουλος, ἀναγνωρίζεται ὡς ἔνας ἀπὸ τούς πιὸ ξεχωριστούς μαέστρους τῆς ἐποχῆς μας. Σὰν "Ελληνας, λέει, κατέχει την Ικανότητα τῆς προσαρμογής και μπορεί να διευθύνη καὶ κλασικές καὶ σύγχρονες συνθέσεις μὲ τὴν αὐτὴν πειστικότητα. Στή μουσική τῶν τελευταίων ρωμαντικών και μεταρωμαντικών συνθετών άναγνωρίζεται ἀπὸ τοὺς εἰδικοὺς ὡς ἕνας άπὸ τοὺς πιὸ δυναμικοὺς καὶ πιὸ πειστικούς μαέστρους τοῦ σημερινοῦ κόσμου.

Ή ἀγάπη τοῦ Μητρόπουλου πρός τίς μοντέρνες συνθέσεις πού τὸ εὐρὺ κοινὸ δυσκολεύεται νὰ καταλάβη ἀποκαλύπτει τὴ μιὰ πλευρά τῆς «δυαδικότητας», ὅπως λέει ὁ ίδιος, τῆς φύσεώς του. Ἡ

πλευρά αὐτή τὸν ἀνεβάζει ὡς τίς ψηλότερες καί πιὸ περίπλοκες έκδηλώσεις της τέχνης. Έδω ενας ἄνθρωπος κινεῖται σὲ μακρυνές, μοναχικές περιοχές. ή άλλη πλευρά της φύσεώς του είναι ή άγάπη του καὶ ἡ πίστις του στὴ λαϊκή ψυχή πού του γεννά τήν ἐπιθυμία νὰ ὑπηρετή τὸν κοινὸ άνθρωπο καὶ ὅχι τοὺς ὁλίγους ἐκλεκτούς. Αὐτὸ τὸν ἔκαμε νὰ σκεφθή ότι τὸ νὰ ἐμφανίση τὴ Φιλαρμονική Συμφωνική 'Ορχήστρα στή σκηνή του κινηματοθεάτρου «Ρόξυ» ήταν μιὰ δουλειά ἄξια τῆς ἀφοσιώσεώς του πρός τὴ τέχνη καὶ τὸ λαό.

Τὴν Ιδέα νὰ παίξη στὸ «Ρόξυ» την ύπεστήριξε ώς ένα μέσο για νά βρη δουλειά για τίς λίγες έβδομάδες των διακοπών στα μέλη τῆς ὀρχήστρας. Οἱ πλεῖστοι ἀπὸ τούς φημισμένους μαέστρους θά θεωρούσαν τὴν πρότασι αὐτὴ σὰν ξεπεσμό της τέχνης τους καὶ θά την απέρριπταν. Ο Δημήτρης Μητρόπουλος ὄχι μόνον δέχθηκε νά διευθύνη καὶ τὰ τέσσερα καθημερινά προγράμματα, άλλά παρουσιάσθηκε ὁ ἴδιος στὴν ἐπιτροπὴ διευθυντών της Φιλαρμονικής γιά νά ζητήση τὴν ἔγκρισι τῆς προτάσεως τοῦ «Ρόξυ». 'Ανέφερε στην ἐπιτροπή τὰ λόγια τοῦ Γκαῖτε: «"Οπου πηγαίνουν οί Μοῦσες ἐκεῖ είναι τὸ ἄντρον τους».

"Όταν ἀνέβηκε στὸ βάθρο, μέσα στην άγανη αίθουσα τοῦ κινηματοθεάτρου, έπαιξε μουσική πού θὰ τὴν ἔπαιζε καὶ στὸ Καρνέγκυ Χώλ. Γέμισε δὲ ἀπὸ χαρὰ ὅταν είδε ότι οἱ χιλιάδες τῶν ἀκροατῶν ἦσαν τόσο προσεκτικοί κι' εὐαίσθητοι, σὰν τὸ πιὸ ἐκπαιδευμένο μουσόφιλο κοινό τοῦ κόσμου.

'Ο Μητρόπουλος μέτρησε τὴν άντίδρασι τῶν ἀκροατῶν μ' ἕνα τρόπο πολύ παράξενο. Δὲν πρόσεγε τὰ γειροκροτήματα, άλλὰ

τίς κινήσεις που ἕκαναν οί μασέλλες. 'Αγαπώντας νὰ μασᾶ τσίκλες ὁ ἴδιος, ἔχει προσέξει ότι όταν είναι ἀπορροφημένος άπὸ κάτι τὸ σοβαρό, σταματᾶ ἐνστικτωδώς τὸ μάσημα. 'Αφοῦ ἔχει κοφτερή ματιά καὶ συνηθίζει νὰ κυττάζη συνεχῶς τὸ ἀκροατήριό του, πρόσεξε ὅτι οἱ μασέλλες πολλών ἀπὸ τοὺς ἀκροατὰς τών συναυλιών τοῦ «Ρόξυ», ποὺ μασοῦσαν άδιάκοπα όταν άρχισε ή μουσική ἄργισαν σιγά - σιγά νὰ σταματούν όσο τὸ ἐνδιαφέρον μεγά-

Οί συναυλίες τοῦ «Ρόξυ» εἴχαν τρομερή ἐπιτυχία, ἀλλὰ ύπάρχουν καὶ ἐκεῖνοι ποὺ λένε ὅτι ό Μητρόπουλος δέχθηκε νὰ τὶς διευθύνη για τα χρήματα. Οί στενοί όμως φίλοι τοῦ μαέστρου γνωρίζουν ότι τοῦτο δὲν εἶναι ἀληθινό, γι' αὕτὸ ὁ Μητρόπουλος τρέφει πλήρη περιφρόνησι πρός τὸ χρημα καὶ ἀκόμη πρὸς τὰ ἀκριβά κοσμήματα καὶ τὰ κομψά κοστούμια πού άγοράζει.

Ζή πάντοτε μὲ ἀπλότητα μοναχοῦ. Στὴ Μιννεάπολι κατοικοῦσε ένα διάστημα σ' ένα μικρό δωμάτιο ένὸς ἀπὸ τὰ ὑπνωτήρια τοῦ Πανεπιστημίου τῆς Μινεζότας. Στή Νέα Ύόρκη κατέχει ένα μικρό, ἀπλὸ διαμέρισμα, σ' ἕνα συνηθισμένο ξενοδοχείο τῆς 57ης δδοῦ. Είναι ἀνύπαντρος. Κάποτε, όταν τὰ ἀγγλικά του ἥτανε ἀβέβαια, χαρακτήρισε τὸν ἑαυτό του «μοναχικό λύκο». Οἱ φιλανθρωπικές του δωρεές είναι τόσο πολλές, ώστε οἱ φίλοι του τὸν ἔπεισαν στό τέλος νὰ βάζη στὴν μπάντα ἕνα μκρὸ ποσὸ τὸ χρόνο. "Εστειλε παιδιά στὸ σχολεῖο καὶ βοήθησε μαέστρους πού τὰ ἔφερναν δύσκολα, γιὰ νὰ βροῦν τὸν καιρὸ καὶ τὴ γαλήνη γιὰ νὰ γράψουν μουσική.

1950

Τὸ «Ρόξυ» τοῦ πλήρωνε 5.000 δολλάρια την έβδομάδα. 'Αλλά ἀπὸ τὸ συνολικὸ ποσὸν τῶν 10. 000 δολλαρίων πρόσφερε τὰ μισὰ υτὸ Ταμεῖον Συντάξεων Προσωπικού Φιλαρμονικής καὶ ἐξώδεψε πάνω ἀπὸ 1.500 δολλάρια σ' ένα πάρτυ πού έδωσε στὰ μέλη τῆς ὀρχήστρας, ὅταν τελείωσε ή σειρά τῶν συναυλιῶν τοῦ «Ρόξυ». "Όταν θὰ πληρώση τὴν προμήθεια τοῦ μάνατζέρ του καὶ τοὺς φόρους, θὰ ίδη ὅτι ἀπὸ τὴ δουλειὰ αὐτή εἶχε... ζημία.

"Όσοι γνωρίζουν καλά τὸν κ. Μητρόπουλο λένε ὅτι ὁ χαρακτήρας του έχει κάτι τὸ ἀποστολικὸ καὶ ἡ ἐμφάνισίς του θυμίζει σὲ πολλούς ἕνα μοναχό. "Όταν ήταν μικρό παιδί στην Έλλάδα λίγο έλειψε νά φορέση τὸ ἱερατικό σχῆμα. Δυὸ θεῖοι του ήτανε μοναχοί καὶ ἔνας ἀπὸ τοὺς πάππους του ήταν 'Αρχιεπίσκοπος. Μικρός ἐπεσκέφθη τούς θείους του σ' ένα μοναστήρι τοῦ "Αθω καὶ τοῦ ἔκαμε βαθειάν έντύπωσι δ τρόπος τῆς ζωής τῶν μοναχῶν. 'Αλλ' ἀγαπούσε ἐπίσης καὶ τὴ μουσική καὶ όταν ήλθε ὁ καιρὸς νὰ κάμη τὴν έκλογή του, ή μουσική νίκησε. Σκεπτόταν πραγματικά νά μπῆ σὲ μοναστήρι, ἀλλ' ἄλλαξε γνώμη όταν έμαθε ότι δὲν θὰ τοῦ ἐπέτρεπαν νὰ ἔχη ἕνα μικρὸ ἀρμό-

'Αλλά τὸ ἐνδιαφέρον του γιὰ τή θρησκεία διατηρήθηκε. "Ο κ. Μητρόπουλος τρέφει βαθύ σεβασμό πρός τις ήθικές δυνάμεις καί ένας ἀπὸ τοὺς μεγαλύτερους θαυμασμούς του είναι ή σταδιοδρομία τοῦ 'Αγίου Φραγκίσκου τῆς 'Ασίζης. 'Η κλίσις του πρός τή μεταφυσική τὸν ὡδήγησε στή μελέτη τοῦ ἔργου τοῦ Σόρεν Κόρ-

κεργκορντ. ή ἴδια ροπή του τοῦ γέννησε τόσο ζωηρόν ἐνδιαφέρον γιὰ τὸν Μπουζόνι καὶ τὸν Σαῖμπεργκ, πού πάσχισαν νά δημιουργήσουν νέα και περίπλοκα μουσικά συστήματα.

Θὰ οκεφθήτε ἴσως ὅτι ἡ κλίσις αὐτή τοῦ πνεύματός του θὰ ἔπρεπε νὰ τὸν ὁδηγήση μᾶλλον σ' ἕνα ἀπομονωμένο σπουδαστήριο παρὰ στὸ βάθρο τοῦ μαέστρου. 'Αλλά ὅταν ὁ κ. Μητρόπουλος ἀπεφάσισε νὰ κάμη ἐπάγγελμά του τή μουσική, δέν είχε σκοπό νά γίνη μαέστρος. Σχεδίαζε νὰ γίνη συνθέτης καὶ ἴσως καὶ πιανίστας. Καὶ ἔγινε καὶ τὰ δύο στὴν άρχη της καρριέρας του. 'Αλλά ή μουσική του Ιδιοφυΐα έχει ένα δικό της δυαδισμό. "Ανεκάλυψε ότι ένῷ ήταν εὐτυχής ἀσχολούμενος μόνος του με τη μουσική, είχε καὶ τὸ κύριο προσὸν τοῦ μαέστρου, την Ικανότητα του γρήγορου συντονισμού.

Πολλοί μουσικοί, λέει, γνωρίζουν ἀπ' ἔξω τὴν παρτιτούρα καὶ ξέρουν τὶ ἀκριδῶς νὰ ζητήσουν ἀπό τὰ ὄργανα τῆς ὀρχήστρας. 'Αλλά ἔκεῖ ὅπου ὑστεροῦν εἶναι ή δύναμι να συντονίζουν στή στιγμή πάνω στὸ βάθρο τὴ γνῶσι τους μέ τὶς ἀπαιτήσεις τους ἀπὸ τὴν δοχήστρα. Ο κ. Μητρόπουλος δὲν ἀνεκάλυψε ὅτι εἶχε τὸ ταλέντο αὐτὸ παρὰ ὅταν εἶχε περάσει

τὰ εἴκοσι χρόνια του.

Γεννήθηκε στην 'Αθήνα στίς 18 Φεβρουαρίου 1896 και άπὸ παιδί τὸν τράβηξε ή μουσική, μολονότι κανείς στήν οἰκογένειά του δὲν ήταν μουσικός. "Ο πατέρας του ήταν έμπορος καὶ ή οἰκογένειά του παρακολουθούσε συχνά την "Όπερα στη 'Αθήνα. 'Ο πατέρας του ήθελε νὰ τὸν κάμη άξιωματικόν τοῦ ἐμπορικοῦ ναυτικοῦ, άλλά ὁ Δημήτρης ήθελε ν' ἀπο-

κτήση μουσική μόρφωσι κι' έτσι τὸν ἔγραψε στὸ 'Ωδεῖον 'Αθηνῶν. *Εκεί σπούδασε πιάνο καὶ σύνθεσι. Κατά τὴ στρατιωτική του θητεία ήταν τυμπανιστής σὲ μιὰ

στρατιωτική μπάντα.

22

"Όταν φοιτούσε ἀκόμη στὸ "Ωδείον ἔγραψε μιὰ ὅπερα, ϐασισμένη στήν «'Αδελφή Βεατρίκη» τοῦ Μωρίς Μαίτερλιγκ. Τὸ κείμενο ήταν στή γαλλική γιατί δὲ μπορούσε νὰ μεταφρασθή στὰ έλληνικά. Ο Κάμιλλος Σαίν - Σάν διακεκριμένος Γάλλος συνθέτης, ήταν στην 'Αθήνα όταν παίχθηκε ή ὅπερα αὐτή καὶ ἔγραψε ἕνα πολύ ἐγκωμιαστικὸ ἄρθρο σὲ γαλλική ἐφημερίδα.

Μετά τὸ τέλος τοῦ πρώτου Παγκοσμίου Πολέμου δ κ. Μητρόπουλος πήγε γιὰ σπουδές στίς Βρυξέλλες καὶ ὕστερα στὸ Βερολίνο, ὅπου δούλεψε μαζὶ μὲ τὸ Μπουζόνι στή σύνθεσι. Κατόπιν βρῆκε δουλειά ώς βοηθός μαέστρου στήν Κρατική "Οπερα τοῦ Βερολίνου, 'Εδώ, στις συναυλίες πού διηύθυναν μεγάλοι μαέστροι, όπως ὁ "Εριχ Κλάϊμπερ, ὁ Λέο Μπλέχ καὶ ἄλλοι, ὁ Μητρόπουλος ἔπαιζε πιάνο. Δὲν ὑπάρχει καλύτερος τρόπος γιὰ νὰ μάθη κανείς τίς παρτιτούρες καί την τέχνη τού μαέστρου ἀπὸ τοῦ νὰ παίρνη μέρος στίς καθημερινές προετοιμασίες μιᾶς μεγάλης "Οπερας καί ό νεαρός "Ελληνας συμπλήρωσε κατά τὸν καλύτερο τρόπο τὴν ἐκπαίδευσί του.

Τὸ 1926 τὸν κάλεσαν στὴν 'Αθήνα γιὰ ν' ἀναλάβη τὴ διεύθυνσι τῆς Συμφωνικῆς 'Ορχήστρας τοῦ 'Ωδείου 'Αθηνών και έτσι άρχισεν ή ένεργός σταδιοδρομία του ώς μαέστρου. Στὴν 'Αθήνα παρουσίασε ζωντανά προγράμματα, έκαμε γνωστό τὸ έργο νέων Έλλήνων συνθετών και έδωσε νέα ζωτικότητα στή μουσική κίνησι.

Ή φήμη του είχε άπλωθη τώρα έξω ἀπὸ τὰ σύνορα τῆς πατρίδας του καὶ τὸν καλοῦσαν τακτικά νὰ διευθύνη συναυλίες στίς κυριώτερες εὐρωπαϊκές πόλεις. "Οσο μεγάλωνε ή φήμη του ώς μαέστρου, τόσο έπαυε νὰ συνθέτη. Τώρα είναι τόσον κορεσμένος μὲ τή μουσική τῶν ἄλλων, ὥστε δὲν έχει ἀνάγκη, λέει, νὰ γράψη δική του.

Νοέμδο.

Τὸ 1934 ἕνα τυχαῖο περιστατικὸ τοῦ ἔδωσε τὴν εὐκαιρία νὰ καταπλήξη τὸ Βερολίνο. "Ηταν νὰ διευθύνη στή Φιλαρμονική τοῦ Βερολίνου την έκτέλεσι τοῦ «Τρίτου Κοντσέρτου γιὰ Πιάνο» τοῦ Προκόφιεφ, μὲ σολίστ τὸν ἐξαιρετικό πιανίστα "Εγκον Πέτρι. Τὴν τελευταία στιγμή ὁ Πὲτρι είδοποίησε ὅτι τοῦ ἦταν ἀδύνατο νὰ λάβη μέρος στή συναυλία. Ο Μητρόπουλος προσφέρθηκε νὰ τὸν άντικαταστήση καὶ έτσι διηύθυνε τὴν ὀρχήστρα ἀπὸ τὴ θέσι τοῦ πιανίστα! Ύστερα ἀπὸ τὸν θρίαμβον αὐτὸν ὁ Μητρόπουλος κλήθηκε νὰ παίξη τὸ διπλὸ ρόλο τοῦ μαέστρου καὶ τοῦ πιανίστα σ' όλη τὴν Εὐρώπη.

Τὸ 1936 ὁ Ελληνας μαέστρος κλήθηκε στή Βοστώνη για να διευθύνη μία συναυλία της Συμφωνικής 'Ορχήστρας της πόλεως. Ταξίδεψε σ' ενα βαγόνι τρίτης θέσεως καὶ ἔφθασε στὴν πόλι χωρίς φανφάρα. ή ἐπιτυχία του ήταν τέτοια, ώστε τὸ συμβούλιο τῆς 'Ορχήστρας ἄρχισε νὰ βλέπη στὸ Μητρόπουλο τὸν πιθανὸ διάδοχο τοῦ μαέστρου Κουσσεβίτσκυ, δταν θ' ἀποχωροῦσε αὐτὸς λόγω

ήλικίας.

Τὸ φθινόπωρο τοῦ 1937 ὁ Μητρόπουλος διωρίσθηκε διευθυντής τής Συμφωνικής 'Ορχήστρας τής Μιννεαπόλεως και έπι δώδεκα χρόνια τὴν ἀνέδειξε σὲ μιὰν ἀπὸ τίς λαμπρότερες δργήστρες των

Ήνωμένων Πολιτειῶν. "Όταν κάποτε τοῦ πρότειναν νὰ τοῦ αὐξήσουν τὸ μισθὸ ἀρνήθηκε καὶ ζήτησε νὰ δοθή αὔξησις στοὺς μισθούς τῶν μελῶν τῆς 'Ορχήστρας. "Όταν περιώδευε μὲ τὴν "Ορχήστρα δὲν δεχόταν νὰ μείνη σὲ θέσι χωριστή ἀπὸ τοὺς συνεργάτες του καὶ ταξίδευε στὸ ίδιο δανόνι μαζί τους, μεταφέροντας τίς παρτιτούρες και τά προσωπικά του ἀντικείμενα μέσα σ' ἕνα γυλιό, πού τὸν χρησιμοποιοῦσε καί

γιὰ προσκέφαλο.

Κατά τὶς θερινές διακοπές τοῦ 1943 δούλεψε ώς έθελοντής σὲ μιὰ κινητή μονάδα τοῦ Ἐρυθροῦ Σταυροῦ καὶ γύριζε όλο τὸ Μιντουέστ. Βοηθούσε στὶς μεταγγίσεις αἵματος, καθαρίζοντας τούς δοκιμαστικούς σωλήνες καί τὸ βράδυ διασκέδαζε τούς συναδέλφους του... νοσοκόμους μὲ τὸ πιά-VO TOU.

«Είχα πάντοτε κάποιαν άμφιβολία, έλεγε τότε, αν τὸ καλλιτεχνικό μου ἔργο ἔχη πραγματικά κάποιαν άξία σάν μιὰ ύπηρεσία πρός στὸν κόσμο. Ήμεῖς οί διανοούμενοι καὶ καλλιτέχνες βρισκόμαστε σὲ κίνδυνο νὰ χάσουμε τὴν ἐπαφὴ μὲ τὸν καλούμενο μέσον άνθρωπο».

"Όταν ήταν στή Μιννεάπολι ό Μητρόπουλος ἐκαλεῖτο νὰ διευθύνη άλλες μεγάλες δρχήστρες τῆς χώρας. "Ήταν δὲ τακτικός έπισκέπτης τῆς Φιλαρμονικῆς τῆς Νέας Ύόρκης. "Όταν τοῦ πρόσφεραν τη θέσι τοῦ συνδιευθυντοῦ τῆς όρχήστρας αὐτῆς, τὸ 1949, οἱ φίλοι του τῆς Μιννεαπόλεως τὸν συμβούλεψαν νὰ μὴν ἀφήση τὴ σίγουρή του θέσι για μια άβέβαιη θέσι στη Νέα Ύόρκη. 'Αλλά δ μαέστρος είδε ότι είχε να σκαρφαλώση ένα ψηλότερο δουνό καί δὲ μποροῦσε ν' ἀντισταθῆ στὸν πειρασμό.

Ή μουσική του μνήμη είναι άπεριόριστη μπορεί να συγκριθή μὲ τοῦ 'Αρτοῦρο Τοσκανίνι. Διευθύνει πάντοτε χωρίς παρτιτούρα καί χωρίς μπαγκέττα, γιατί έτσι αἰσθάνεται πιὸ ἐλεύθερος νὰ ἐκφράση τὰ συναισθήματά του. Σὲ μιὰ συναυλία κάνει άγριες χειρονομίες, συστρέφει τὸ πρόσωπό του, τινάζει καὶ μαζεύει τὸ σῶμα του σὰν ἔμβολο καὶ ὕστερα ἀπὸ λίγες στιγμές στέκει γαλήνιος μὲ τὸ βλέμμα στραμμένο μακρυά.

Μεταγειρίζεται τούς μουσικούς του σάν συναδέλφους του σκοπός του, λέει, είναι νὰ είναι μᾶλλον ένας πρόεδρος δημοκρατίας, παρά ένας δικτάτωρ. 'Αλλά καί αὐτὸς ὁ πρόεδρος τῆς δημοκρατίας ξανάβει καμμιά φορά καί τότε οἱ μουσικοί του νοιώθουν ὅτι ἔχουν νὰ κάμουν ὅχι μὲ ἕνα ἄγιο, άλλά μὲ ἕνα νευρικό καὶ άπότομο άνθρωπο τοῦ κόσμου αὐ-

Γιατί ὁ Δημήτρης Μητρόπουλος θυμάται πάντα ότι όταν παίζη μουσική είναι πρίν ἀπὸ κάθε άλλο ύπηρέτης τῆς τέχνης.

'Aπὸ τὸ «New York Times»

Ένας αlσιόδοξος νέος ποιητής ἔστειλε ἕνα μακρὺ ποίημα, μὲ τίτλο «Γιατί ζώ άκόμη ;» είς τὸν Τ. Σ. "Ελιοτ γιὰ τὸ κρίνη. Ἡ ἀπάντησις, γύρισε σύντομη: «Γιατί ἐστείλατε τὸ ποίημά σας ταχυδρομικώς καὶ δὲν μοῦ τὸ παρουσιάσατε ὁ ἴδιος». (Nouvelles Litteraires)

Η ΚΡΙΣΙΣ

ΤΟΥ ΤΕΧΝΙΚΟΥ ΠΟΛΙΤΙΣΜΟΥ

GEORGES DUHAMEL

τῆς Γαλλικῆς 'Ακαδημίας

Η καταπληκτική ἕλλειψις Ισορροπίας ἀπὸ τὴν ὁποία ὑποφέρουν σήμερα ὅλες οΙ κοινωνίες τῶν ἀνθρώπων, ἔχει ὡς πρῶτο ἔπακόλουθο νὰ παραλύη τὸν κριτικὸ νοῦ στὰ περισσότερα ἄτομα. Καθένας ἔχει τὶς προσωπικές του δυσκολίες, τὶς ἀποτυχίες, τὶς ἀνησυχίες του. Καθένας ζητᾶ νὰ βρῆ θεραπεῖες καὶ λύσεις ποὺ φαίνονται ἀμέσως περιωρισμένες ἡ ἀβέβαιες. ᾿Αλλὰ ἡ γενικὴ κρίσι ἀναπτύσσεται καὶ ἐπεκτείνεται.

'Αναλόγως μὲ τὴν σκοπιά στήν όποία βρίσκεται κανείς, άναλόγως κυρίως μὲ τὸν χαρακτήρα ή την είδικότητα τοῦ παρατηρητοῦ ή κρίσι παρουσιάζεται κοινωνική, ήθική, οίκονομική ή ἀκόμη καὶ πολιτική. Δὲν πρόκειται παρά γιὰ μορφές τοῦ ἴδιου φαινομένου. Τὸ φαινόμενο αὐτὸ ἐνδιαφέρει δλόκληρη τὴν άνθρωπότητα. Έκδηλώνει την άσυμφωνία πού παρουσιάστηκε πρίν ἀπὸ ἕνα αἰῶνα καὶ λιγώτερο, ἀνάμεσα στήν καταπληκτική ἐκλαΐκευσι τῶν τεχνικῶν ἐπιτευγμάτων της ἐπιστήμης καί στούς νόμους, στὰ ήθη, στὶς ίδέες καὶ στὰ αἰσθήματα τῶν ἀνθρώπων πού άντιδροῦν καὶ προσαρμόζονται μὲ ἐξαιρετική βραδύτητα.

Οἱ Γάλλοι πού συμπλήρωναν

τὶς οπουδές τους κατὰ τὸ τέλος τοῦ 19ου αἰῶνος γνώρισαν μιὰ ἐποχὴ ἐνθουσιασμοῦ, μιὰ ἐποχὴ

τελείας εὐφορίας.

Ή σύγχρονη μηχανή, αὐτή πού δὲν χρησιμεύει μόνο γιὰ νὰ μεταβάλλη καὶ νὰ άξιοποιῆ τὸν μόχθο τοῦ ἀνθρώπου, αὐτὴ πού θέτει σὲ κίνησι ὡρισμένες φυσικές ἐνέργειες, ήλθε τότε νὰ κατακτήση τὸ ἐργαστήριο, νὰ κατακτήση τὸ διάστημα. Οἱ ἀνακαλύψεις τοῦ Παστέρ καὶ τῶν μαθητών του ἔφεραν στοὺς ἀνθρώ πους τη βεβαιότητα ότι μπορούσαν νά προφυλαχθούν ἀπὸ ώρισμένες τρομερές άρρώστειες. "Ολοι οἱ φιλόσοφοι τῆς εὐτυχισμένης έκείνης έποχης πίστευαν καί διακήρυτταν ότι ή ἐπιστήμη μὲ τίς λαμπρές της ἀνακαλύψεις δὲν μπορούσε παρά νὰ ἐλαφρώση τούς κόπους τῶν ἐργαζομένων, νὰ τοὺς ἐξαλείψη ἴσως ἐντελώς μιὰ μέρα καὶ νὰ χαρίση τὴν εὐτυχία.

"Όλοι οἱ σκεπτόμενοι ἄνθρωποι μὲ ἀπολύτως καλὴ πίστι συνέχεαν τὴν ἐπιστήμη μὲ τὴν σοφία. Οἱ περισσότεροι ἀπ' αὐτοὺς εἶχαν τὸ θάρρος νὰ γράφουν ὅτι ὁ ἄνθρωπος ἐλευθερωμένος ἀπὸ τὴν ἄγνοια, προστατευμένος ἀπὸ τοὺς κινδύνους, ϐοηθούμενος ἀπὸ τὸς μηχανές, θὰ γινόταν καλύτερος.

Μέσα σ'αὐτή τή χίμαιρα ζήσα-

OTAN Ο ΜΗΤΡΟΠΟΥΛΟΣ THE NEW YORK TIMES, I ΔΙΕΥΘΎΝΗ ΤΗΝ ΟΡΧΗΣΤΡΑ

H METPIOPPOZYNH TOY KAI H MOYZIKOTHZ TOY TON DEPOYN ETI KE-ΦΑΛΗΣ ΤΩΝ ΠΑΓΚΟΣΜΙΩΝ ΜΑΕΣΤΡΩΝ.

Ν. ΥΟΡΚΗ, 'Οκτώβριος.-Είς τὴν ἐποχήν μας κατὰ τὴν όποίαν ἔνας διευθυντὴς Όρχη- κὴ δι' ἀμφοτέρας τὰς πεποι- σικά, ὅτι τὸ νὰ παίξη εἰς τὸ στρας, ἀποκτὰ μεγαλυτέραν θήσεις, ἡ περίοδος τῆς Συμφω- «Fόξυ» δὲν θὰ ῆτο ἄτοπον. φήμην ἀπὸ μίαν πρωταγωνί- νικῆς, διηρέθη εἰς δύο σειρὰς Πράγματι, παρουσιασθεὶς στριαν τοῦ μελοδράματος καὶ προκαλεῖ μεγαλύτερον θαυμαπροκαλεί μεγαλύτερον δαυμασυνόν είς τάμεγαλύτερα άστέρια του τρο: γουδιού, ὁ Δημήτρης Μητρόπουλος φαίνεται νὰ είνε τελεί-

θήσεις, ή περίοδος τῆς Συμφωνικῆς, διηρέθη εἰς δύο σειρὰς συναυλιῶν καὶ εἰς τὸ ἔν ἐκ τῶν δύο διαδοχικῶν προγραμμάτων ἐκάστης σειρὰς θὰ περιλαμβά νωνται συθέσεις κλασσικῆς, δεδοκιμασμένες μομεικῆς, τάμεγαλύτερα ἀστέρια τοῦ τρα γωνται συνθέσεις κλασσικής, ενώ του καὶ κατέληξε μὲ τὸν σ γωνται συνθέσεις κλασσικής, ενώ πουλος φαίνεται νὰ εἶνε τελείως ἐκτὸς τῆςπραγματικότητος, ὅ καλλιτέχνης αὐτός, ὁ ὁποῖος ἀνέλαδε τὴν θέσιν τοῦ γῶν. Ἡ ἐναλλαγὴ θὰ γίνεται μονίμου διευθυντοῦ τῆς Φιλαρμονικής καὶ Συμφωνικής Όρ- Μητρόπουλος θὰ ἔχη τὴν εὐχέ- δειαν.

TOY K. HOWARD TAUBMAN

Πράγματι, παρουσιασθείς πρὸ τοῦ Δ. Συμβουλίου άνέπτυξε διὰ μακρῶν τὴν ἄποψίν του καὶ κατέληξε μὲ τὸν στοῖχον τοῦ Γκαῖτε:

"Όπου κι' ἄν πάνε οἱ Μοῦσες βρίσκουνε τὸν ναό τους !...

Τὸ Δ. Συμδούλιον έγέλασε



Είς τὰς σχέσεις του μὲ τοὺς μουσικοὺς τῆς Συμφωνικῆς 'Ορχήστρας, ὁ Μητρόπουλος προτιμά νὰ εἶναι πρόεδρος Δημοκρατίας παρὰ Δικτάτωρ.

χήστρας τῆς Ν. Ύόρκης, δὲν μὰς ἔχει συνηθίσει εἰς ἐκρήξεις διευθύνη ἀνὰ δεκαπενθήμερον ἰδιοσυγκρασίας, οὕτε μὲ στάσεις κομψότητος ποὺ μαρτυροῦν ἐκχείλισμα ποιητικοῦ πάθους. Εἴτε ἐπὶ τοῦ δάθρου τῆς ας, ἀπὸ τοῦ 1937 μέχρι τοῦ ὀρχήστρας, εἴτε ἀλλοῦ εὐρισκό μενος ὁ Δημήτρης Μητρόπουμενος ο Δημητρης Μητροπουλος είναι εύγενικός, με την ά-παλή καὶ λεπτή φωνή κύριος, ο όποῖος είνα πράγμα κυρίως ἀπεχθάνεται: Την διαφήμισι. Καὶ οἱ μουσικοὶ τῆς Φιλαρμονι κῆς καὶ Συμφωνικῆς Ορχήστρας ἐκπλήσσονται καὶ ἀποροῦν μὲ τὸν χαρακτῆρα τοῦ ἀνθρώπου αὐτοῦ, ἕνα χαρακτῆρα ἀπλὸ καὶ προσιτὸ πρὸς ὅλους τοὺς

περὶ αὐτόν. Αὐτὸ δὲν σημαίνει βέβαια, ὅτι ὁ Δημήτρης Μητρόπουλος έχει τὸν χαρακτήρα κα-λοῦ καὶ πειθηνίου παιδιοῦ, τὸ ὁποῖον κάνει ὅ,τι δήποτε τοῦ ὑποδείξουν.Κά θε ἄλλο μάλιστα. Είναι ένας άληθινὸς μαέστρος μὲ πλήρη ἐπίγνωσιν καὶ ἀπόλυτον ἀντίληψιν τῶν προ-σωπικῶν του ὑποχρεώσεων ἀπένων του μουσουργῶν καὶ ἐπιμένει νὰ δίδη εἰς τὸ άκροατήριον του έργα νέων συνθετών, όχι μόνον άπὸ τὰ δυσκόλως κατανο-ητά, άλλὰ καὶ ά-

πὸ ἐκεῖνα ποὺ δια-Θέτουν δυσμενῶς

τὴν γνώμην τῶν παλαιῶν συνδρομητῶν τῶν συναυλιών της Συμφωνικής. "Ήδη πέρυσιν όταν έμοιράζετο τὸ δάθρον τοῦ ἀρχιμουσικοῦ μὲ τὸν Λεοπόλδον Στοκόφσκυ, διηύθυνε είς μίαν συ-ναυλίαν μίαν συμφωνίαν τοῦ Αντον φον Βέμπερν, ή έκτέλεσις τῆς ὁποίας ἐπροκάλεσε

Αὐτὸ τὸ γεγονὸς δὲν ἀπεγο-ήτευσε τὸν Μητρόπουλον, ἀλ-λὰ τὸν ἔκαμε νὰ ἐπαναλάδη την έκτέλεσιν.

Τελευταίως, ένας δμιλος κυ ριών τής Φιλαρμονικής καὶ Συμφωνικής Έταιρίας, έζήτη-σε νὰ συναντήση τὸν κ. Μητρό πουλον. Κατά την συνάντησιν, αί κυρίαι αύταὶ παρεκάλεσαι θερμώς τὸν μαέστρον, νὰ μὴ δώση έφέτος είς τάς συναυλί-ας του, μουσικήν που νὰ ξεσχί ζη τὰ αὐτιά μὲ ἀκρότητες ὑ-περμοντέρνας μουσικής. 'Ο Μη τρόπουλος ήκουσεν εύγενέστατα τὴν παράκλησιν τῶν κυριῶν καὶ ἀπήντησεν ὅτι ἀμφότεροι, αύτὸς καὶ ἡ ὀρχήστρα του θὰ παρέδαιναν τὰ καθήκοντά των έὰν δὲν ἔπαιζαν καὶ τοιούτου εἴδους μουσικήν. Προσέθεσε δὲ ότι διευθύνων μίαν ὀρχήστραν, είχεν ὑποχρέωσιν πρὸς τὸν ἐαυτόν του νὰ ἐκτελῆ συνθέσεις όποῖαι τοῦ δίδουν ψυχικήν γαλήνην.

Δεδομένου ότι έπρεπε νὰ εὐρεθή μία λύσις Ικανοποιητι-******************

μητάς τών συναυλιών του νά άποκτήσουν την ύπομονην νά δέχωνται τὰς ἐκδηλώσεις τῆς νέας μουσικής.

Είχεν άναγγείλει ὅτι τρὶς τῆς μουσικῆς περιόδου θὰ δίδη προγράμματα μοντέρνων συνθετών και ούτω, προειδο-ποιημένοι οί μὴ ἐπιθυμούντες



'Ο Μητρόπουλος κατά τινα δοκιμὴν τῆς Συμφωνικῆς 'Ορχήστρας ταν μετά δέκα πετῆς Νέας 'Υόρκης: Διευθύνει, ἐνῷ ταὐτοχρόνως εἶναι καὶ δρίπου λεπτὰ ἐκτεσολίστας εἰς, τὸ πιάνο.

στοι ήσαν έκείνοι οἱ ὁποίοι ἐδεξιὰ καὶ ἀριστετῶν συναυλιῶν. Φυσικά, ἐλάχι-ρὰ μὲ τρόπον τὰ δλέμματά
στοι ήσαν ἐκείνοι οἱ ὁποίοι ἐδέχθησαν ν' ἀναγνωρίσουν ὅτι
δὲν «ἀντιλαμβάνονται» τὴν μον
τέρναν μουσικήν.
Ο κ. Μητρόπουλος εἶναι σή
μερον 54 ἐτῶν καὶ θεωρεῖται
ὅτι ἔχει φθάσει εἰς τὸν δαθμὸν
τῆς τελειότητος τῶν ἀρχιμουσικῶν τῆς ἐποχῆς μας. Δεδομένου ὅτι εἶναι Ἑλλην, δύναται, ὅπως λέγει ὁ ἴδιος, νὰ διευθύνη κλασσικὴν μουσικὴν μὲ
τὴν ἰδίαν κατανόησιν, μὲ τὴν
ὁποίαν διευθύνει τοὺς μοντέρνους μουσουργοὺς τοὺς ὁποίσφοδράς διαμαρτυρίας τοῦ ἡ- σικῶν τῆς ἐποχῆς μας. Δεδοσύχου, εὐγενικοῦ καὶ πειθαρ- μένου ὅτι εἶναι Ἔλλην, δύνα- χημένου ἀκροατηρίου τῶν Νε- ται, ὅπως λέγει ὁ ἴδιος νὰ δινους μουσουργούς τούς όποίπροτιμά.

ους προτιμα. Οπωσδήποτε οΙ «μεμυημένοι καὶ Υνῶσται» τῆς ὑψηλῆς αὐτῆς τέχνης, θεωροῦν τὸν Μητρόπουλον, ὡς ἕνα τῶν πλέον δυναμικῶν μαέστρων τῆς ἐπο-

Η δυαδική αὐτή άγάπη τοῦ Μητροπούλου πρός τε τὴν κλασσικὴν καὶ μοντερνίζουσαν μουσικήν έξηγείται μόνον ἀπὸ τὸν χαρακτήρα του, ὁ ὁποῖος τον χαρακτηρά του, ο οποίος κυδερνάται άπο άντιφατικά συναισθήματα. Ούδείς διευ-θυντής 'Ορχήστρας, θὰ ἐδέχε-το να κάμη ἐκεῖνο τὸ ὁποῖον ἔτο να καμη εκεινο το οποίον εκαμε πέρυσι ο Μητρόπουλος, δεχθείς νὰ διευθύνη τὴν συμ-φωνικὴν του 'Ορχήστραν, τὸ καλοκαῖρι, κατὰ τὴν «νεκρὰν ἐποχὴν» εἰς τὸν Κινηματογρά-φον «Ρόξυ» 'Η ἀρχική του ἀπόφασις ἐπήγασε ἀπὸ τὴν σκέ ψιν, νὰ δώση ἐργασίαν εἰς τούς έκτελεστὰς τῆς Συμφωνικῆς κατὰ τὴν «νεκρὰν ἐποχήν».
"Ολοι οἱ μαέστροι οἱ ἔχοντες άνεγνωρισμένην άξίαν είχον κατ έπανάληψιν άρνηθη, ίσχυ-ριζόμενοι, ότι αὐτὸ θ' ἀπετέλει έκτοπισμόν τῆς Τέχνης εἰς περιδάλλον ὅχι κατάλλη-

λον. Ο Μητρόπουλος δχι μόνον έδέχθη ἀπὸ άλτρουϊσμὸν πρὸς τούς μουσικούς του, άλλὰ ἀνέ-λαδε νὰ πείση τὸ Διοικητικὸν Συμβούλιον τῆς Συμφωνικῆς Όρχήστρας, ἀντιτιθέμενον φυ-



"Έτσι, ή Συμφωνική 'Ορχήστρα ύπο την διεύθυνσιν τοῦ Μητροπούλου ἔλαδε μέρος εἰς τάς κινηματογραφικάς παραστάσεις τῆς μεγάλης καὶ πολυτελεστάτης αίθούσης «Ρό-ξυ». "Ας μη νομίση κανείς ὅτι ὁ Μητρόπουλος δὲν διηύθυνε μὲ την Ιδίαν εύσυνειδησίανμέ όποίαν έκτελεί το Ιεροτελεστικόν του ἔργον.

'Απ' έναντίας μάλιστα, δωσε όλην του την ψυχην είς το νέον αυτό περιδάλλον, τό όποίον, έπειδή ήτο λαϊκώτερον τοῦ συνήθους, ήθέλησε νὰ τὸ ἐ-ξυψώση. Καὶ ἔκαμε ἔνα πείρα-μα διὰ νὰ Ιδή τὴν ἀντίδρασιν

> τικός όπαδός τοῦ μασήματος «τσί-κλετς» γνωρίζει δὲ ὡς ἐκ τούτου ὅτι αί σιαγόνες εΐναι άδύνατον νὰ ἐργά-ζωνται ὅταν ἡ προ σοχὴ περισπάτ α ι

έντατικώς.
Μόλις ἀνῆλθεν ἐπὶ τοῦ δάθρου του ἐχειροκροτήθη ζωηρῶς. Ὁ μαέστρος ὁ πε κλίθο πρὸ τοῦ κοινοῦ ἐχ πρό τοῦ κοινοῦ, ἐ-πρόλαδε ὅμως μὲ μιὰ ματιά του ν' άντιληφθη ὅτι ὁλό-κληρον το ἀκροατήριόν του... έμα-

λέσεως ἔστρεψε δεξιὰ καὶ άριστε-

την την έργασίαν. Οἱ προσκεί-μενοι ὅμως πρὸς τὸν Μητρό-πουλον κύκλοι, δεδαιοῦν κατηγοοηματικώτατα ὅτι ὁ Ἔλ-λην μαέστρος δὲν εἶναι φιλο-χρήματος. Μάλλον περιφρονεῖ τὸ χρῆμα ὁ κ. Μητρόπουλος καὶ τὸ διασπαθίζει ἀλύπητα, σὲ κοστούμια, σὲ κομψοτεχνή-ματα, τὰ ὁποῖα λατρεύει καὶ

σὲ δοηθήματα φίλων του, Διευθύνων τὴν ὀρχήστραν εἰς τὸ «Ρόξυ» ἐλάμβανεν ὡς προσωπικὴν ἀμοιβὴν 5.000 είς το «Ρόςω» ελαμοανέν ως προσωπικήν άμοιδήν 5.000 δολλαρίων τήν έδδομάδα. "Ομως το ήμισυ τοῦ ποσοῦ τῶν 10.000 δολλαρίων, τὰ ὁποῖα εἰσέπραξε δι' ἔν δεκαπενθήμερον, ὁ Μητρόπουλος τὸ προσέφερεν ύπὲρ τοῦ Ταμείου Συντάξεων Φιλαρμονικής καὶ ἔτερα 1.500 δολλάρια ἐδαπάνησεν είς ἕνα γεῦμα, τὸ ὁποῖον ἔδωσεν εἰς τοὺς μουσικοὺς τῆς ὀρχήστρας του. Φυσικά, μετὰ την αμοιδήν του μάνατζερ καί τὴν πληρωμὴν τοῦ φόρου είσοδήματος, δὲν ἐπερίσσευσε καὶ πολύ μεγάλο ποσόν διὰ τὸν

Έλληνα μαέστρον, HOWARD TAUBMAN

SYMPHONY OPENS CONCERT SEASON

Mitropoulos and Philharmonic Give Year's First Program-Prokofieff Fifth Played

By OLIN DOWNES

The New York Philharmonic-Symphony Orchestra opened its 1950-51 season last night in Carnegie Hall, with its numerous and faithful audience assembled. Dimitri Mitropoulos had selected for the occasion three compositions by masters of the eighteen, nineteenth and twentieth centuries, with fore-thought, no doubt, for their strikng contrasts of style, form, sentiment.

There was, however, one huge blot on the tonal landscape, con-sisting in the first item of the program: the Bach Chanconne, originally for violin alone, as orchestrated, distorted, manhandled in the transcription of Alfredo Ca-This score was heard for the first time at the Philharmonic-Symphony concerts, and we trust that its tenure of life will be short. For it is the epitome of bad taste, impertinence, and obnoxious

orchestral gimcracks.

It is not that we are of those who categorically reject transcriptions. Bach himself was the arch-transcriber. He was constantly rearranging and revising his own music and the compositions of others. An artistic and effective transcription may well prove to be a valuable addition to the reper-But a transcription as viciously inartistic as this one is a sin, not only against Bach, but against the musical art itself, and the less excusable in a musician of the late Casella's knowledge.

Beethoven Work Beautiful

The greater was the relief af-forded by the finely conceived performance of that pearl of classicism, the Beethoven Fourth Symphony. The introduction, so full of wonder and transparent beauty, and the vision of the slow movement, its serene surface traversed now and again by some momen-tarily disturbing reflection, are outstanding pages of a work in which Beethoven is perhaps closer than in any other of his symphonies to Haydh.

But it would be invidious, indeed profoundly illogical, to single out these movements with an emphasis which would seem to put the other parts of the symphony on a lower level. This is not true and this could not really be done, because the final wonder of this symphony is its perfect form, its exquisite proportions, and the inseparable, indeed insoluble, relations of each part of this perfect form to the

This is one of the happiest of the Beethoven symphonies, and its highest happiness lies precisely in its perfection of balance, formal logic and cohesion. Mr. Mitropou-los conducted the symphony with evident perception and absorption n these characteristics of music. Curiously enough, the or-chestra was not technically impeccable in a relatively simple score. But these slight flaws were unim-portant in the sum of the work and its sensitive interpretation.

The symphony which came after the intermission provided the exciting climax of the concert. This was the Fifth of Prokofieff, so rich in its thought and organic in its main developments that one can main developments that one can only grasp its contents with repeated hearing. Add to its noble and intellectual elements its prevailing joyousness, plus movements not only exhilarating in their pulse and the rhythmic energy and élan of spirit, but almost of "popular"

Cornerstone of Work

The first movement is the splendid cornerstone of the work, a movement that begins with calm and elevation, progresses with uncommon certainty and resource, then generates the sense of conflict, when the initial motive shines out radiantly in the brass, as against opposing forces. The coda of this first movement, dark and heroic, is one of its greatest mo-ments, of a power and architecture that few modern composers have summoned

The wild gleeful scherzo is perhaps the most slavic in its contour, and its trio and variants represent the best of Prokofieff in his more youthful vein. But the slow movement, the adagio, is the part which is richest in ideas, introspective emotion, and long melodic lines. At the end of it comes the touching quotation of the opening theme of the symphony.

Mitropoulos' performance was a brilliant success, unique in certain of its features. 'The symphony, and the manner off its presentation, proved a triumph for composer and interpreter.

MUSIC

By VIRGIL THOMSON

PHILHARMONIC-SYMPHONY ORCHESTRA

CARNEGIE HALL
Dimitri Mitropoulos, conductor, first concer
of the 109th season last night, The program: Chaconne Bach-Casella (Pirst performance by this orchestra) (Pirst performance by this orchestra) (Symphony No. 4 in B flat major Beethoven tymphony No. 5 Prokofieff

In Form

DIMITRI MITROPOULOS, conducting the Philharmonic-Symphony Orchestra last night in Carnegie Hall, gave New York its first symphonic concert of the season. Conductor and orchestra appeared to be in form. If neither ave evidence of any extraordinary fall renewal, neither did they seem to be starting the winter under a handicap. Nothing that met the eye or ear hinted at deviation from their comforting norm.

Alfredo Casella's orchestral transcription of Sebastian Bach's celebrated Chaconne for solo violin opened the evening with vigor. A brilliantly conceived score laid over solidly built classic piece left no chance for disappointment, unless one is sensitive about transcrip-tions in general. Casella has combined in this one an evocation of the solo violin's bravura style with that of organ sounds. He has not feared effects of orchestral virtuosity, has sought them rather, so as not to lose the virtuoso tone of the original work. He has added contrapuntal lines too, filled up the harmony when that would have little to quarrel with. Indeed, it phrase. Its qualities are those of easier. expert workmanship and of selfconfidence, the confidence of an sfactory.

Dimitri Mitropoulos



Conductor of the Philharmonic-Symphony Orchestra

sounded thin in so vast an en-semble. The result is not a direct could make the piece sound just a ranslation of the Chaconne into bit more like Beethoven. I fancy it orchestral sound but rather a para- would, if he would take it a little

Prokofieff's Symphony No. 5 experienced musician and of an ex- proves on repeated hearings to be occienced mind. Its weakness is exactly what this reviewer found that of all transcriptions, the waste on the first, a neo-Romantic first of effort involved in rewriting movement of some authenticity works that are already quite sat- and three that should have no place in any symphony. The first is introspective and highly per-Beethoven's Fourth Symphony sonal as to feeling. The others needs no encomium from this re-porter. Mr. Mitropoulos's reading without the ballet. Their use of of it merits one for clarity and ostinato figures and brusque tempo shipshapeness. Anybody's lack of changes reveals them as objectively complete enthusiasm for his per-formance would derive, I think, from an almost over-detailed musical interest makes them inondling of the slow movement and appropriate for concert use. The from a high speed in the finale that first movement, however, is an was difficult for the players to keep original piece and a closely orup with. In the conductor's gen-ganized one. That is listening-eral conception of this fanciful and music.

«ΤΟ ΒΗΜΑ» Σάδδατον 14 'Οκτωδρίου 1950

Ο ΜΗΤΡΟΠΟΥΛΟΣ

Κατά τηλεγράφημα τοῦ ἐν Ν. Ύόρκη ἀνταποκριτοῦ μας, ὁ διάσημος
Έλλην ἀρχιμουσικός κ. Μητρόπουλος
έκαμε προχθές ἔναρξιν τῆς νέας περιόδου τῶν συμφωνικῶν συναυλιῶν
ἐπὶ κεφαλῆς τῆς περιφήμου φιλαρμονικῆς ὁρχήστρας τῆς Νέας Υόρκης, ὡς τακτικὸς πλέον διευθυντῆς
Αὶ ἐφημερίδες καὶ τὰ περιοδικὰ ἀρκτὰς ἡμέρας προηγουμένως εἶχαν ἀφιερώσει κολακευτικότατα ἀρθρο
διὰ τὸν μαέστρο καὶ τὴν ὁρχήστρα,
ἡ ὁποία σήμερον θεωρεῖται ἡ πρώτη
τοῦ κόσμου.
"Ολαι αὶ θέσεις εἰς τὸ Κάρνεγκυ
Χώλ εἶχαν διατεθή ἀπὸ ἐδδομάδων
καὶ ὅλαι αὶ γνωσταὶ προσωπικότητες τῆς μεγαλουπόλεως προσήλθου
εἰς τὴν ἐναρκτήριον συναυλίαν. Τὸ
πρόγραμμα περιελάμβανε τὴν Τετάρτην συμφωνίαν τοῦ Μπετόδεν καὶ τὴν
Πέμπτην συμφωνίαν τοῦ Προκόφιεφ
Καὶ τὰ δύο ἔργα κατεχειροκροτήθησαν, Ιδιαιτέρως δὲ ἡ συμφωνία τοῦ
Μπετόδεν διὰ τὴν ὁποίαν ὁ κ. Μητρόπουλος ἐκλήθη τρεῖς φορὰς ἐπὶ
σκηνῆς.
"Η γενικὴ ἐντύπωσις ῆτο δτι πρό-

σκηνής.

Ή γενική έντύπωσις ήτο δτι πρό-κειται περί μιάς νέας μεγάλης έπι-τυχίας τοῦ "Ελληνος ἀρχιμουσικοῦ. ΟΙ εἰδικοὶ παρατηροῦν ὅτι ὁ κ. Μη-τρόπουλος ήτο κυρίαρχος τῆς ὁρχή-στρας, τὴν ὁποῖαν ἔχει τὴν τέχνην καὶ τὴν δύναμιν νὰ μαγεύη καὶ νὰ ἔνώνη ψυχικὰ μαζί του.

ΤΟ ΡΕΜΑ - Τετάρτη -25 'Οκτωδρίου 1950-

'Ο Μητροπουλος και ή Σταυ-ροφορία τῆς 'Ελευθερίας =

κατά τηλεγράφημα έκ Νέας 'Υόρκης, ό "Ελλην αρχιμουσικός κ. Δ. Μητρόπουλος ὑπέγραψε την διακήρυξιν της «Σταυροφορίας της 'Ελευθερίας» την όποίαν προσήγαγε είς αὐτόν κατά τό διάστημα μιας μουσικής δοκιμής είς τὸ «Κάργεγκυ Χώλ» ὁ πρόεδρος τῆς σχετικής ἐπιτροπής διά την πόλιν τῆς Νέας 'Υόρκης κ. Φρέντερικ "Οσμπορυ. Μετά τὸν κ. Μητρόπουλον ὑπέγραψαν τὴν διακή-Μητρόπουλον ψεξεραψαν την διακή-Μητρόπουλον ψεξεραψαν ψεξεραψ κ. Φεντερικ Οσμπορυ, Μετά τόν κ. Μητροπουλον ύπέγραψαν τὴν διακή-ρυξιν και τὰ 103 μέλη τῆς ὀρχή-στρας του.

"Η διακήρυξις τῆς «Σταυροφορίσας τῆς Έλευθερίας» ὑπογραφείσα ὑπὸ ἐκατομμυρίων 'Αμερικανῶν πολιτῶν, ἀποτελεῖ ἀπάντησιν εἰς τῆς οδίετικὴν προπαγανδιστικὴν ἐκατρα τείαν δῆθεν ὑπὲρ τῆς εἰρήνης, ὑπὸ τῆν κάλυψιν τῆς ὁποίας ἡ σοδιετικὴ πολιτικὴ ἀγωνίζεται ἀπὸ τινος νὰ ἀποκρούψη τὰ κατακτητικά της σχέστος κατακτητικάς της σχέστος κατακτητικής της σχέστος κατακτητικάς κατακτητικάς της σχέστος κατακτητικάς της σχέστος κατακτητικάς κατ πολιτική αγωνίζεται από τινος να αποκούψη τά κατακτητικά της σχέξια. Ή ἐν λόγω διακήρυξις μὲ τας υπογραφάς τῶν ἐκατομμυρίων 'Αμερικανών κατετέθη χθὲς ὑπὸ τοῦ 'Αμερικανοῦ στρατηγοῦ Κλαίῦ, ἀρχηγοῦ τῆς «Σταυροφορίας» δι' δ. λην τὴν 'Αμερικήν, είς τὸν πύργον τοῦ κώδωνος τῆς 'Ελευθερίας είς τὸ Βερολίνον, ἐπ' εὐκαιρία τοῦ ἐορτασμοῦ τῆς 'Ημέρας τῶν 'Ηνωμένων 'Εθνών.

ITA NEAD 13-10-00

Ο κ. ΜΗΤΡΟΠΟΥΛΟΣ EIZ KAPNETZI XOAA Η ΧΘΕΣΙΝΗ ΣΥΝΑΥΛΙΑ ΤΟΥ

γενική έντύπωσις ήτο ότι πρό Η γενική ἐντύπωσις ἦτο ὅτι πρόκειται περὶ μιὰς νέας μεγάλης καλλιτεχνικής ἐπιτυχίας τοῦ κ. Μητροπούλου καὶ τῆς ὀρχάστρας τῆς Νέας Ύόρκης, ἡ ὁποία ἔπαιξε τὴν τετάστην συμφωνίαν τοῦ Προκόπιεφ. Τὰ δύο αὐτὰ ἔργα ἀπέσπασα νθερμὰ χειροκροτήματα καὶ εἰδικῶς διὰ τὴν τετάστην συμφωνίαν τοῦ Μπετόδεν ὁ κ. Μητρόπουλος ἀνεκληθη τρείς φοράς ἐπὶ σκτυῆς.
ΟΙ εἰδικοὶ παρατηρούν ὅτι ὁ κ. Μητρόπουλος Πτο ἀπολύτως κύριος τῆς ὁρχήστρας, τὴν ὁποίαν, ὡς γράφουν, ἔχει τὴν τέχνην νὰ μαγεύη καὶ νὰ ἐνώνη ψυχικὰ μαζί του.
Ε. ΤΖΑΜΟΥΡΑΝΗΣ

NEW YORK HERALD TRIBUNE,

CONCERT AND RECITAL

By Francis D. Perkins PHILHARMONIC-SMYPHONY ORCHESTRA

CARNEGIE HALL

Second Thursday night concert of the seaon; conductor, Dimitri Mitropoulos; soloist,
say Renardy, violinist. The program:
werture, "Roman Carnival". Berilioz
ymphonie Espagnole, for violin and orchestra. Lalo
one Poem, Ein Heidenleben. R. Strauss
(Solo violin, John Corigliano)

More or Less Familiar

The Philharmonic - Symphony Orchestra met its "even" Thursday evening subscribers for the first time this season yesterday, when Mitropoulos offered a program of three more or less familiar works from different decades of the nineteenth century. In regard to Richard Strauss's tone poem, Ein Heldenleben," familiarity has waned during the last decade; it is sixteen years since the Philharmonic presented this account of a hero's life, and three since its last performance here, by Eugene Ormandy's Philadelphians.

Since last week's Philharmonic concerts were without a guest artist, Ossy Renardy was the first soloist of the new season in Lalo's "Symphonic Espagnole" — or strictly speaking, four fifths of it since, according to a usual but not invariable practice, the third movement was omitted. This omission does not give a sense of ponderable loss, although the work, if not music of unusual significance is a grateful vehicle for the solo violinist and has a generous melodic content and entertainment value. Mr. Renardy's tone was consistently appealing, his technique deft and polished and his interpretative conception artistic. But the "Symphonie Espagnole" requires a performance of marked vitality and pronounced color, and, despite its pleasing features, especially in the andante, Mr. Renardy's presentation sometimes had a certain expressive reserve.

The "Roman Carnival" overture of Berlioz had a well played, conservative interpretation. The performance of "Ein Heldenleben" aroused memories of its frequent Philharmonic performances in the 1920s, especially under Willem Mengelberg, and also revealed an uneven durability in its various episodes which can account for its longer current sojourns on the shelf. It has its longueurs; the battle section has become mainly uncommunicative, although Mr. Mitropoulos and his musicians brought it to a cogent close; the caprices of the hero's eventually won bride, admirably presented by John Corigliano's solo violin, seem long drawn out. But a considerable part of the score is still eloquent, especially the spacious and noble increasingly peaceful close; here the conductor avoided a temptation to protract these measures. and the expressive content of the music was realized without sentimentality. The sweeping opening theme might, perhaps, have been more proclamatively stated, and the orchestra texture had occasional slightly opaque moments, ut in general this was a praiseworthy performance and a discernng, sympathetic and persuasive nterpretation.

New York Journal-American 22-Fri., Oct. 13, 1950

Mitropoulos Opens Season By MILES KASTENDIECK

With Dimitri Mitropoulos officiating as its guiding genius for the first time, the Philharmonic-Symphony opened its 109th season in Carnegie Hall last night. A shrewdly devised program and a freshly groomed orchestra created an air of expectancy. fulfillment turned out to be a mixed blessing.

That meticulous quality in performance which has distinguished Mitropoulos' conducting in the past acted as a piercing ray of light last night. It laid bare all the detail of Casella's orchestration of the Bach Chaconne (a first performance by the society), Beethoven's Fourth Symphony, and Prokofieff's Fifth Symphony. This intellectual penetration

had its moments of exciting revelation, but it was evident throughout the evening that a more cohesive approach might have made the performances jell more than they did.

Sounded Superb

Dressed up in its Italianate coloring, the Chaconne became more a work by Casella than by Bach. The luxuriant orchestration worked the transformation, through superimposed harmonies, a merging of 18th Century and 20th Century styles took place. The result was an excellent treatise on orchestration which sounded superb in a revealing performance.

While the choice of Beethoven's Fourth was most commendable, the performance of it was not. Here again attention to detail got in the way of the music.

Mitropoulos found himself most sympathetically adjusted to the Prokofieff last night. His concept brought a different slant on the symphony because of a shift in emphasis. If he did not penetrate to the tragic depths of the first and third movements, he generated unusual excitement in the second.

High lighting the interplay of thematic material through the orchestra, he revealed the composer at work more than the communication of his feelings. It was a distinctive service.

There is little doubt that the Philharmonic - Symphony season will be one to stimulate considerable comment.

theater was the New York Philharmonic-Symphony. For two weeks, starting September 1st, the 104 men in the Philharmonic,

IRST major symphony orchestra to play a

regular engagement in a movie-and-variety

under their musical director, Dimitri Mitropoulos, performed four times a day at the Roxy, one of the largest movie houses in the United States. On the opening day they played to capacity houses of 6,000

each - 24,000 in all; attendance held up so well that at the end of the two-veek period the Roxy asked them to stay on for another week - an invitation which the management of the Philharmonic felt obliged to decline. with regret.

INTERNATIONAL MUSICIAN

Dimitri Mitropoulos and the Philharmonic scored this signal suc-

cess without lowering their standards, either of execution or programming. While music was good theater, it was yet made up of works from the standard symphonic repertory, played for the most part in their entirety, and interpreted by the conductor with the same precision and brilliance which he displays in Carnegie Hall.

Dimitri Mitropoulos

The manager of the Roxy and Dimitri Mitropoulos are at least one conductor-manager combination that has been able to fuse practicability with idealism. The Roxy has given itself a very successful two weeks, and Mitropoulos who says, "To me a conductor's aim is to spread the gospel of great music," has had his dearest wish realized. When we saw his face-inspired and radiant-as he turned it to the audience in acknowledgment of the applause, at that opening concert, we knew what it means to the missionary to have accomplished his

Nor was it just the applause. It was the way they listened. Not just politely. Not just intently. They listened with that wondering air of those who have sampled a new dish and found it not only a taste sensation but a deeply satisfying food as well. This absorbed listening was the second most vivid memory we received of that afternoon.

The third was the performance itself-great works of Wagner, Mendelsohn, Profofiev, presented as only great players can present them. Conductor and players alike quite clearly answered to the warm audience response. And their support of soprano Eileen Farrell when she sang in most moving manner Von Flotow's aria from "Martha," "The Last Rose of Summer," was restrained, excellently timed and

As a result of this successful pioneer venture, there are reports that other movie houses are considering using symphony orchestras as added attractions. One such engagement has materialized: the Dallas Symphony Orchestra, under the baton of Walter Hendl, will open its Golden Jubilee Season on the stage of the Palace Theater in Dallas, on November 10, 1950. This movie-house engagement will run for a week, preceding immediately the orchestra's regular season, which starts November 19th.

—S. E. H.

MUSIC

Man from Minneapolis

Long after their ruckus with temperamental Artur Rodzinski (TIME, Feb. 17, 1947), the directors of the New York Philharmonic-Symphony Orchestra seemed unwilling to give full-conductor powers to anybody else. Staggered by guest conductors and triumvirates the U.S.'s oldest (108 years) and once finest orchestra lost much of its poise and polish. Last spring the directors finally overcame their hesitation, picked Minneapolis' Greek-born Dimitri Mitropoulos, who shared the season with Leopold Stokowski last year.

At the Philharmonic's first fall concert in Carnegie Hall last week, traditional opening gun of the Manhattan music season, Philharmonic fans greeted their new conductor with a heart-warming welcome.

With the first wave of his long, seemingly boneless hands, tall Conductor Mitropoulos gave them a sample of the moderns-cum-classics programs they could expect on many evenings this season. The opener: a monstrously brassy orchestration by the late Italian composer, Alfredo Casella, of the Chaconne from Bach's Suite No. 2 for Solo Violin. Beethoven's happy Fourth Symphony, delicately if fussily performed, smoothed down ruffled feathers momentarily, but Prokofiev's screaming Symphony No. 5 got some of them ruffled right up again.

Booster Shot. In one way, 54-year-old Dimitri Mitropoulos is just the man to give the Philharmonic a booster shot. No prima donna, he has tried to win his musicians with consideration (he does not want to be dictator, he says, but president of a republic), and by giving them the first feeling of security they have enjoyed in years. Last week all of last season's players were back in their chairs.

In choosing a man with Mitropoulos' zeal for new music, however, the Philharmonic trustees have taken something of a gamble. The new conductor's programming may drive some of the more traditional away from the box office, and 1950 is a poor year for the Philharmonic to do that. The symphony ended last season with an \$81,500 deficit. This season, for the second year in a row, subscriptions are down and the Philharmonic has no sponsor for its Sunday broadcasts. Nonetheless, Mitropoulos' arguments have convinced the Philharmonic's board that he is on the right track. He believes that the U.S. can develop a great musical culture, but to do so new U.S. music, and other new music, must be heard. Says he: "We have to show a front to Europe, to the rest of the U.S. We cannot stand on our high buildings and cars alone. What lasts in world history? Only culture, finally."

No "Glamour." A modest, monastically-minded bachelor who disdains money and "glamour," takes St. Francis of Assisi for his model, Mitropoulos once surprised Minneapolis society by living in a cubicle in a University of Minnesota dormitory; he donated much of his \$25,000 salary to needy composers. He has not changed his ways in Manhattan. Last month, when he took the Philharmonic into Manhattan's Roxy Theater as the stage attraction (partly to reach new audiences), he turned half of his own \$5,000-a-week salary over to the orchestra's pension fund. He lives alone in a small apartment half a block from Carnegie Hall, usually eats unceremoniously at a hamburger shop across the street.

After twelve years in Minneapolis, why has he come to New York? His answer shows his confidence and pride in his new orchestra. Says Mitropoulos: "I thought I owed myself a better instrument before I die. Would any artist refuse to have a Stradivarius?



CONDUCTOR MITROPOULOS St. Francis was the model.

TIME, OCTOBER 23, 1950

FRIDAY, OCTOBER 20, 1950.

THE NEW YORK TIMES,

RENARDY SOLOIST

Violinist in First Appearance With Philharmonic-Berlioz and Strauss on Program

By HOWARD TAUBMAN

By HOWARD TAUBMAN

Dimitri Mitropoulos' policy as mincipal conductor of the New York Philharmonic-Symphony Orhestra this season is to give each eries one program of familiar works and a succeeding one with comething contemporary and perlaps problematical on it. Since last night's concert at Carnegie Hall was the first of the session for the subscribers to the even series, they got three compositions that could scarcely have been much in the way of a listening hazard.

For those who like the standard

repertory and nothing else, it was a delightful evening. And even for those who like something spicier, there was Strauss' tone poem, "Ein Heldenleben." Fifty years ago this piece upset people with its "turbulent ocean of sound," according to Romain Rolland. It is still lively, and as it was played last night, it was exciting music. But if one dares to say so in public meeting, there are places in it that come close to being superelegant movie music.

The evening began with Berlioz' and even for were, straight, like an honest musician. His tone was rich and vibrant, but not too lush; his rhythms had life.

He made it clear that he belongs among the eminent virtuosos of our day, and achieved this impression not through stunts alone but through his musicianship. With Mr. Mitropoulos and the orchestra providing expert support, the performance was thoroughly agreeable. repertory and nothing else, it was ness. Mr. Renardy played it, as it

O "AEKHTHE - MARETPOR"

ΛΑΝΣΑΡΕΙ ΚΑΙ ΤΟΥΣ ΜΟΝΤΕΡΝΟΥΣ

> O BAYMAEMOE TON A M E PIKANON

N. YOPKH, 23 'Οκτωδρίου. (ΙΔΙΑΙΤΕΡΑ ΥΠΗΡΕΣΙΑ)

'Ο άμερικανικός τύπος άσχολεῖται 'Ο άμερικανικός τυπός ασχολειτως πάλιν διά μακρών μὲ τὴν προσωπικό-τητα τοῦ Ἑλληνός μαἐστρου κ. Δ. Μητροπούλου ἐπὶ τῆ εὐκαιρία τῆς ά-ναλήμεως ὑπ' αὐτοῦ τῆς διευθύνσεως τῆς φιλαρμονικῆς - συμφωνικῆς ὀρχή-στρας τῆς Νέας Ύόρκης.

Τό ἔγκυρον περιοδικόν «Τάϊμ» γρά-φει ὅτι οἱ Ιθύνοντες τῆς όρχήστρας ἀ-πέφευγον συστηματικώς ἀπό τῶν ἀρ-χῶν τοῦ 1947 νὰ προσλάδουν μόνιμου διευθυντήν με πλήρεις αποκλειστικάς άρμοδιότητας. Ή τακτική αϋτη, γρά-φει το περιοδικόν, συνετέλεσεν είς το νὰ χάση ή όρχήστρα αὐτή, ή άρχαιο τέρα καὶ καλυτέρα τῶν Ἡνωμένων Πο λιτειῶν (ἰδρύθη πρὸ 108 έτῶν) κατὸ μέγα μέρος τὴν Ισορροπίαν της.

Τέλος τὴν παρελθοῦσαν ἄνοιξιν οἱ ἰθύνοντες τῆς ὁρχήστρας κατενίκησαν τοὺς διαταγμούς των καὶ ἐκάλεσαν ἐκ Μινεαπόλεως τὸν κ. Α. Μητρώπουλον, ὁ ὁποῖος διηύθυνεν ἀπὸ κοινοῦ μετὰ τοῦ ἀναὐτως γνωστοῦ ἀνὰ τὴν ὑφήλιον μάτοτρου Λεοπόλδου Στοκόδου. Τὴν παρελθοῦσαν ἐδδομάδα κατὰ τὴν

πρώτην φθινοπωρινήν συναυλίαν τής Φιλαρμονικής είς τὸ Κάρνετζι - Χώλ τὸ κοινόν ἐπεφύλαξεν ἐνθουσιώδη ὑπο-δοχήν είς τὸν κ. Μητρόπουλον.

Τὸ περιοδικόν «Τάϊμ» γράφει σχε-τικῶς, ὅτι ὁ Μητρόπουλος ἔδωσεν εἰς τὸ κοινὸν «μὲ τὴν πρώτην κίνησιν τῶν τὸ κοινὸν «μὲ τὴν πρώτην κίνησιν τῶν μεκρῶν χεριῶν του, τὰ ὁποῖα νομίζει κανείς, ὅτι δὲν ἔχουν κόκκαλα» μίαν ἱδέαν τῶν μικτῶν προγραμμάτων (μοντέρνων καὶ κλασσικῶν) τῆς τρεχούσης περιόδου. Τὸ περιοδικὸν συνεχίζει: "Ο κ. Μητρόπουλος, ὁ ὁποῖος είναι ἡλικίας 54 ἐτῶν, ἔδωσεν εἰς τὴν Φιλαρμονικὴν μίαν νέαν ἄθησιν. Προσπαθεί νὰ ἀποκτήση τὴν ἐμπιστοσύνην καὶ τὴν ἐκτίμησιν τῶν μουσικῶν του, κατὰ τὴν ἐκτρασίν του ὅχι ὡς δικτάτωρ ἀλλά ὡς πρόεδρος δημοκρατίας καὶ δημιουρχῶν εἰς αὐτούς τὸ αἰσθημα τῆς ἀσφαλείας, τὸ ὁποῖον ἐδοκίμαζαν πρὸ ἐτῶν. Κατὰ τὴν πρώτην αὐτὴν συναυλίαν, ὅλοι οἱ ἐκτελεσταὶ τῆς παρελθούσης περιόδου εὐρίσκοντο εἰς τὰς θέσεις των τὸ ἐστος τὸ ἀτῶν θροσκεῖ ὅτι ἡ πορελθούσης περιόδου εὐρίσκοντο εἰς τὰς θέσεις των. Έν τούτοις τὸ «Τάιμ» φρονεῖ ὅτι ἡ

Έν τούτοις τὸ «Τάτμ» φρονεῖ ὅτι ἡ Φιλαρμονική παίζει ἐπικίιδυνον παιγνί-δι μὲ τὴν πρόσληψιν τοῦ Μητροπού-



τας συναυλίας της όρχηστρας κατά το 1950, το όποιον προδλέπεται ως Ετος Ισχών αγελάδων δι' αύτήν. 'Η παρελθούσα περιοδος έκλεισε μέ έλλειμα 81. 500 δολλαρίων και έφέτος οἱ συνδρομηταί είναι άκόμη όλιγώτεροι ἐνὸ ἐξ άλλου δὲν παρουσιάσθη πελάτης διὰ αλλου δέν παρουσιάσθη πελάτης διά τὰς ραδιαφωνικὰς συναυλίας τής Κυριακής βια τὰς ραδιαφωνικὰς συναυλίας τής Κυριακής, Έν τούτοις ὁ Μητρόπουλος κατώρθωσε νὰ πείση τὸ διοικητικόν συμδούλιον τῆς Φιλαρμονικῆς διὰ τὴν ὁρθότητα τῶν ἀπόμεῶν του, 'Ο κ. Μητρόπουλος εἶναι τῆς γνώμης, ὅτι «αὶ Ἡνωμέναι Πολιτεῖαι είναι εἰς θέσιν νὰ ἀναπτύξουν μουσικὸν πολιτισμόν. Διὰ τὸν λόγον αὐτόν ὅμως πρέπει νὰ ἀκουσθή ἡ νέα μουσική τόσον τῆς ᾿Αμερικῆς ὅσον καὶ ἄλλων χωρῶν. Δὲν ἀρκεῖ νὰ ἔχωμεν μεγάλα κτίρια καὶ αὐτοκίνητα. Ἐκείνο, ποὺ παραμένει εἰς τὴν παγκόσμιον ἱστορίαν εῖναι μόνον ἱ πολιτισμός».

Τὸ «Τάτιμ» ἀσχολούμενον κὸ ἀναπτώς στος το και δαγολούμενον κὸ ἐχωριακής ὅσον καὶ πολιτισμός».

Τὸ «Τάτιμ» ἀσχολούμενον κὸ ἀναπτώς τὰ συνακόσμον εἰνονούμενον κὸς ἐχωρινον μεγάλα κτίρια καὶ αὐτοκίνητα. Ἐκείνο, ποὺ παραμένει εἰς τὴν παγκόσμιον ἱστορίαν εῖναι μόνον ἱ πολιτισμός».

Τὸ «Τόιμ» ἀσχολούμενον μὲ τὴν προσωπικότητα τοῦ μεγάλου μαἐστρου γράφει ὅτι ὁ κ. Μητρόπουλος «είναι ασκητικός ἀγαμος, ὁ ὁποίος περιφρονεί τὸ χρῆμα καὶ τὴν αἴγλην» ἔχει ὡς πρέτυπον τῆς ζωῆς του τὸν ἀγιον Φραγκίσκου τῆς ζωῆς του τὸν ἀγιον Φραγκίσκου τῆς ζωῆς του τὸν ἀγιον Φραγκίσκου τῆς Ασσίζης. Είχε καταπλήξει τὴν κοινωνίαν τῆς Μινεαπόλεως, ὅταν ἐγνώση ὅτι ἐκοιμάτο εἰς τὰ φοιτητικά ὑπνωτηρια, ἐνῷ ἔδιδε ἄνω τοῦ ἡμίσεος τῶν ἀποδοχών του, ἀνερχομένων εἰς 25.000 δολλάρια, εἰς ἀπορους μουσικούς. ἀλλὰ καὶ εἰς τὴν Νέαν 'Υόρκην ὁ κ. Μητρόπουλος δὲν ἄλλαξε ζωῆν. Τὸν πασελθόντα μῆνα, ὅταν διηθύνε τὴν Φιλαρμονικὴν εἰς τὸ διαρθον ενθόζων τοῦ Μαγκάτταν, ἄσηνε τὸ ῆμισου πάλιν τοῦ ἐκ 5.000 δολλαρίων ἐδδομαδιαίου μισθοῦ του εἰς τὸ ταμείον ἀλληλοδοηθείας τῆς ἀρχήστρας, Κατοικεί τάρα εἰς ενα μικοὸν δισμέρισμα πλησιόν τοῦ Κάρνετζι - Χωλ καὶ γευματίζει εἰς τὸ ἀπέναντι μικρὸν ἐστιατόριον, 'Εποιταθείο διανί Σλημ εἰς πὸν Με Τὸ «Τάτμ» ἀσχολούμενον μὲ τὴν προ-

στιατόριον,
'Ερωτηθείς διατί ήλθεν είς τήν Νέαν 'Υόρκην κατόπιν παραμονής 12 έτών είς τήν Μινεάπολιν ό κ. Μητρόπουλος ύπερήφανος και γεμάτος έμπιστοσύνην διά τήν νέαν όρχήστραν είπεν: «Νουίζω ότι μοῦ ἀξίζει ἔνα καλύτερον όργανον πριν ἀποθάνω. Μήπως ὑπαρχει καλλιτέχνης, ὁ ὁποῖος θὰ
ἀπεποιείτο ἕνα Στραντιδάριους;»

OCTOBER 27, 1950

NEW YORK HERALD TRIBUNE, B Minor - Victor Babir's

Philharmonic

The 'Christus' Symphony, by Perpessa, Has Debut

ORCHESTRA CARNEGIE HALL

Conductor, Dim'tri Mitrououlos: soloist, Fehudi Menuhin, violinist. The program:

Overture "Coriolanus" - Loven Violin Concerto No. 7 in D major (K. 271a). Mozart "Christus" Symphony - Perpessa (First Performance) Ravel

By Francis D. Perkins

Harilaos Perpessa's "Christus" Symphony, the first actual novelty the Philharmonic-Symphony Society's still new season, was heard for the first time in public in last night's concert of this orchestra under the direction of Dimitri Mitropoulos in Carnegie Yehudi Menuhin was the soloist in Mozart's seventh violin concerto, whose authorship is not a matter of universal agreement.

Mr. Perpessa, who lived in Germany for twenty-six years and went to his parents' native land, Greece, was first represented here by a Prelude and Fugue played under Mr. Mitropoulos's leadership two years ago. His new symphony, begun in Athens and finished in New York last summer, has a quotation from Wagner's "Religion and Art"—"The ultimate destiny of mankind depends upon the acceptance of the teaching of . , O, Redeemer, stand by us in Thy immeasurable compassion"—to state its fundamental purport. Three of the five movements is prefaced by a quotation from "Revelation" (The Apocalypse); the other illustrate the malady of mankind—self destruction" and "Love, Faith and Hope." In this music, the composer

shows indubitable sincerity of purpose; he has striven nobly to express the deeply inspiring ideas stated in the quotations and titles of the symphony, which, played without pauses between sections, takes slightly over half an hour to perform. A full realization of this aim, however, seemed to lie beyond the composer's present powers, although he has noteworthy skill in the use of orchestral colors and timbres and an ability to set forth his ideas with largeness of scale at various points, particularly in the first movement, even if the ideas themselves are not of exceptional cogency. Mahler seems to be the principal influence in the style of the symphony, in some of the material and particularly in the scoring; Wagner and a few other masters are suggested here and there. The Mahlerian spaciousness of the first section was often impressive, but later the became less homogeneous; style the atmosphere more pictorial and less persuasive and the structure more episodic. The hymn-like theme at the close was music of a secondary order, and this somewhat offset the effectiveness of its use for a final climax.

The work was very cordially received after a superb performance by the musicians under Mr. Mitropoulos, who seemed fully to understand the inspiring intentions of the composer, and was able fully realize the latter's vident talen in writing for the orchestra.

The concerto in which Yehudi Menuhin made his first appearance here this season seems now to be generally accepted as Mozart's, although it is not typically Mozartian throughout its course The violinist gave it a skillful aristocratic interpretation, with a tone that sometimes slightly overemphasized a generally desirable lightness, but was otherwise appropriate in volume and appealing n quality. The andante, while se forth with artistry and musician-ship, seemed a little reserved from an expressive point of view, but there was ingratiating momentum and buoyancy in the finale. The orchestra provided well proportioned co-operation.

'Cellist in Dvorak Concerto in

KURTZ THE SOLOIST

IMENUHIN IS SOLOIST FOR PHILHARMONIC

THE NEW YORK TIMES,

Group Offers Perpessa Work, 'Christus Symphony'-Ravel, Beethoven Also Heard

By OLIN DOWNES

Yehudi Menuhin was soloist in a Mozart concerto and there was a first performance of a new "Christus Symphony" by Harilaos Perpessa at the Philharmonic-Symphony concert last night in Carnegie Hall. Dimitri Mitropoulos also conducted performances of Beethoven's "Coriolanus" overture and Ravel's "La Valse."

Menuhin "attacked" the opening measures of his solo in spirited style. He gave a generally effective if not distinguished performance. When he played here with orchestra last season he was for some reason not in the pink of technical form. There was virtuosity if not flawlessness in last night's playing, yet one doubted if this was Mr. Menuhin's best vein or most revealing interpretation.

Or was this in a measure the fault of the concerto? It is numbered 7 in D major and 271a in Kochel's catalogue. And we are re-minded by Mr. Peyser, the Philharmonic-Symphony's program an-notator, that this work is not one of uncontested authenticity. writing is suspicious in more than one place, while the sudden leaps of the violin to high positions written in none too smooth or Mo-zartean a manner are traits that certainly do leave the music suspect. In all probability it has been fussed with by virtuosi who have seldom shown the best taste in their editings. The public has never taken to this work as it has, of course, to Mozart's greatest efforts in the field, But Mr. Menuhin was heartily welcomed and encored after his performance.

"Christus Symphony" is a fantasy inspired by the thought of the majesty and mercy of God, which will some day rid the world of war and cruelty, confusion and crime. This symphony is in five movements to be played without interpretation. For the most part it is very noisy and episodic There is a dramatic opening, ef fectively scored for the drums and lowering brass and strings, an eloquent effect of which one soon tires. Now and again there is a page of first-class theatre—or One believes that in this movie. direction of action and emotional interplay the composer might find his metier. But we are obliged to confess that the general quality of the music is that of bombastic clamor and boastfulness. There are a few quieter measures for contrast, and a final chorale is hymned by the instruments until it becomes obnoxious. There is a very little true development of organic extension of ideas.

music Was played with dramatic emphasisemphasis and episodic effective ness. Each passage had apparently been studied to the bone. The broader emotional current, the longer line would surely have been of benefit to the music. Ravel's "Valse" is a coruscating and sar donic score, one which Mr. Mitropoulos would be expected to play with particular effort. He made the most of its prismatic orchestral colors, achieved a remarkable subtle rubato, but the final climax would have been yet more effective if it had been preceded by lesser ones, instead of several places of equal glitter and resonance.

Capriccio Has Premiere

The Philharmonic - Symphony concert in Carnegie Hall last night PHILHARMONIC - SYMPHONY FRIDAY, OCTOBER 27, 1950 was a pastiche of dark and roness and gusty outbursts. Dimitri Mitropoulos is repaying-with interest-the debt he incurred by offering atonal music last week.

The event began with Carl Goldnark's overture, "Sakuntala," an 85-year-old opus that holds fond memories for many listeners. It is filled with transparent theatricality, but its unabashed melodies still have the ability to touch the heart and Mr. Mitropoulos wove them with warmth and care.

Dvorak's Concerto in B minor, Op. 104, for 'cello and orchestra, is thirty years younger. Its plaintive cry, heavy with gardenia-flavored pathos, was recreated by Edmund Kurtz, and again the music reached its listeners.

Mr. Kurtz is a more-than-able 'cellist. He made his instrument sing and sigh in its fervent tenor voice, and, even in the reaches of the big hall achieved a variety of colors and shading. A musician of mature technique, his only dif-ficulty was with intonation, and that rarely

The evening's novelty was Victor Babin's Capriccio for Orchestra, given its first hearing. The comoser, who was on hand to receiv the applause, is the husband of Vitya Vronsky and a partner with her also in playing two pianos. His music had a certain motival

unity but its structure was episodic and its moody matter more than vaguely reminiscent of Prokofieff (Fifth symphony) and Stravinsky ("Petroushka"). It showed, how-ever, a strong melodic impulse and the composer's adventurous hand with the orchestra.

Schumann's Symphony No. 2 in C, which came at the end, was the brightest spot on the program, the composer's illness and romantic nature notwithstanding. Mr. Mitropoulos led the orchestra in an uncommonly relaxed and finished performance. C. H.

New York Journal-American Fri., Nov. 17, 1950-19

Philharmonic Concert Brilliant

One of the highlights of the Philharmonic-Symphony season came with the presentation of Milhaud's music for Les Choephores and Ravel's one-act opera L'Heure Espagnole in Carnegie Hall last night. It was a special Mitropoulos enterprise which he directed brilliantly.

The Milhaud work, part of a trilogy known as the Oresteia, consists of several scenes lamenting the death of Agamemnon and marking the slaying of Clytemnestra by Orestes.

Written 35 years ago it still re mains a confusion of sound punc tuated with a strikingly theatrical section assigned to a spoken text with percussion accompaniment.

Whether the nature of the subject sufficiently reconciles the listener to the polytonal dissonance is debatable, Strauss' opera Elektra is simplicity itself in comparison

A burst of enthusiasm from the audience registered how admirably the work had been performed. The dramatic impact of Madeleine Milhaud's declamation together with the sharp ac-cents of the Westminster Choir chorus and rhythm accompaniment generated a spontaneous response.

Heightening the conviction of Mitropoulos' interpretation were the singers Mack Harrell, Eileen Farrell, Frances Greer and Edwina Eustis. Milhaud was present to acknowledge the applause.

Ravel's delicious Little Masterpiece lost some of its gaiety and effectiveness in the concerthall version in spite of an excellent performance. Perhaps it was just as well that the tale of

Concepcion and her admirers was somewhat obscuredly sung in French.

Ravel's virtuosity, however hone brilliantly through a score rich in seizing all the opportunities for satire.

Frances Greer as the girl in question enhanced her reputation as singer and actress with a scintilating portrayal. David Lloyd as the poet lover, Mack Harrell as Ramiro, the conquer-ing muleteer, and Ralph Herbert as the admiring banker each appeared perfectly cast while Joseph Mordino as proprietor of the clock-shop and husband of Concepcion carried out his assignment successfully,

The infrequency of performance nade novelties of these works.

NEW YORK POST, FRIDAY, NOVEMBER 17.

Music... Opera at Carnegie-Philharmonic Style

LY HARRIETT JOHNSON

The Philharmonic - Symphony's concert ran the gamut of emo-tions last night in Carnegie Hall. An intermission separated the tragedy of Darius Milhaud's music for Paul Claudel's horrific "Les Choephores," from Ravel's zany comedy, "L'Heure Espagnole." The latter concerns itself with the antics of the flirtatious wife of a clockmaker. The former is a French version of the Aeschy-"Choephoroi."

Hiding one's lover in gigantic clocks has its practical value, and Frances Greer, as the frothy wife, Concepcion, made the most of the opportunity. The 50-minute score was sung in concert form by a first-rate cast, including, besides the delightful Miss Greer, Joseph Mordino, the husband, Torquemada; Mack Harrell, as Ramiro, the virile mule-driver who carried clocks (empty or with lovers inside) up and down stairs; David Lloyd, as Gonzalve, the young poet-lover; and Ralph Herbert, as Inigo, a French Falstaff, if a slimmer version of the rotund Englishman.

"Spanish Time" Repeated Sunday

Dimitri Mitropoulos accomplished another of his stupendous asks by brilliantly conducting both works from memory. Neither score, however, in impact—either comedic or tragic—faintly ap proached his concert version of Strauss' "Electra" last season.

The musical greatness of the Strauss score was overwhelming and therefore served as its own stage. Last night, on the other hand, one kept yearning in both works for all the accoutrements of the theatre because in musical interest neither was self-sustain-

ronically enough the most fa cinating part of the Milhaud were the spoken sections—the chythmic incantations - either those chanted by the chorus or spoken singly (and beautifully) by the composer's wife, Made leine, in the role of the speaking libation-bearer. Accompanied by percussion alone, there portions

were compelling.

In the cast of "Les Choephores," were Eileen Farrell as Elektra and Mrs. Harrell as Orestes. Edwina Eustia and Miss Greer were the singing libation-bearers Both singing and speaking ensembles were performed with distinction by the Westminster Choir.

This coming Sunday after-noon's concert by the Philharmonic will be less taxing than the wo-hour program last night. The Ravel comedy will be repeated on an all-Ravel program. During the first half, three shorter Ravel works, including "The Mother Goose Suite," will be presented.

NOV 10, 1950 HERALD TRIBUNE, FRI

By Jerome D. Bohm PHILHARMONIC-SYMPHONY ORCHESTRA

CARNEGIE HALL
Concert last night under the direction of Dimitri Mitropoulos; assisting cellist, Edmund Kurtz. The program:
Overture, Sakuntais.
Cello Concerto, B minor, Op. 104. Dvorak Capriccio (first performance)
Schumann
Symphony No. 2. Schumann
Dure and on the tricky sages at the movement.
Had Mr

Romanticism in Lead

oncert, despite the fine quality of pleasures ts performance, was rather trying. Mr. Mitropoulos and the orches-

interlarded with equally old-fashioned Mendelssohnisms. Dvo-and aurally satisfying. rak's Cello Concerto, too, although a considerably better work than the Goldmark Overture, was not sufficiently contrasted in style, so that its tunes, some of them lovely in themselves, surfeited the ear and the mind with their longdrawn, too consistently elegaic atmosphere. The lively moments in the Concerto are relatively too few to relieve the monotony of mood that pervades it. Mr. Kurtz played the solo part for the most part admirably. His tone is full-bodied and warm-textured in cantilena passages and he did particularly well with the central slow movement in which the composer has

refrained from utilizing the instrument for display purposes. Mr Kurtz's intonation was generally pure and only noticeably faulty in the tricky rapid double-stop passages at the conclusion of the first Had Mr. Babin's "Capriccio"

proved less deriative and more expertly fashioned from the struc-The greater part of Mr. Mitro- tural aspect, it might have propoulos's progra mwith the Philhar- vided a welcome bit of contempomonic-Symphony Orchestra last raneous music-making after the night was given over to products of overdose of treacle which had pre-Romanticism, with the finest of these, Schumann's Second Symphony, coming so late in the evening that this reviewer was unable strauss's "Till Eulenspiegel" castto hear more than its first move- ing its shadow here and there as ment. This was all the more re- well, merely, jogged the memory grettable since the first half of the and supplied no material for fresh

Goldmark's "Sakuntala" Over- tra were both in excellent form ture is a thoroughly dated com- The conductor was less tense than position; its cloyingly sensuous, he often is when interpreting music over-worked leading melody is of the Romanticists and his conMilhaud's 'Choephores' and Ravel's 'L'Heure Espagnole' Led by Mitropoulos

LES CHOEPHORES, by Milhaud, and L'Heure Espagnole, by Ravel, with book by Franc-Nohain; conducted by Dimitri Mitropoulos; presented by the Philharmonic-Symphony Society of New York at Carnegie Hall.

Libation-Bearer
Libation-Bearer
Libation-Bearer
Libation-Bearer
Libation-Bearer
Libation-Bearer
Madeline Milipaud
Libation-Bearer
The Westminster Choir
Dr. John Finley Williamson, Director
In French
L'HEURE ESPAGNOLE
Soncepcion
Sonzelve
David Lloyd
Forquemada
Joseph Mordino
Ramiro
Meck Harreli
Ramiro
Ramiro
French

By OLIN DOWNES

The first thing that emerges in the mind after the remarkable concert presentations of the two music dramas in concert form last night in Carnegie Hall is the amazing quality of the performances. Mr. Mitropoulos proved the phenomenal conductor for these works. "Les Choephores," in particular, is of great difficulty for everyone involved. How the soloists and the chorus performed with such confidence and virtuosity at a first performance of such a work is hard to explain. For Mr. Milhaud's score represents in cer-tain of its pages some of the bold-est polytonal writing that we in-

dividually have ever heard.

But they did it, and the final reason why they did it undoubtedly lies with the conductor. He had to coordinate all the strands and elements of an exceptionally complicated ensemble, and it seemed to us that Mr. Mitropoulos directed with almost a wanton pleasure in the complicated problems of his task. The more complicated, the more subtle the problem of rhythmics, intonation, balances, and highly dissonantal counterpoint, the more interested and satisfied with his lot he seemed to be! True, he had highly competent solo singers to count upon, as Madeleine Milhaud, sister of the composer, who delivered the spoken text with rare distinctness, eloquence, and color in her voice.

What of the work? It is not easy to get a clear impression of it at a first hearing. One does get the emotion of different groups and personalities, different elements in the great ensemble of lament, of the potency of people, of powerful forces which now defy and now complement each other.

Speaking Voices Effective

Whether the combination of singing and speaking or exclamating can result in a genuine unification of both elements and par-ties, is another question, and one which leaves the listener to last night's performance in doubt. In fact, the most sweepingly dramatic effects were just those of the echoing cries, rhythms, cross-rhythms of the speaking voices. But they needed the stage.

The performance of Ravel's amusing and satirical little piece, of an entirely different terms.

of an entirely different structure and intent, was a joy to hear. Mr. Mitropoulos read the score with equal precision and gusto with such a skillful and sensitive response to its little ironies and uips as we had not heard equaled an opera house

The cast of singers was excellent: Miss Greer's electrical Con-cepcion and her temperamental song; Mr. Lloyd's silver-voiced Gonzalve, with his rondeaus and roulades; Mr. Herbert's Inigo, who put something of his burlesque over, without the stage situation to aid him; Mr. Mordino's distincty characterized Torquemada, and Mr. Harrell's first-class singing and characterization as the Mule-

By these individuals a large measure of the comedy was put over, without costumes, scenery or action. Yet it is to be said that "L'Heure Espagnole" can come thoroughly into its own only on the stage, and that this same principle applies to "Les Choephores.

The operas which succeed on the concert platform are the ones of really symphonic conception, when the orchestra carries the voice along on its crest, and the music tells us nearly everything without the spectacle, as in operas of Wag-ner and Richard Strauss. And doubtless there were those present ast night who, after the tonal complexities of Milhaud, really longed or the simplicities of Strauss.

TEW YORK WORLD-TELEGRAM AND SUN.

NOVEMBER 17, 1950.

24 Music

Philharmonic Plays All-French Program

'Alborada del Gracioso" and his varied effects. witty one-act operatic comedy

to the orchestra's repertoire, thanks to Dimitri Mitropolous for putting them on.

Calling for choral singers, who turn en masse declaimers, a solo declaimer and musicians, the Milhaud-Claudel second link in the Orestean trilogy is a remarkably original work. It treats some of the lines as song, whether solo or choral, and some others in a provocative, often exciting type of metrical declamation to which the text is beautifully congenial.

Subtle Percussion.

Among the piece's truly remarkable moments were those in which Libation-Bearer, Madeleine Milhaud, declaimed over an ulntra-subtle percussion accompaniment whose striving to become soft and suggestive, night-club intime jazz only the composer's expert maneuvering prevented. And there were others of almost similar fascination by the able young men and women of the Westminster Choir.

Mme. Milhaud's French was impeccable, that of the others good, though varied, and a word of praise to the solo singer: for their able performances is not amiss-Mack Harrell, Orestes; Eileen Farrell, Elektra, and Frances Greer and Edwina Eustis, Libation-Bearers.

Milhaud's music by no means provides here a singer's or an orchestra's holiday. It is filled with technical complexities, powerful surges and infinitely quiet passages. In its very modern dress it is yet in perfect accord with the classical antiquity of its subject, and the whole can hardly be described as less than a brilliant achievement

Operatic Work.

"L'Heure Espagnole," which hasn't been heard locally for quite a spell, dates from 1911. The Chicago Civic Opera brought it here in 1920, I believe, five years before the Metropolitan gave it At the beginning, permit me to say that excellently though it was rendered last evening, its satirical refinements and delightful humor are much better realized in the opera house than the concert hall.

H KAOHMEPINH = ΚΥΡΙΑΚΗ, 19 Νοεμδρίου 1950 -MEAL ENITYXIAT TOY K. AHM. MHTPONOYAOY ELE N. YOPKHN

ΝΕΑ ΥΟΡΚΗ, 18. (Τοῦ ἀνταποκριτοῦ c.)— 'Ο κ. Ολκ Ντάσως γοράξει ξίος οξεταλέσεις εἰς τὸ Καρυεγκι λαινόν και κατα τάς ο χθεσινάς ἐκτελέσεις εἰς τὸ Καρυεγκι λαινόν «Χοπφόρω» τοῦ Νταριούς Μίλῶ ὶ τῆς «Ἰστανικής Πρας» τοῦ Ραδέλ. Απιπτοιος Μπιρόποιλος ἀπεδείγθη αισορος—Φαινόμενον». Είναι γνωστῶν, λέγκι, ι αἰ «Χοπφόροι» ἐίναι δύσκολον ἔγον τοῦ τὰς τὰν μαἄστρον καὶ διὰ τοῦς ἐκτελτάς, ἀλ' ὁ Μητοόπουλος ἐραϊνείο ἐραϊνείο τὸ ἀπαλον μένα καὶ ἀναι ἀπεδες τὰν μαἄστρον καὶ διὰς τοῦς ἐκτελτάς, ἀλ' ὁ Μητοόπουλος ἐραϊνείο τὸ τὰν μαᾶστρον καὶ δίως οὶ τοῦς εδες τὰν εἰς ἐκτελεσταί καὶ δίως οὶ τοῦς τὰν εἰς ἐκτελεσταί καὶ δίως οὶ τοῦς τὸς ἐκτελεσταί καὶ δίως οὶ τοῦς ἐκτελεσταί καὶ δίως οὶ τοῦς τὸς ἐκτελεσταί καὶ δίως οὶ τοῦς ἐκτελεσταί καὶ

A most impressive program was | The score teems with typical given by the Philharmonic Sym-Ravelisms - richly harmonized in Carnegie Hall last starts and stops, cleverly interevening before a capacity audiposed maudlin tunes, as well as ence. It was all French, Ravel's some fine ones, and many and

sandwiching between them Darius Greer and Mr. Harrell and also to Milhaud's music from the Aeschy-David Lloyd, Joseph Mordino and David Lloyd, Lloyd, Lloyd, Lloyd, Lloyd, Lloyd, Lloyd, Lloyd The Libation - Bearers", styled "Les Choephores" in the spirited, musical contributions. French version by Paul Claudel. Mr. Mitropolous conducted the Ralph Herbert (a very funny Both the Ravel opera and the music with a devotion he could Mi'haud piece (An American scarcely conceal, yet he did expremiere) were welcome additions plore too lovingly the loud sonoriNEW YORK HERALD TRIBUNE, NOVEMBER 24, 1950

MUSIC

By VIRGIL THOMSON

PHILHARMONIC-SYMPHONY ORCHESTRA

ARNEGIE HALL Conductor, Dimitri Mitropoulos; soloists, Rob-t, Gaby and Jean Casadesus, pianists. The

A New American

Howard swanson's short Symphony was the news item of last night's Philharmonic concert in Carnegie Hall. Dimitri Mitropoulos conducted. Robert and Gaby Casadesus played in Mozart's E-flat Concerto for Two Pianos. Their son Jean joined them in the Bach D-minor Concerto for Three Pianos, though Bach, of course never saw a piano. A Weber overture, "Ruler of the Spirits," opened the concert; and Debussy's "La Mer" closed it. All the music played was light of texture, as becomes Thanksgiving night; and everything was played with an admirable neatness.

Neatness, indeed, was the tone of the evening. A graceful articulation, like clipped speech, marked in both its groupings. And if these artists told us nothing we didn't know about Bach or Mozart, neither did they falsify the music of either. Still less did they compit the yulgarisms aureant in the yulgarisms are the y mit the vulgarisms current in mul-



Whose "Short Symphony" was played for the first time last night

the work of the Casadesus family marred their exquisite workman-

Mr. Mitropoulos's reading of De-bussy's great "Sea" tryptich was tiple piano playing. No slapping, bussy's great "Sea" tryptich was no thumping, no ulginess of sound no less distinguished by its clarity, its cleanliness and its consideration for the text. It was not vibrant in color, because this conductor's weakness, almost his only one, is a tendency to mix weight with his brilliances. The Philharmonic, moreover, has so long been accus-tomed to play everything with weight that one does not expect of it those effects of sheer luminosity one hears occasionally from other groups. These effects, however, are cardinal to a full rendering of Impressionist composition. Their absence was the only regret your reporter experienced in listening last night to an otherwise ever-solovely performance of "La Mer."

Mr. Swanson's Short Symphony s a lightly scored centrapuntal work in three movements. Its communication is personal feelings. Its linear texture is suave, graceful, subtly model. Its melodic material is highly curvaceous. Its dissonance content is high but lower than saturation. Its closest models in history are Schumann and Fauré. At no point, save in the scherzo-like finale, which plays lightly with ragtime metrics, does it in any way affect the Negroid and even theer its syncopations are nearly an American turn of thought, and not far, either from the practices of Sebastian Bach. Elegance, sincerity and grace, are the characteristics of this highly personal work. It sparks clearly, warmly, modestly and at the same time with authority. It is the work of culture dman, a skillful writer and an authentic artist. Swanson is a composer whose every piece makes one want to

Howard Swanson



Μὲ μεγάλην ἐπιτυχίαν ἔγινεν ἡ πρώτη ἐκτέλεσις τῆς νέας συμφωνίας «'Ο Χριστὸς» τοῦ Ἑλληνος συθέτου κ. Χαριλάου Περπέσσα εἰς τὸ Καρνέγκυ Χώλ ἀπὸ τὴν φιλαρμωνικήν ἀρχήστραν τῆς Νέας 'Υόρκης ὑπὸ τὴν διεύθυνσιν τοῦ Δημήτρη Μητροπούλου.

υπό την διεύθυνσιν τοῦ Δημητρη Μητροπούλου,

'Ο κ. Περπέσσας είχεν ἀρχίσει τὴν νέαν του σύνθεσιν είς τὰς 'Αθήνας τὴν συνεπλήρωσε δὲ είς τὴν Νέαν 'Υόρκην, 'Ως πνευματικόν μοτίδο της ὁ συνθέτης ἔγει προτάξει τὸ κατωτέρω απόσπασμα ἀπὸ τὸ θεατρικὸν σύγροαμμα τοῦ Βάγνερ «Θρησκεία καὶ Τέγνη»: «'Η μοῖρα τῆς ἀνθρωπότητος ἐξαρτάται τελικώς έξαρτάται τελικώς άπὸ τὴν ἀποδοχὴν ύπ' αὐτῆς τῆς δι-δασκαλίας τοῦ Χρι

ΤΟ ΒΗΜΑ 18 Νοεμβρίου 1950

Τοῦ νέου "Ελληνος συνθέ-

του κ. ΧΑΡ. ΠΕΡΠΕΣΣΑ

ANO THN AMEPIKHN

Ο «ΧΡΙΣΤΟΣ»

'Ο κ. Χαρίλαος

'Ο κ. Χαρίλαος Περπέσσας. Οπο ἀτῆς τῆς δι-Περπέσσας. Οπο ἀπος τοι Χρι μεῖνε συμπαραστάτης μας μὲ τὸ ἀμέτρητον ἔλεός Σου». Εἰς ἔκαστον ἀπὸ τὰ τρία πρῶτα μέρη τῆς συμφωνίας του ὁ συθέτης προτάσσει ἐπίσης ἀποσπάσματα ἀπὸ τὴν «᾿Αποκάλυψι» τοῦ Ἰωάννου, ἐνῷ τὸ τέταστον καὶ πέμπτον μέρος εἰκονογραφούν, κατὰ τὸν συθέτην, ἀντιστοίχως: τὴν «ἀσθένειαν τῆς ἐποχής μας — τὴν Αὐτοκαταστροφὴν» καὶ τὰ τρία συθήματα σωτηρίας «᾿Αγάστην — Πότιν — 'Ελπίδα».

Τὸ νέον ἔργον τοῦ 'Ελληνος συθέτου ἔγινεν ἐγκαρδιάτατα δεκτὸν ἀπὸ τὸ ἀκροατήριον, κατόπιν μάλιστα τῆς λαμπράς ἐκτελέσεως του ἀπὸ τὸν ἀρχήστραν ὑπὸ τὸν κ. Μητρόπουλον, ὁ ὁποίος ῆτο προφανὲς ὅτι εἰγε πλήρως συλλάτθει τὰς προθέσεις τῆς ἐμπνεύσεως τοῦ συνθέτου καὶ κατώρθωσε ἐπίσης νὰ ἐμφανίση πλήρως τὸ ἀναμφισδήτητον τάλαντον τοῦ κ. Περπέσσα διὰ συμφωνικὴν μουσικήν, ἐκτιδο τοῦ κοινοῦ, καὶ ἡ κριτικὴ ἐχαιρέτησε θερμότατα τὴν σύνθεστιν τοῦ Έλληνος μουσικοῦ, συγκεκριμένως δὲ γράφει μεταξῦ άλλων ὁ κ. "Ολιν Ντάουνς— Downes—τῶν «Τά-Ιμς» τῆς Νέας 'Υόρκης: «'Ο «Χριστός» τοῦ Χαριλάτου Περπέσσα εἶναι μία φαντασία ἐμπνευσιένη ἀπὸ τὴν ιδλεμον καὶ τὸς ἐνράφει μεταξῦ τοῦ ἐλέους τοῦ Θεοῦ, ποῦ θὰ λυτρώσουν μίαν ἡμέραν τὸν κόρμον ἀπὸ τὸν πόλεμον καὶ τὸς ἀμότητας, ἀπὸ τὴν σύγχυστιν καὶ τὸ ἔγκλημα», ἐνῶ ὁ «Κῆρυξει» του Και τὸς ἀμότητας, ἀπὸ τὴν σύγχυστιν καὶ τὸ ἔνκλημα», ἐνῶ ὁ «Κῆρυξει» του, αὶ ἀποτάσματα καὶ τοῦς τίτλους, τοὺς δοποίου προτάσσει εἰς τὰ διάφορα μέρη τοῦ συμφωνικοῦ ἔργου, τὸ ὁποίου προτάσσει ἐς τὰ διάφορα μέρη τοῦ συμφωνικοῦ ἔργου, τὸ ὁποίου ποιδείται χωρίς διακοπάς καὶ τοῦ ἀποτοίν παίζεται χωρίς διακοπάς καὶ τοῦ όποίου προτάσσει εἰς τὰ διάφορα μέρη τοῦ συμφωνικοῦ ἔργου, τὸ ὁποίου προτάσσει εἰς τὰ διάφορα εἰτης σοι συμφώνισς του οἰνράτου καὶ τοῦν σημερινών του δυνάμεων, πρέπει, ἔν τούτοις, νὰ τονισθένον του ποιδείτος του μὲ τὰ ἀποσπάστισς τὰ τὰ τοὶ διακοπάς καὶ τόνων καὶ ἡ Ικανότης του νὰ ἀναπτίσσει τὰς ἱδέας του μὲ εὐρύτητα, ὅπως ἱδιακιτέρως ἐφάνης εἰς τὸ πρῶτον μέρος τῆς συμφωνίας»

NOVEMBER 17, 1950

NEW YORK HERALD TRIBUNE, FRID

US

By VIRGIL THOMSON

PHILHARMONIC-SYMPHONY ORCHESTRA CARNEGIE HALL

Two Theater Works

DIMITRI MITROPOULOS, conducting the Philharmonic-Symphony Orchestra, the Westminster Choir, seven vocal soloists and Madeleine Milhaud, who spoke, gave in Carnegie Hall last night two celebrated French theater works. He also played, as a prelude, Ravel's "Alborado del Gracioso," an orchestral evocation of Spain chiefly familiar in its original piano version. But the theater pieces-Darius Milhaud's music for Paul Claudel's French translation of "The Libation-Bearers" ("Choephoroi") by Aeschylus and Maurice Ravel's comic opera (or opera-bouffe, rather) on a play by Franc-Nohains "L'Heure Espagnole" ('Spanish Time') - were the evening's solid fare.

in any presentation does the fury not quite, in your reporter's exof Aeschylus communicate itself so perience of it, have that

Darius Milhaud



Composer of "Les Choephores"

powerfully as in this French version.

The work invites comparison with Strauss's "Electra," also a work of no mean dramatic power on a Greek subject. The Austrian composer's opera (or "Music dra-The latter work, expertly played and projected as text, is a text-book of orchestral device. It is a delight to hear, because of its masterful continuity and apt detail; but this listener found it hand to the speaking begins. Here tonel to the speaking begins. but this listener found it hard to the speaking begins. Here tonal follow. Its dramatic line, as so often happens in farces, is choppy; and so, in consequence, is the becomes direct, immediate. Then musical pattern. Everybody sang there is music again, and at the his lines well, especially Frances and a brief return to speech of the show; and and percussion. Whatever disputing follows: Greer, who carried the show; and and percussion. Whatever disunity the orchestra played deliciously. may be felt by some spectators be-But the work was disappointing to him in concert form, in spite of sions of the speech passages and its vast musical invention. Whether it is more fascinating in the compensated by the composer's obtheater he does not know, but he vious sincerity, his determination suspects that some of the same to give you a Greek tragedy with suspects that some of the same choppiness might persist even all the ritualistic tension and all the realistic horror of mood that the text implies. He has not writ-Milhaud's "Les Choephores," on has bought an ancient work of the other hand, has long survived poetry to life. The achievement is concert transplantation. The story as impressive as "The Libation-is plain and the music broadly con-Bearers" itself is. "Les Choéphores" ceived. Its climax, a passage for probes the mind, plows deep in the speaking voice and shouting feelings, shakes foundations. It has chorus accompanied only by per- the power of great poetry. "Eleccussion, is as terrifying on a plat- tra," for all its theatrical grandeur form as on a stage. Rarely, indeed, and musical concentration, does

Playing With Philharmonic, 3 Pianists Excel-Swanson Symphony Is Introduced

By OLIN DOWNES

All sorts of exhilarating events transpired at the concert given by Dimitri Mitropoulos and the Philharmonic-Symphony Orchestra last night in Carnegie Hall. The popular talent. But in what way will that talent unfold itself, and will it do attraction of the occasion, which packed the house to capacity, was probably the appearance in three-probably the appearance of the stalent. But in what way will that talent unfold itself, and will it do not not in a more individual direction than the admirably made work of last night disclosed? Mr. Swanson still follows in the steps of noted and two-piano concertos of the modern Casadesus family, Robert, Gaby achieved their own reputations in their own ways. He still needs to and Jean, who singly and severally played the D minor concerto of time he has to his credit a very Bach and the glorious two-piano real and deserved success; a score concerto of Mozart in E flat with brief and to the point, and within the most delightful mastery.

A new work, "Short Symphony," source and ideas. by Howard Swanson, the Negro composer, proved to be full of talent. Also, Mr. Mitropoulos gave exceptional performances of the virtually unknown, immature, rambunctious "Rubezahl" overture of osi that they are. In Bach's triplethe 17-year-old Carl Maria von piano score they played as three the 17-year-old Carl Maria von concerned only with delightful mu-weber, which opened the program, sic-making. And there was a and Debussy's magical score of fourth master in this ensemble-'La Mer," which closed it.

Weber wrote his overture to a tra.

Weber wrote his overture to a Yet none of this excellent and plot of the most trumped-up ro-

Two Priceless Attributes

But Weber had two priceless at tributes when he composed this music; youth and genius, And Mr. Mitropoulos played it that way. Curious man! One of the most in-tellectual and sophisticated of our great musicians, yet wholly able to enter into the effervescent spirit of this naive and obvious theatrical claptrap, and bring out for us the creative essence that is in it. So good for the overture to "Rubezahl, der Beherscher der Geister!" The Ruler of the Spirits got us off to a resounding start.

If one seeks the antithesis of young Mr. Weber's melodies and lourishes, he need only turn to Howard Swanson's symphony. This is no tyro's effort, but a work of remarkable workmanship and a

essentially mono-thematic. idea with developments and varia-

one vital question. This is ob-viously music of an exceptional talent. But in what way will that composers who have find his own voice. In the meanits self-appointed limits rich in re-

Trio Most Popular Feature

The most applauded feature of this program, and not undeservedly Mr. Mitropoulos with the orches-

mantic nonsense that is conceiv-able, a plot in which a griffin res-the genius of Mozart's lovely concues a princess, and three turnips certo, this sheer play of fancy and called Clarchen, Kunigunde and of inspired craftsmanship. One Elsbeth are beneficently turned into maidens of the same name by a Magician's wand.

Two Priceless Attributes

Two Priceless Attributes

developed idea. The symphony is orchestra striking in at appointed corners would look. In the slow excellent reason for so doing, and

One places.

It all flows together, the strands where the two pianos, as if they and very imaginative effects. idea with developments and variations suffices for the material of the whole piece. The forms are the whole piece. The forms are the weaking apart, now joining; the orchestra taking the motives whole piece. The forms are the sometimes out of the soloists' together. Mr. and Mrs. Casadesus winds and waves—done with more

clearly defined and concentratedly passage following another, and the ture with cherubs in the upper way. He did nothing without an

whole piece. The forms are the classic ones, according to the program book, of sonata form, song form, rondo. The essence is a symphonic unfoldment of an initial thought which has a carefully chiselled physiognomy and which impresses itself more and more upon the listener as the three movements proceed.

The symphony leaves, however, one vital question. This is obviously music of an exceptional talent. But in what way will that the process of the soloists conversing played this music supremely well. His is the deeper tone and hers the double and not divided design. Both pianists assist in their elaboration of the themes, and they are passages of imagination as well as display of prowess. In a word, this wonderful piece is all music, and never mere virtuosity.

The work is poetical, tender, rome vital question. This is obviously music of an exceptional talent. But in what way will that the process of the soloists conversing played this music supremely well. His is the deeper tone and hers the double and not divided design. Both pianists assist in their elaboration of the themes, and they allowed this music supremely well. His is the deeper tone and hers the double and not divided design. Both pianists assist in their elaboration of the themes, and they oblighted design. Both pianists assist in their elaboration of the themes, and they soloised in the performance, and blended with perfect art. The occasion was a delight to the ear and the understanding.

Mr. Mitropoulos' performance of many trends of the deeper tone and hers the double and not divided design. Both pianists assist in their elaboration and hers the deeper tone and hers the displayed this music supremely well.

His is the deeper tone and hers the displayed this music supremely well.

His is the deeper tone and hers the displayed this music supremely well.

His is the deeper tone and hers the displayed this music supremely well.

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THE NEW YORK TIMES, FRIDAY, DECEMBER 1, 1950.

WORK BY CHERUBINI HEARD AT CONCERT

Overture to 'Water-Carrier' Is Presented by Philharmonic -Milstein Is Soloist

By OLIN DOWNES

When the Philharmonic-Symphony Orchestra, led by Dimitri Mitropoulos, performed Cherubini's overture to "The Water-Carrier" last night in Carnegie Hall we heard the famous piece through Thomson's 2d Symphony the pathos of distance. More than ever we realized the truth of Ro-

any one of the three greatest of the Cherubini overtures, among be numbered, could be hot stuff. now is, a respected classic, some- Mozart. what antiquated, of a former period. Perhaps it is poor thanks to Mr. Mitropoulos for reviving phony; the first was given nine formance of the Glazounoff conthis piece from the older repertory years and five days ago by the certo also called attention, not to say that by so doing he skillfully Philadelphia Orchestra under Sir primarily to the artist's consumput it into its precise perspective Thomas Beecham, who had previously mate technique, but to a thorough for us.

the violinist whose art becomes short — yesterday's performance any touch of sentimentality. The constantly more distinguished, Nafirst the Adagio, K.261, and the variety of orchestral hues in its had a subtly shaded volume that "Rondo allegretto gracioso," K.373. Scoring. Beginning with a high-gave a sense of buoyancy to the merable compositions as they are tune are outspoken and varied in the Koechel catalogue. We ourselves rate the Rondo rather sociations which some of them proportioned and excellently prehigher than the Adagio, which Mo-zart wrote for the violinist Brun-such as a fanfare, a hymn tune or the Philharmonic musicians. zart wrote for the violinist Brun-etti, in place of the corresponding O BHMA» Τρίτη, 12 Δεκεμβρίου 1950 movement of the A major concerto. He wrote the Rondo, on another occasion, also for Brunetti, who played it, as Mr. Peyser informs us in his program annotation, at pungency; the scoring, in its variant private concert in Vienna for ous and ingeniously wrought com-Colloredo, the man who kicked Mozart out of his palace. The Rondo is a very sarkling piece. Mr. Milstein played both movements with aristocratic taste and technical finish. He also played

> the house with his interpretation. Virgil Thomson's Second Symphony, played for the first time by the Philharmonic-Symphony So-ciety and the second time in this city, came next. It appeared to us that the symphony could not have been more effectively played. But we are not drawn to this composition any more than we were when it was given its first New York performance by the Philadelphia Orchestra under Mr. Ormandy in the season of 1940-41 We do not find it one of Mr. Thomson's successful pieces, or representative of his best musical thinking.

the interminable and shamelessly

platitudinous concerto of Glazou-

noff with such art as to bring down

The fascinating orchestral work came last: the "Spanish Rhapsody" of Ravel, which is a wonderful one-painting. The beginning, with the four-note figure which binds the movements together, is like a gypsy's exorcism. The "Prelude a la Nuit" has a spectral color "Prelude and atmosphere. A sad, courtly sarabande is danced by ghosts. Clarinets and bassoons gibber un-earthly secrets from their black

corners.

The "Malaguena" is a cruel lance, brutal, shadowy and sinister. It could be painted by Goya, this Rhapsody. Its haunted beginning, ts dances of phantoms in a haunt ed land give way finally to tumult of preparation for the festivity, to the amorous dialogue, one would say, of fated lovers, and finally to he brilliance, racket, intoxication of the fair. Mr. Mitropoulos made he most of this phenomenal score, lrove home its every point, and ended with a vertiginous climax.

DEC 1. 1950

NEW YORK HERALD TRIBUNE,

By Francis D. Perkins PHILHARMONIC-SYMPHONY ORCHESTRA

CARNEGIE HALL

from the standard repertory alter- The performance, in general and main Rolland's admirable remark nated in Dimitri Mitropoulos's well detail, was admirable, but one that music is the art which convaried program for last night's wondered whether Mr. Mitropoulos, sumes itself quickest by its own concert of the Philharmonic-Symhaving fully realized the high phony Orchestra in Carnegie Hall, spirits of the first movement, did where Virgil Thomson's second not understate a similar character symphony had its first perform- here and there in the other two. ance by this notable organization, the Cherubini overtures, among and Nathan Milstein, the evening's Mozart adagio and rondo was inzounoff's violin concerto with two ically expressive in interpretation It sounded last night for what it short and delectable works of implying an intimate understand-

or us.

Ously introduced the work to communication of the romantic Seattle and Philadelphia. It is atmosphere of the work without than Milstein. Mr. Milstein played ous in melodies, and with a wide first two sections; in the third, it These are the numbers of identifi- spirited and bright-hued proclam- music with no loss of momentum. cation for two of Mozart's innu- ation of the initial melody, the There was an impression of stylisa waltz; the idiom is distinctly

The harmonies, while diatonic, nave an occasional due seasoning

(binations, occasionally gives a sense of experimenting, but generally achieves its aims with sucpointing up the essential savor of the basic melodies. The impression of the succession of tunes is sometimes rather kaleidoscopic, particularly in the swift transitions of the first movement; oin Concerto in A minor Glasounce transitions of the first movement; mphony No. 2 Thomson First performance by this orchestra. Ravel Successive melodic ideas later, but even then the structure seems episodic, despite the momentum Unfamiliar music and works that marks most of the symphony

> Mr. Milstein's playing in the ing of the music: the orchestral

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NOVEMBER 27, 1950

Newsweek

The U.S. Magazine of News Significance

Mitropoulos and Milhaud

Not the least of the qualities which stamp Dimitri Mitropoulos as one of the nation's top conductors is the Greek maestro's ability to transform opera into exciting concert presentations. Almost invariably he seems to cast a spell over sirgers and orchestra which all but does away with the need for the trappings of the stage. He did it at Lewisohn Stadium with Puccini's "Madama Butterfly" and 'Tosca." And he did it at Carnegie Hall nearly a year ago with Strauss's "Elektra.

Last week, as part of the ambitious program he set himself for his first season as permanent conductor of the New York Philharmonic-Symphony, Mitropoulos did it again, this time with a double-header: Ravel's one-act opéra bouffe, "L'Heure Espagnol," and Darius Milhaud's music for the play "Les Cheophores," which the French poet Paul Claudel adapted from the Greek classic of Aeschylus. The Milhaud work had never before been given in the U.S. Milhaud, the French composer who is now teaching at Mills College in California, wrote the music to Claudel's play in 1915, but it was not heard in its entirety in Europe until 1927.

Concerned with the familiar Agamemnon-Elektra-Orestes theme, "Les Cheophores" is a boldly modern work, written for both singers and a spoken voice. It is hard to follow in one hearing. But Mitropoulos and his artists gave it a full measure of dramatic tension, especially in the spoken part (done by the composer's wife), where voice and shouting chorus, backed by a terrifying array of percussion instruments-including whistles, rattles, wind machine, and the likeprovide a breath-taking climax.

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τα μηχανηματία και ποδοτικώτεροι είνε οι έργάται και έπιχειτεροι και άποδοτικώτεροι είνε οι έργάται και έπιχειριματίαι της. Διὰ νὰ έξασφαλιαθή έπομένως «αύμου»
μία ηὐξημένη καὶ εὐθηνοτέρα παραγωγή πρέπει νὰ συγκεντρωθούν «σήμερον» όλαι αὶ προσπάθειαι εἰς τὴν
βελτίωσιν καὶ διόγκωσιν τοῦ παραγωγικοῦ έξοπλισμοῦ
τῆς χώρας καὶ εἰς τὴν πραγματοποίησιν τῆς μεγίστης δυνατῆς τρεχούσης έπενδυσκως. Ἐρἡ ὅσον όμως
τὸ σύνολον τῶν διαθεσιμων ἀγαθών — ἀπὸ ἐξωτερικὴν
δοήθειαν καὶ ἀπὸ τοὺς ίδιους πόρους τῆς χώρας—είνε
πεπερασμένον καὶ περιωρισμένον, ἡ τρέχουσα ἐπένδυσις
Θὰ είνε κατ' ἀνάγκην τόσον μεγαλυτέρα δοον μικροτέρα είνε ἡ τρέχουσα κατανάλωσις.
Οὶ δὺρ δασικοὶ τύποι οἰκονομικῆς πολιτικῆς, οὶ ἀ-

ΦΙΛΟΛΟΓΙΚΑ ΣΗΜΕΙΩΜΑΤΑ

ΜΟΥΣΙΚΗ

TOY K. HAIA BENEZH

Τέλη τοῦ καιλοκαιρίοῦ τοῦ 1939. Τὸ φθινόπωρο πάνω ἀπ' τὴν παλιά πρωτεύουσα τῶν 'Αψβούργων ἦταν ἐκείνη τὴν χρονιὰ ἀπίστευτα μαλακό. Κατακάλυπτε τὰ πάντα μὲ μιὰ αὐστηρὴ μελαγχολία δεμένη μὲ τὸν ἀπόλυτο ἐκείνον τόνο ποῦ δίνει στὰ πράγματα ὁ καιροίς. Στὴν πέτρα, στὰ μαυρισμένα κτίρια, στὰ γλυπτὰ τοῦ Στέφωνστομ, στὰ παιλάτια ποῦ γυμνώθηκαν, ποῦ κρατάνε μόνο τὴ μνήμη τῆς δόξας, τοῦ αἰματος, τῆς πίκας καὶ τῆς ταπείνωσης, 'Η Μαρία Θρρεσία, καὶ τὸ Σένμπρουν μὲ τὸν Ναπολέοντα, Καὶ ἡ 'Ελισάδετ στὸ Χάφμπουργκ, ντυμένη κατάμαυρα, νὰ γυμνάζεται στοὺς κοίκους, ἐνῶ ὁ δύαμορφος, ὁ ἀδικημένος, ὁ μελαγχολικός νέος φοιτητής ποῦ ῆρθε ἀπ' τὴν 'Αθήνα, προσπακώντας νὰ κρύψει τὴν ἀγάπη του, τῆς διόδακει, τρέμοντας ἐλληνικά. Καὶ στὴν κρύπτη τῶν Καπουτσίνων, πίσω ἀπ, τὸ Χόφμπουργκ, δαθιά κάτω στὴ γῆ, τὰ μνήματα. Ένα ἀδόκληρο νεκροταφείο—οἱ 'Αψβούργοι, μόνο οἱ 'Αφβούργοι, Τὸ χαλύδδινο φέρετρο τῆς Μαρίας Θηρεσίας, Καὶ γύρω της, κύκλος τὰ παιδιά της. Πὶ περα ὁ 'Αετιδεύς—μὲ λίγα φρέσκα λουλούδια, ὁ μόνος μὲ φρέσκα λουλούδια, Καὶ σπό κώτει τὰν οὐ Κρυικός τόνος» στὸν παγερὸ χώρο: ἡ 'Ελισάβετ τοῦ Χρηστομάνου.

"Ηταν μαλακὸ ἐκείνο τὸ φθινόπωρο πάνω ἀπ' τὰ με-

κός τόνος» στον παγέρο χώρο; η Ελίσοισετ του λοηστομάνου.

*Ήταν μαλακό ἐκείνο τὸ φθινόπωρο πάνω ἀπ' τὰ μεγάλα δέντρα καὶ τὰ μαϊρα παλάτια τῆς Βιέννης, Θὰ ἐλεγες πὸς ῆταν εὐλογία Θεοῦ—ἄν εἴγεν κλειστά τὰ μότια, ἄν δὲν ἄκουγες, ἄν αἰσθανόσουν μόνο τὸν ἀέρα καὶ τὸν καιρό. 'Αλλὰ δὲν ῆταν μόνο ὁ ἀέραας καὶ ὁ καιρός. 'Αλλὰ δὲν ῆταν μόνο ὁ ἀέρας καὶ ὁ καιρός. 'Αλλὰ δὲν ῆταν μόνο ὁ ἀέρας καὶ ὁ καιρός. 'Τό ταν του μόνο ο ἀθραστικοί Ο Χίτλερ, το πνεϋμα του, εἶγε φτάσει στὴ Βιέννη. Είχε ἀρχίσει νὰ μπολιάζει τὸ αἰμα του μὲς στὸ αἴμα της. Τὸ ἔδειγναν ἐκεῖνες οἱ ἄνριες παρελάσεις τῶν ἐθνικοσοσιαλιστῶν στοὺς δούμους—τὸ εθανατερὸ» ποὺ εῖχαν τὰ ποόσωπα, τὸ δάῦισμα, τὸ τραγοῦδι μὲ τὸ ὕφος τῆς μπότας καὶ τοῦ θανάτου.

σμα, τὸ τραγούδι μὲ τὸ ὕφος τῆς μπότας καὶ τοῦ θανάτου.

'Η Αὐστρία εἶχε ἀρχίσει νὰ γίνεται Πρωσσία—ὅπως ἔμελλε λίγο ἀργότερα νὰ τὸ αἰσθανθούμε καὶ ἐμεῖς τόσο ὁδυνηρά. Καὶ τὸ πιὸ ἀποτρόπαιο: ὁ πόλεμος ἐρχόταν. Τὸ μηνούσαν τὰ πάντα, κάτω ἀπὸ ἐκεῖνο τὸ μαλακὸ, ζεστὸ φθινόπωρο τῆς Βιέννης: Τὰ ἀποφασισμένα πρόσωπα, οἱ ἀνένδοτες χειρονομίες, τὰ γυμνώσια, οἱ προετοιμασίες τοῦ πληθυσμοῦ, τὰ καταφύγια, οἱ γρωμοτιστὲς ὁδηγίες, τὰ δέλη. Θυμοῦματὶ ἔνα ἀπὶ ἀὐτὰ τὰ βέλη: τὸ πρώτο ποῦ συναπαντούσα στὴ ζωή μου. Εἶχα παραπλανηθῆ στὸ Χαίλιγκεστὰτ, στὰ περίχωρα τῆς Βιέννης, γυρεύοντας τὸ μικρὸ σπιτάκι, ὅπου ὑπέφερε ὁ Μπετόδεν στὶς πιὸ βασανιστικές μέρςς τῆς ἀρρώστειας του, ἐκεῖ ὅπου ἔγραψε τὴν περίωπωτο ἱπελαπότιας τὸυ, ἐκεῖ ὅπου ἔγραψε τὴν περίωπωτο ἱπελαπότιας τὸυ, ἐκεῖ ὅπου ἔγραψε τὴν περίωπωτο ἱπελαπότιας τὸυ, ἐκεῖ ὅπου ἔγραψε τὰν περίωπωτο ἱπελαπότιας τὸν κατα ἀριστερὰ, τὸ στρίψιμο στενοῦ σοκακιοῦ δρῆκα τὰ στὴν Παναγία τὸ ἕνα βέλος, ἡ ἔνδειξη: «Σὲ 200 μέτρα ἀριστερὰ, τὸ σπίτι ποὺ ἔζησε ὁ Μπετόδενο. Κάτω ἀπὶ στὸ τὸ βέλος ἀλλο Βέλος, ἡ ἄλλη εὐκδείξη: «Σὲ 200 μ. δεξιὰ ἀντιαεροπορικὸ καταφύγιο. "Ατομα ἐκατό», Τὶ συνάντηση αὐτή—τὰ βέλη! Καὶ ὁ κόσμος, ὁ ἔνος κόσμος ποὺ ἔτυχε νὰ βρίσκεται ἐκεῖνο τὸ φθινόπωρο στὸ βασίλειο ποὺ ἔτοιμαζό-

μπορούν νὰ μιλήσουν στοὺς ἀνθρώπους. ΟΙ ἄλλοι, τὸ πολύ-πολύ νὰ εξναι ἄξιοι νὰ τοὺς κάνουν νὰ διασκεδάζουν καὶ νὰ γελούν.

HAIAE BENEZHE

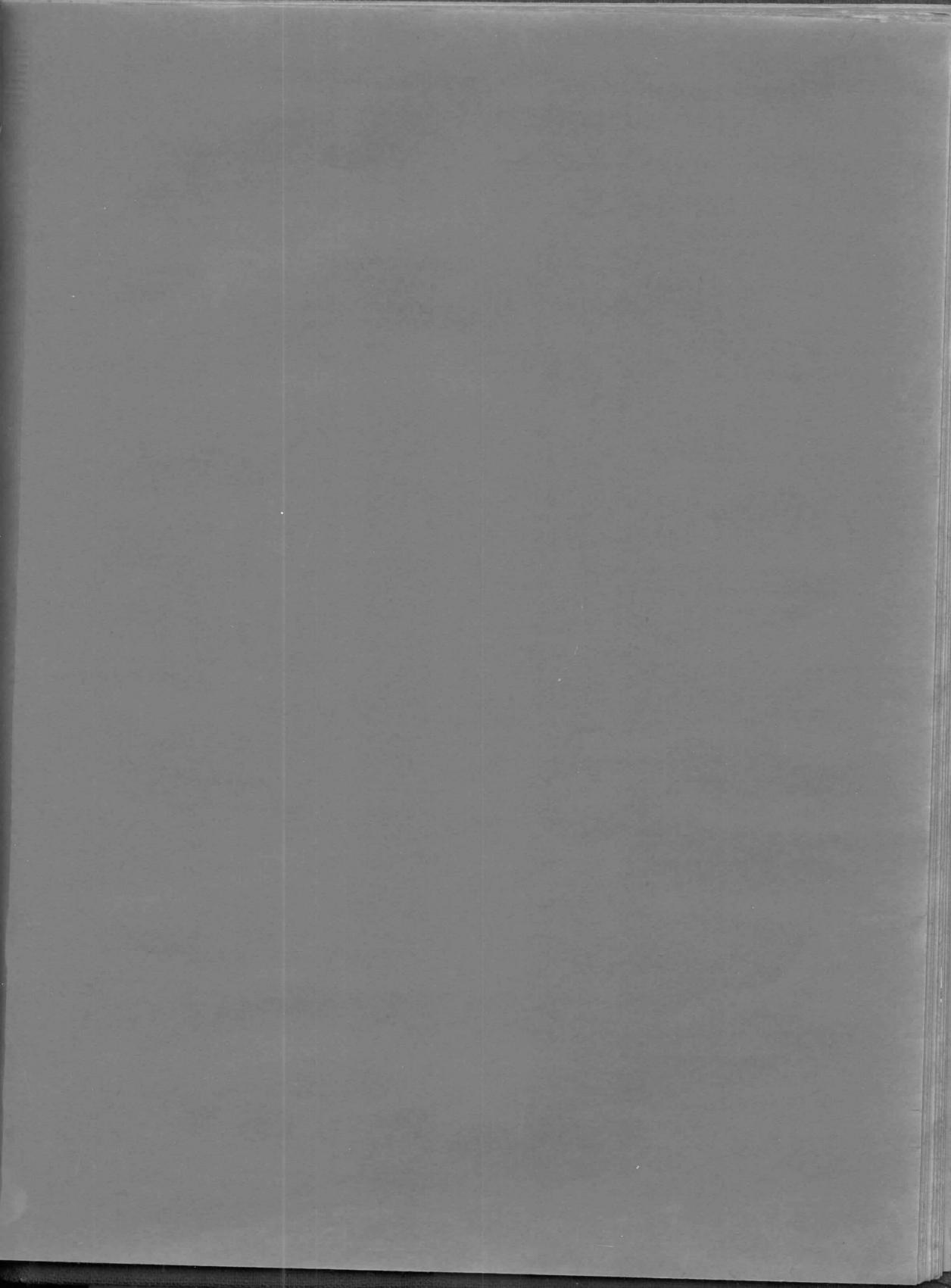
ΒΗΜΑ» Κυριακή 10 Δεκεμ

—Μία ὡραία φωτογραφία τοῦ κ. Μητροπούλου μὲ τὸν κ. Χαρίλαον Περπέσσαν μετὰ τὴν γενικὴ δοκιμή τῆς συναυλίας κατὰ τὴν ὀποίαν ἐπαίχθη ἡ νέα συμφωνία τοῦ "Ελλη-



Ο Μητρόπουλος συνομιλών με τον Ελλληνα συνθέτην Χ. Περπέσσαν

νος συνθέτου «Χριστός». Ἡ πρώτη έκτέλεσις έδόθη από την Φιλαρμονική όρχήστρα της Ν. Ύδρκης είς τὸ Καρνέγκι Χώλ την 26ην Ὀκτωδρίου, έπανελήθηθη δὲ την 2αν Δεκεμβρίου καὶ την 3ην. Ἡδη έπαναλαμβάνεται σήμερον Κυριακήν (ῶρα ᾿Αθηνών 8. 45 μ.μ.) καὶ θὰ μεταδοθή από τὸν ραδιοφωνικόν σταθμόν τῆς Ν. Ύδρκης ἀπό τὸ δίκτυον Ψ.C.B.S. δρακία κυματα 13, 16, 19, 25. Ἡ τὰ συμφωνία τοῦ κ. Περπέσσα ἔτυχε ευμενεστάτης ὑποδοχῆς ἀπό τὸ κοινόν καὶ οἱ ἐγκυρότεροι κηιτικοὶ ἡσχαλήθησαν μὲ αὐτην σημειώσαντες ἱδιαιτέρως την ἀντιστικτικήν τέχνην τοῦ συνθέτου τὴν ὁποίαν τόσον καλά κατέχει.



San Francisco, Cal. News (Cir. 151,208)

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Good Music Duein'51

Newsworthy' Programs Set

By Marjory M. Fisher

The News Music Editor Happy New Year—Everybody! San Francisco's music makers guarantee that it will be a musical one, and since January programs indicate uncommonly exciting offerings just ahead, one ventures the belief that the first month of 1951 will prove especially happy from the standpoint of music lovers

First comes Pierre Monteux' Bee-Concerto Cycle with Rudolph Serkin at the piano for all five Beethoven concertos. The plan calls for an extra concert on Tuesday night, when Serkin opens the series with Concertos Nos. 1 and 4 Wagnerian orchestral works will be contrast for the Beethoven. Thursday night's regular series

audience will hear Serkin play Concerto No. 2; Friday afetrnoon's, Concerto No. 3; and Saturday night's, Concerto No. 5. Schumann's Symphony No. 4 and

Brahms' Symphony No. 4 will be given for all three regular series audiences. Saturday night's, will also get the Overture to Wagner's "Der Meistersinger."

The second children's symphony concert is announced for Jan. 6 at 10:30 a. m. and music-minded kiddies may want to spend their Christmas money for this and the forthcoming concerts in that series, conducted by Kurt Herbert Adler with Alexander Fried as commentator

Other Events First solo recitalists of the new year will be Joseph Szigeti, violinist, on Jan, 3 and Gregor Piatigorsky, 'cellist, Jan. 9. For his Wednesday night recital

Sziegti will play Adaslo Bartita in D Concerta in G minor

Jan. 11 brings the first of the Art Commission Symphony Series with Dimitri Mitropoulos as guest coductor. He offers

Jan 11 and 13:
Fantasy and Fusue Bach-Mitropoulos
Piano Concerto No. 3 Prokofieff
Dymphony No. 2 Rachmaninoff
Jan. 16:
Overture, Leonore No. 2 Beethoven
Eymphony No. 1 Schumann
Violin Concerto
Nathan Rubin, Soloist
Elesy

Three Cornered Hat
Jan 18 and 20:

Elektra—Trasedy in One Act.
Richard Strauss
Varnay, Thebom. Boerner, Liseti.
23.

Beethoven

Coriolanus Beethoven
Piano Concerto No. 1 Tschikowsky
Oscar Levant, Soloist
Symphony No. 5
Jan. 25:
Same preserved.

Jan. 27:
Chaconne
Fsalmus Hungaricus
Municipal Chorus, Hans Leschke, Director
Walter Fredericks, Soloist
Tone Poem, A Hero's Life Richard Strauss
Solo Violin: Naoum Blinder

San Francisco, Cal. News (Cir. 146,710)

JAN 6 - 1951

Symphony Continues/ Concerti

Rudolph Serkin Ends Series Tonight

> By Marjory M. Fisher The News Music Editor

Yesterday afternoon's audience at the Opera House heard Rudolph Serkin playing Beethoven's third concerto with Pierre Monteux and the San Francisco Symphony, continuing the concert cycle which began last Tuesday and concludes tonight with the Beethoven fifth-better known as "The Emperor" concerto, although Beethoven him-

self would not recognize the title Whereas it is all but impossible to thrill constant listeners to the same degree on three successive occasions, Serkin revealed new facets, both of Beethoven and of his own artistry, in yesterday's performance.

A bit less on the sunny side, and more dramatic, the third concerts gave auditors a chance to admire the subtelty with which Serkin uses his mastery of dynamics—and, in the slow movement, his willingness to let simplicity reign and speak for itself without pianistic

Too Slow

The slow movement was almost too slow-for an American audi-Probably no other planist now on the platform could play it so slowly and still hold auditors' interest. Yet the calm poise and utter simplicity of his musical statement subtly held attention and made one aware of the fineness of the achievement.

Serkin's playing was always both masculine and gentle-perhaps 'gentlemanly" covers it. so far he has never offended the most sensitive ears by producing an ugly sound or creating bombast instead of music-yet he has played with ample power and brilliance and no lack of contrast.

(Incidentally, in case any young pianists attempt to copy his styleet it be said here and now that Serkin plays superbly in spite of his mannerisms—and not because of them.)

Following tonight's finals to the Concerto cycle, Monteux takes a rest and Dimitri Mitropoulos takes over the podium for an exciting series of programs under Art Com-

Mitropoulos will also demonstrate his prowess at the keyboard on his first program, scheduled for Thursday and Saturday, playing Prokofieff's Piano Concerto No. 2 and conducting the orchestra from the piano bench. A third facet of his artistry will likewise be revealed on this program, in that his arrangement of a Bach Fantasy and Fugue opens the concerts.

Reigns at Symphony

Mitropoulos Scores Triple Ovation

By Marjory M. Fisher

There was excitement in the Opera House last night. The San Francisco Symphony played as never before. And it was all brought about by the magic of a guest conductor—Dimitri Mitropoulos-who, after 15 long strides from wings to podium, raised his expressive hands and pulled from the orchestra the most vital, vibrant and exciting tone it has produced

in many a year.
The conductor, who last season featured everyone but himself, began his second series of Art Commissions concerts featuring himself the triple role of conductor, arranger and pianist. And he cored success in all three.

Superb Range

His orchestration of Bach's Fantasia and Fugue in G minor, plus his direction of it, made the music extremely exciting. Some perilous passages for brasses afforded an anxious moment or two, and the lack of complete unison within the string sections in the fugue afforded a minor annoyance to discerning ears. But the flaws were negligible, and the tremendous dynamic range which made the performance dramatic to the utmost degree — emphasizing the brilliant, revitalized tone of the orchestra itself-was what made the Bach performance most memorable. The resultant ovation was tremendous.

Then Mitropoulos sat down at the piano and performed the won-drous theatrical stunt of playing the solo part of Prokofieff's Concerto No. 3 and conducting the orchestra simultaneously. True, as a pianist, he is no Serkin. But his brittle tone was quite right for the work he chose to perform, and the insistent rhythmic propulsion the solo score set and carried the tempo just as excitingly and no less surely than would have less active hands. And if the piano part was less outstanding than most solo pianists would have made it, at least it was well integrated with the tonal fabric as a whole. Result: another ovation.

Less Exciting

Then the question was—could Mitropoulos possibly make the Rachmaninoff Symphony No. 2 so electrifying as all that went be-fore? The answer: not quite! For while he gave it both eloquence and dramatic turbulence (and made it sound more like Tschaikowsky than Rachmaninoff at times)-not even his skill and insight could make the work sound other than too But if only its first movement had been programmed, the answer could have been an un-qualified yes!

San Francisco, Cal. (Cir. 146,710)

JAN 6 - 1968

Famed Conductor Visits Mayor



Dmitri Mitropoulos (third from left), -conductor of the New York Philharmonic Orchestra, has the city's sights pointed out to him by Mayor Robinson. Mr. Mitropoulos will conduct the San Francisco Symphony during the Music Festival at the Opera House, Jan. 11 to 27. With them are Anastossios St. Antonopoulos, Greek consul, left, and Peter Boudoures, Greek colony leader, at right.

Page 16 Mitropoulos Leads Symphony Saturday, Jan. 13, 1951 CCCC* Excitement In Brilliant Performance Kofieff (1921), blends Prokofief-

years, Dimitri Mitropoulos came poised; intimate but colossal. monic post to the Opera House, ance were evident in Mitro-

ship, our orchestra immediately tra so well in hand as later. took on a new kind of brilliance, a new thrill, a new kind of beauty.

For despite its multiplicity, a a single instrument. Just as one violin can sound differently in the hands of two players, so two dif- Piano Concerto. ferent masters of conducting can almost instantly make an orchestra take on two different tonal and expressive characters.

In Pierre Monteux, we are used to leadership that is basically measured and specific. The individual feature of the bald, Greek born Mitropoulos is quite different. It is an element of rhapsody, of fantasy that is wonderfully full of heart and splendor.

Mitropoulos conducts without baton — sometimes without motion, more often shaking and shimmying in every joint. Whatever his technique, he gives his players their head almost as much as he guides them.

Hence, most of all in Rachmaninoff's darkly superb Second Symphony our orchestra, which this year has at times had a disconcertingly strained tone, re laxed into new loveliness of string quality and singing winds.

Rachmaninoff is not modish nowadays. His generation-old Second, for all the prophetic ragtime outbursts of its Finale, puts up no modern jar or rasp or chal

Even though Mitropoulos is known for his partiality to mod ernism, he still feels his Rach maninoff vastly and deeply. To hear him conduct the Second was to hear emotion that was richly frank yet controlled. The performance was like a sensitive improvisation, poetic in all its

S.F. Call

Mitropoulos Steals Show By MARIE HICKS DAVIDSON

San Francisco's Art Commission auspiciously opened its spring" season at the Opera House last night, with the Greek guest conductor, Dimitri Mitropoulos, directing the San Francisco Symphony Orchestra, which he found to be one of the world's most sensitive and easily manipulated ensembles.

In sharp contrast to the manner of Pierre Monteux, regular conductor of the San Francisco orchestra who gets results with a minimum of gesture, Mitro-poulos churns and flails gymnas-

He began with his own orchestration of Bach's "Fantasia and Fugue in G Minor wnich seemed to be more Mitropoulos than Bach, but very pleasant withal. Possibly even Bach would have so opined.

Then came Prokofieff's Concerto for Piano and Orchestra, No. 3, C major, in which Metropoulos was both pianist and conductor. It was a tour de force in essence, cleverly done. Here the orchestra revealed its mettle, going full steam ahead with but a few nods and gesticulations from the soloist seated at the

A vein of traditional Russian nationalism runs through Prokofieff's music. The Piano Concerto is sturdy, larded with virtuoso passages to which the pianist gave fine, rounded, energetic emphasis. Pianistic brilliance and orchestral power made for a composite which brought tremendous applause. In this reviewer's memory but one conductor, Jose Iturbi, ever essayed the same stunt, which, to

say the least, is impressive. Rachmaninoff's Second Symphony was beautifully done in the somber vein of the great Russian, its harmonies and melodies so blended they took the mind back to a time when music was music and not a cerebral output to confound the ears of groundlings.

By ALEXANDER FRIED

rancisco Symphony concerts. tasy and Fugue." But in this und Mitropoulos' bobbing head at the keyboard.

Mitropoulos (who was greatly applauded and who will repeat this first program of his tonight) symphony orchestra is actually achieved another sort of feat when he was both conductor and soloist in Prokofieff's Third

The concerto, being early Pro-

S.F. NEWS

Guests Add Zest to Art

Exchange of Leaders

Beneficial to All By Marjory M. Fisher The News Music Editor

Just how much zest a good guest conductor can add to the playing of an orchestra and to the enjoyment of an audience was displayed with telling effect at the first of the Art Commission's concerts on Thursday night-the same program which is to be repeated

There is a saying that familiarity breeds contempt. It is a fallacious statement in many respects. But familiarity does eliminate the element of excitement and surprise And placid acceptance of the familiar-no matter how fine-becomes a pleasant habit but offers a minimum of stimulation. And the human being has long since looked upon variety as the spice of life!

Variety adds spice to music, too Otherwise, why should there be such a vogue of guest conductors and guest conducting? Right now Pierre Monteux is guest conducting the Boston Symphony. He spends his summers and occasional midseason vacations taking his superb musical concepts to other audiences in other cities-and, i we can believe all the reports, hi ovations elsewhere are even greate than they are here.

New View Points

And it is not unreasonable to suppose that guest conductors who come our way may sometimes receive greater ovations here than at home. That is no reflection upon conductors - or audiences. Guest directors are not always superior to, or even equal to the regular conductor. But each has a persona concept (perferably not a personalized concept) of great music that reveals it from a different viewpoint and often makes familiar scores sound intriguingly different -without disregard of the composer's notations. Then, too, every conductor has

some few things he does best. And while all have the same basic repertoire, every one has a somewhat personal repertoire too. Con-sequently, the guest conductor system permits audiences in cities which can boast of so fine an orchestra as ours to hear the best the finest conductor in the country have to offer-while their own conductors are revealing their spe-cial gifts to other audiences and winning new respect for their city's musical standing as happens when Monteux goes guesting.

Good Policy

A perpetual parade of guest conductors is bad for an orchestra. But a frequent guest can keep a well disciplined orchestra alert and eager to do its best to establish its own excellence in the eyes of the guest. And if you want to see what effect a fine guest condcutor may have an a regular symphony audience-go tonight to hear Mitropoulos conduct the San Francisco Symphony. Also to the forthcoming programs he will conduct for the Art Commission. To enjoy his concerts is no dis-

loyalty to our own Pierre Monteux. It is merely to enjoy the stimulation of a new and different flavor on the symphonic bill of fare-even as Bostonians are now being stimulated by the enjoyment of music a la Monteux.

fian pepper and caprice with enchanting lyric echoes of Rimsky FOR THE second time in two drama and idealism; restless but the piano solo with fiery skill, al-Korsakoff. Mitropoulos played beit too hastily. The orchestra out from his New York Philhar- Similar qualities of perform- made good lively music with him -which it could do partly be-Thursday night, to guest-conduct poulos' own clever orchestration ly because of the leadership of an Art Commission series of San of Bach's G minor Organ "Fan-the music's own sharp rhythm

> chronicle 1-13-51

Saturday, January 13, 1951 Mitropoulos Conducts Visk And Plays
By ALFRED FRANKENSTEIN

Dimitri Mitropoulos has seldom given so convincing a proof of his genius for conducting as on Thursday night, when he appeared as piano soloist with the San Francisco Symphony Orchestra in the opening concert of the Art Commission series at the Opera House.

Mitropoulos conducted and played the piano solo simultaneously in what was probably the fastest performance of Prokofieff's third concerto on record. From the orchestral point of view, it was also one of the most brilliant and highly spiced interpretations in the annals of this popular work, but one often felt that Mitropoulos was so much concerned with the integration of solo and tutti as to neglect the relief in which the solo part was conceived.

This is, after, all, a concerto, not a symphony with a casual obbligato for the keyboard instrument, but the piano-at least from where I satwas often lost in the roar, and some of the audible music which pro-ceeded from it was lacking in subtleties of rhythm and nuance. In the last analysis, while the combination of conductor and soloist has ample historic precedent, it seems scarcely more than a stunt under modern conditions, especially in connection with a work like the Prokofieff concerto, which is nothing if not a piece for a full-time virtuoso.

The electric tension, splendor of sound and crackling vitality which Mitropoulos draws from an orcheswere, of course, apparent throughout the program, which opened with the conductor's own theatrically organ-like transcription of the Bach fantasy and fugue in G minor and ended with the second

symphony of Rachmaninoff.
The Rachmaninoff had not been

heard here in many years. Its wellbarbered melancholy, elegant raciness and meaty sentimentality are worth receiving now and then, and its scherzo may very will be the best orchestral movement Rachmaninoff ever wrote; such, at least, seemed to be the case under Mitropoulos

The concert will be repeated to-

TIME, JANUARY 8, 1951

Help Wanted
"We badly need a subsidy," New York Philharmonic-Symphony Conductor Dimitri Mitropoulos told the National Music Council last week. With subscriptions off and endowments shrinking "because the rich people are disappearing," the Philharmonic, like many another symphony society, seemed to be fighting a losing battle against growing deficits.*

The answer, thought Conductor Mitropoulos, was aid by state and local governments, rather than by the Federal Government. Washington could help, too, by forgoing the 20% admissions tax on symphony tickets. But before anything much could happen, said Mitropoulos, Americans in general would have to get over their notion that serious music is 'sissy stuff," accept it as a real factor in national morale and prestige. "It's not a crime to hate Brahms or Beethoven, added Mitropoulos, "but it is a crime to ignore them.

With Singers Who Can Sing

By ALFRED FRANKENSTEIN

Dimitri Mitropoulos and the Art Commission conducted an exceedingly interesting experiment when they presented Richard Strauss's "Elektra" Thursday night at the War Memorial. They cast it with singers who can sing.

For once we heard none of the wailing and yowling, the gargling, shricking and chromatic clearing of throats which one had almost come to regard as necessary in the interpretation of this opera. All the vocalists proved thoroughly competent to handle Strauss's trickiest intervals; what is more, they were also capable of singing a major third.

This made a big difference in the effect of the whole; what "Elektra" has previously lacked, at least in my own experience, is the lyric quality which only great singing can confer upon it. It is an amazing score, one that thrills the nerves, tingles the spine and raises the hair, but never rises to the main issue of the subject. It is as if the deathfascination which holds the operas of Wagner in so powerful a grip were here shriveled into a mosaic of demoniacal or doom-colored moments, each of extraordinary intensity; but these successive episodes do not add up to the "cleansing by pity and terror" which is of the essence of tragedy, classic or modern. "Elektra," in other words, represents musical sensationalism in its most masterfully elaborated form. but beautiful singing can make it sound almost genuinely tragic. ENORMOUS VOICES

Most persuasive of the vocalists were the two who had the principal parts-Astrid Varnay, the Elektra, and Blanche Thebom, the Klytemnestra. Both these artists have enormous voices, and this score taxes them to the utmost, but both were so splendidly in harmony with the color and volume of the huge orchestra behind them as to seem only just in sound, not gigantic, Mme. Varnay brought her role an upstanding nobility that gave it new and important dramatic dimensions, while her unfailing musicianship and untiring vocal command were as admirable in artistic result as they were impressive from a technical point of view.

Miss Thebom gave us a Klytemnestra who was more of a harridan and less of a hag than commonly She set forth the pathos of obsession most poignantly, and her marvelously rich contralto was, as always, a moving musical experience in itself, but her off-stage shriek in the second part suggested more that she had found a mouse in her dressing room than that she was being sliced to pieces by a revenge-

STAGE BUSINESS Both Mme, varnay and Miss Thebom recalled just enough of their usual stage business to keep the proceedings interesting. It is awkward for a singer to stand like a statue when performing an operatic role in concert form, but to flail and prance is absurd. Both artists solved that problem cleverly-and one may rejoice, so far as the decor of the occasion is concerned, that we saw Astrid Varnay and Blanche Thebom, not the smudgy maniac in a gunnysack or the aged, ailing bejeweled queen of the operatic stage.

Charlotte Boerner, the Chrysohemis, sang quite could be heard, but she was often covered by the orchestra. Desire Ligeti and Walter Fredericks gave sterling performances as Orestes and Aegisthus, and there was an excellent quintet of Norns composed of Marian Cornish, Velna Lou King, Verna Osborne, Dorothy Renzi and Franziska Weiss. Walter Mathes was the equally excellent Attendant of Orestes.

One of the largest orchestras ever esser-bled on the stage of the Opera House played like a congregation of major virtuosi, which means that a major virtuoso stood at the top. The whole performance - in its singing, orchestral effect, dramatic atmosphere, climax and punch-was the foremost triumph of musical generalship which Mitropoulos has

to his credit on the local scene. "Elektra" will be repeated to-

1-20-51

NCISCO NEWS

'Elektra' Is Thrilling

Varnay Superb In Title Role

By Marjory M. Fisher

The News Music Editor If Gaetano Merola is as smart as I believe him to be, next opera season will bring us Astrid Varnay in and as "Elektra"—with Blanche Charlotte Boerner and others of last night's concert cast for the Strauss opera—including, if possible, Dimitri Mitropoulos as conductor! For certainly, regardless of any existing prejudice toward opera in concert form on the Opera House stage, few audiences have been so stirred or heard "Elektra" sung so magnificently as happened in last night's concert presentation under Art Commission auspices. And the orchestra has been so well rehearsed, preparation time for a staged performance would be at an irreducible minimum!

Astrid Varnay proved the con-summate artist. Her voice was quite as beautiful as we had remembered it to be—and so superbly used that it showed no symptoms of fatigue before the final notes had been voiced! Other singers have wrecked their voices in this role, but Miss Varnay never will-for she knows how to sing. And without screamplete characterization in terms of tone—a characterization which ran the neurotic emotional gamut from rapture to vengeful madness. She sang the role from the inside out— and thrilled her hearers by the almost incredible combination of tonal beauty and dramatic conviction with which she projected the role of Elektra.

Thebom Good

Blanche Thebom, as Klytem-nestra, also stayed well within the role in spite of the absence of operatic trappings. She sang excellently and impressively-but had much less to sing than did Miss Varnay.

The pretty voice of Charlotte Boerner was heard to advantage as Chrysothemis. Her singing was emotionally communicative, too— particularly in her declaration of yearning for life, children and a normal existence.

Heard to advantage in smaller parts were Verna Osborne (who sang three minor roles), Desire Ligeti, Walter Fredericks, Dorothy Renzi, Marian Cornish, Velna Lou King, Franziska Weiss and Walter

Fine Job

The augmented orchestra did an excellent job in the hysterical musical score under Mitropoulos' leadership. The Athens-born conductor claims a natural affinity for the Greek tragedy and has been quoted as saying Elektra's blood flows in his veins—a statement sub-ject to doubt! But there is no doubt about the stirring quality of last night's presentation—which will be repeated tomorrow night

Don't miss it—if musical excitement is what you crave!

For you'll never hear so fine a performance of the Richard Strauss score at the low admission fee charged for the Art Commission concert. It will east except the concert. concert. It will cost several times \$1.80 to sit on the lower floor of the Opera House if and when the San Francisco Opera Company presents it again! And the singing might not be so good!

Last night's audience remained long after the final chords had sounded, to bestow cheers and prolonged applause upon conductor and musicians. Civic Symphony Crowd Hails Great 'Elektra' Performance

By ALEXANDER FRIED

WHEN Agamemnon came home from the Trojan war, his wife, Klytemnestra, was living with a lover, Aegisthus. The guilty couple murdered Agamemnon. They sent his young son, Orestes, into exile; they made his daughter. Elektra, live like an enslaved animal. Hour by hour, Elektra lived with only one thought—revenge. In time, her brother returned, and vengeance was theirs.

By ALEXANDER FRIED monumental personnel of 115 players.

The unforgettable concert performance of Strauss' work will be repeated for a last time to night.

Speaking of Strauss' genius, time is having a paradoxical effect on it. Sometimes his late

an Art Commission concert audi- music. ence of the San Francisco Symphony at the Opera House.

leadership was breath-taking; a oceanic breadth and storminess. cast headed vividly by Astrid Still, one of the wonderful Varnay and Blanche Thebom, and things about it—and about the

S.F. Coull 1-14-51

Violinist Rubin Acclaimed

By MARIE HICKS DAVIDSON

YOUNG NATHAN RUBIN, member of the San Francisco Symphony Orchestra, last night fully sustained the faith which four music critics had in his virtuosity when they chose him, a few months ago, to be soloist at one of the Art Commission concerts, now being given at the Opera House under baton of Dimitri Mitropoulos, guest conductor.

The young man, playing a priceless violin lent him by Yehudi Menuhin, has a fine tone and technique. He appeared to good advantage apparently without nervousness yet with temperament and sensitive awareness to the requirements of Mendelssohn's Concerto, E minor,

Delicacy in Touch

His execution was of great delicacy. The Concerto is well known and fragments of it are aften played in concerts without background of orchestra. Mitropoulos was noticeably sympathetic to the young artist, keeping the big orchestra in abeyance except when the violin was silent.

Beethoven's Overture, "Leonore, No. 2" opened the program. One of the several overtures which Beethoven "tried out" before settling for the No. 3, usually given before the composer's one opera, "Fidelio," the No. 2 was given an incisive, beautifully articulated performance.

Schumann's First Symphony, B flat major (the "S phony"), heard here for the first time in years, also was beautifully done. It sang mel-lifluously in the "Larghetto." Mitropoulos paused frequently between phrases, giving the work a kind of colloquial flavor especially in the scherzo.

Composer Present

The "Symphonic Elegy for String Orchestra" by Ernest Krenek, who, incidentally, was in the audience, was a novelty which evoked conflicting emotions. Written in '46 in memory of the composer, Anton von Webern, accidentally killed in '45 in the military occupation of Austria, it is composed in the twelve-tone to which von Webern adhered. The somber funeral rhythm in the "adagio," a farewell to the departed friend, expressed moods of calm, sadness and solace.

"Three Dances from the Three-Cornered Hat" were delightfully done. Mitropoulos appeared to enter completely into the Iballet rhythms of the programmatic pieces and the orchestra, fol-

lowed him effectively, Tomorrow night Mitropoulos will present the one-act dirama Elektra," which he has given with much success in New York.

fect on it. Sometimes his late Since Homeric days, the tale romantic style seems too plush has been told in song and story.

Yet in fullfledged performance, Last Thursday night, Richard connoisseurs as well as lay music Strauss' colossal operatic version lovers are stunned by the fluid of it gave a tremendous thrill to vastness and impact of his best

"Elektra"-a violently modern score when it first appeared in Great figures in the overwhelm 1909—still hits the ear with ng sweep of Strauss' peculiar strident, slashing power. Its theatrical genius were Dimitri voices soar and declaim and even Mitropoulos, whose mastery of shriek. Its crchestra has an

the orchestra itself, enlarged to a Mitropoulos-Varnay performance—was its frequent deep warmth and pathos.

> In its fury and nasty intellectual melodrama (to which the Hofmannsthal libretto makes major contribution), "Elektra" is often like Strauss' "Salome." And where passages of it recall his radiant "Rosenkavalier," they truly express a perverted sort of love—Elektra's sheer love of murderous vengeance.

Miss Varnay-to put the matter briefly and enthusiasticallysang the title role like a young Flagstad, in all the bigness and richness of her voice; in all the role's demoniac frenzy and irony; n all its terrible sadness. The audience rose to its feet to cheer

Glowing big voice and incisive feeling won excited ovations also for Miss Thebom's portrayal of the frantic, remorseful, superstitious Klytemnestra. And the entire cast was first-class likewise in Charlotte Boerner's impassioned, frightened Chrysothemis (sister of Elektra); Desire Ligeti's grim, deep-voiced Orestes, and Walter Fredericks' desperate Aegisthus, as well as in brief, difficult minor roles,

Oscar Levant Is Soloist June

By Marjory M. Fisher

By some strange anomaly of fate, the only poor concerts in the Art Commission series conducted by Mitropoulos have drawn the largest audiences! Perhaps it is not so anomalous that Oscar Levant should draw a curious crowd, since he always has been good boxoffice. But if he gives many more performances such as last night's, he

It was extremely interesting to this observer to note that the pia-nist's performance of the Grieg concerto did not get the response idol worshippers usually bestow, regardless. For while the pianist polite amount of an plause, it was much less than that which rewarded his Tschaikowsky Concerto performance on Tuesday, And rightly so-for he did much worse by Grieg than by the Rus-As a matter of fact, Levant had better stick to Gershwin. As a pianist, Gershwin is his forte. At least it used to be. And within our experience, he has played no other music so well.

Not Nordic

Mitropoulos didn't do too much with the Grieg score, either. But the orchestral portion had merits the piano solo did not. Even so it lacked the Nordic feeling and depth inherent in the score.

The conductor did give a good reading of Mendelssohn's "Ruy Blas" overture and produced a bet-ter performance of the Prokofieff Symphony No. 5 than he had on Tuesday. But it still seemed the least interesting music we have heard from Prokofieff's pen.

Tomorrow's Farewell Audience reaction was polite but not enthusiastic. The excitement of last week was not rekindled. But a glance at tomorrow night's program indicates Mitropoulos' farewell may be as exciting as his first con-For the program indicates it is comprised of the type of music Mitropoulos does best: The Bach-Casella "Chaconne," Kodaly's 'Psalmus Hunaricus" with Walter Fredericks and the Municipal Chorus, Bizet's Symphony No. 1 and Ravel's "Rapsodie Espagnole."

S.F. call 1-19-51

Mitropoulos' Wins Acclaim in Elektra

By MARIE HICKS DAVIDSON

DIMITRI MITROPOULOS, Athens-born guest conductor of the San Francisco Symphony Orchestra, who last night at the Opera House directed a superb presentation of the Greek tragedy, "Elektra" (music by Richard Strauss), would seem to have a national affinity for the So-

evoking prolonged cheers. of vocalists, of which the beauti- excellent voice. ful Astrid Varnay was the shin-

Varnay's soprano of purest ray serene was completely at home ed by Verna Osborne, like the enged the stoutest heart.

Sans Scenery

'Elektra" as presented last night structurally was not an production's star performer was opera. Sans scenery or costumes the San Francisco Orchestra the singers, in formal evening which had been augmented with dress, stood in front of the orchestra and unfolded the old Mitropoulos held the entire work Greek drama of Elektra's vehe- in the hollow of his expressive ment demand for vengeance of hands (he does not use baton) her father's murder. Shakespeare may have taken the plot for his Francisco is due to the persist-Hamlet. There is the king mur- ence of Joseph Dyer, secretary to dered by the queen and her the Art Commission, which is paramour—and the daughter giving its annual spring season

mented by a conscience which was so right, as Harold I. Zellerpermits her no sleep, gave a bach joyfully admitted last splendid interpretation, second night during the thunders of only to that of Varnay. Her applause. mezzo-soprano aptly negotiated The Str the emotional requisites.

phocles work. The impact of ror and determination to aveng the music-drama upon the audi- his father's murder. Walter Fredence was incisive and electric, ericks' part as Aegisthus, the queen's lover, was small but The production bids fair to eminently well sung in the tenor become one of the legendary mu- which is rapidly raising him to sical events of the community. national prominence. Charlotte It was presented with skill, taste Boerner, as Elektra's vacillating and an artistic integrity which sister, sang with good voice and redounds to the credit of con- emotional fervor. Walter Mathes ductors, orchestra and a panel as companion to Orestes was in

Orchestra as 'Star'

The five serving maids, headin the long vibrant arias of Rhinemaidens in "The Ring" of dramatic fervor. Just to have Wagner, contributed largely to memorized the lines in German the atmosphere of the drama. diction was a feat to have chal- They heckled and haggled musically. They were Marian Cornish, Velna Lou King, Dorothy Renzi and Franziska Weiss.

15 musicians, and the conductor.

That the work came to San crazed with an obsession that with "Elekta" as the pinnacle. Blanche Thebom as the queen, suading the "powers" that the guilty Klytemnestra, tor-"Elekta" would be a sell-out. He Joe was nearly three years per-

The Strauss music is enduring and lost nothing by the long Desire Ligeti as Orestes, the wait. It is not so strident as son who punitively killed his "Salome," but equally developed mother and her partner in guilt, in its sonorities. The last few never sang better in all his San bars resounded with the gamut Francisco appearances. His is a of the entire work, This was deep, resonant voice of many when the capacity audience facets which expressed his hor- arose as one listener and cheered

exocutives

1-26-51

Levant Plays Second Solo

By ALEXANDER FRIED DESPITE his cold, Pianist

Oscar Levant fulfilled the second of a pair of art commission engagements to the sharp satisfaction of another capacity audience of the San Francisco Symphony last night at the Opera House. Instead of playing the Tchai

kovsky Concerto, as he had done on Tuesday, he now played the Grieg Concerto Eit his cold was better or because he was more comfortable in the Grieg than in the very demanding Tchaikovsky work, his Grieg performance was far the better of the two.

Much of the Grieg he played more slowly and thoughtfully than is usual. This was all to the good. The more considerate pace allowed him to bring out nice lyric qualities of tone and singing spirit. His brilliant runs and cli maxes were characteristically heady, but they had authority as well as daring, and so they rounded out his performance forcefully.

The masterly Dimitri Mitropoulos conducted an excellent accompaniment for the piano solo. At the end of the concert he and the orchestra won great applause for their superb repeat performance of Prokofieff's Fifth Symphony. Remarkable also was Mitropoulos' amazingly spirited, original performance of Mendelssohn's "Ruy Blas" Overture. In such treatment, Mendelssohnwith all his clean charm - no longer sounded as tame as he is often accused of being.

Mitropoulos will conduct the orchestra and Municipal Chorus in his last art commission concert tomorrow night.

Mitropoulos **Dominates**

At Concert By R. H. HAGAN /- 24 -

The second Art Commission symphony concert of the week, Thursday night at the Opera House, began with Mendelssohn, tarried with Grieg, and ended with Prokofieff. but the dominant personality on the program was not a composer, but the conductor, Dimitri Mitro-

The energy, the dynamics and the general radiance of tone which Mitropoulos can elicit from the San Francisco Symphony Orchestra were never more in evidence than in his conducting of Mendelssohn's "Ruy Blas" Overture and Prokofieff's Fifth Symphony.

If this resulted in Prokofieff that glowed with an appropriate Byzantine and barbaric splendor, it also resulted somewhat less appropriately in Mendelssohn that seemed too feverishly overwrought and tensely exaggerated.

Between the overture and the symphony, Oscar Levant made his second appearance with the orchestra this week, playing the Grieg Piano Concerto. It was not a distinguished performance. Levant at times achieved a fine, limpid tone, but his playing lacks the polish and finesse which distinguish top-bracket performers, a deficiency that was most noticeable in his perfunctory alternation between fortissimo and pianissimo and his unhappy habit of smearing arpeggios and runs with too much pedal.

Tonight at 8:30 o'clock in the Opera House, the Art Commission series will end with Mitropoulos conducting the symphony and the Municipal Chorus in the local premiere of Kodaly's "Psalmus Hungaricus." Other works on the program include Bizet's First Symphony, the Bach-Casella Chaconne and Ravel's Spanish Rhapsody.

Levant Soloist, Mitropoulos Conducts Symphony Concert

question I'd like him to answer.

What was his hurry Tuesday night when he played Tchaikovsky's B flat minor Concerto with the San Francisco Symphony at the Opera House?

Every time the concerto became brilliant (which was most liarly grim and spacious, deliberof the time), Levant was off to the races, speeding up tempo, dropping notes and skipping last bars of measures, with Conductor Dimitri Mitropoulos and the orchestra hanging onto him as best

Hence the pianist-wit's performance was nowhere near as able as previous playing that he has done in this city. It was faulty, erratic, noisy, and had nothing of Tchaikovsky's nobler dramatic and emotional qualities,

Its one redeeming feature was that Levant played certain softer, less demonstrative passages with exceptional nicety of tone and

Maybe because of insufficient rehearsal, the orchestral accompaniment, too, was decidedly rough and ready. Evidently Mitropoulos had put his major preparation into the Prokofieff Fifth Symphony.

Although the Fifth is a big and often fascinating work, Prokofieff says he wrote it in a single month (on the basis of long-term thought and sketches) in 1944. It dates back, thus, to a time before the Soviet political goons had started putting the ultimate pressure on him to turn out his fulsome quota of odes to Stalin.

The Fifth-which Mitropoulos led in rousing, masterly styles essentially romantic or heartfelt music. Its frequent jarring and grinding sonorities no doubt are intentional, both for purposes of physical impact and as contrast to other passages that are sharply humorous or luminously lyrical. At the same time the symphony does tend toward rugged or even brutal instrumental colors which Prokofieff seems to have picked up from his col-

NEXT TIME Oscar Levant is league, Shostakovitch. In earlier on Information Please, I have a years, his overall touch was finer.

In this Art Commission concert, Levant drew a capacity audience, which hailed him mightily. Mitropoulos started the evening with Beethoven's "Coriolanus" Overture, in a perfomance pecuate and full of fire.

A semi-repeat program tonight will present Levant in the Grieg Concerto, while Mitropoulos conducts the Prokofieff and a Mendelssohn overture.

Mitropoulos Ends Civic Series Rhapsody." Bizet wrote his only symmetric symmetric black of the symmetric symmetric black of the symmetric black of the symmetric symmetric black of the symmetric black of th

Examiner you. 28-51

alive and fascinating. Tenor Walter Fredericks and the Municipal big ensemble in a Kodaly perbig ensemble ens alive and fascinating. Tenor Walaudience stood up and cheered.

Commission series of concerts by Leschke. the San Francisco Symphony, Saturday night at the Opera House.

Hungarian text that gives voices to the lamentation and wrath modern Bach orchestrations. and reverence of King David.

If it is true that its tone of grief relates to an unhappy phase in again today. The music is impresty-eight years after Kodaly put ping Bach interpretation,

voice — much admired here in enchanting performances of opera—gave most striking spirit Bizet's precocious First Sym-

GUEST CONDUCTOR Dimitri, He needs more performances and Mitropoulos was in the vein, more time to grow more deeply delssohn, Offenbach (in the zippy Every piece on the program was into the work's quieter, inner Finale) and Bizet's own later emotions.

Chorus were guest artists. The formance whose eloquence spoke splendidly for the chorus, orches-Thus ended a memorable Art tra and Chorus Director Hans

First on Saturday's program was the late Alfredo Casella's The guest singers took part in startling orchestration of the "Psalmus Hungaricus," written Bach solo violin "Chaconne." in 1923 by the Hungarian com-Startling is the word for it beposer, Kodaly, to a 16th century cause it doesn't imitate the usual symphonic-organ sound of big

Instead, the Italian composer put into imaginative orchestral terms the sense of labor and the past history of Hungary, then the "Hungarian Psalm" certainly every bar of the original "Chathe "Hungarian Psalm" certainly every bar of the original "Chahas its tragic fitness all over conne." Some of his personal notions of harmony and countersively passionate and religious, point, "implied" in the original forceful but thoughtful. Its tonal Bach, are dubious, Yet the trancolor sounds original even twen- scription is a valuable and grip-

To the vast content of his Fredericks' fine, forthright listeners, Mitropoulos conducted to the vigorous aspects of his role. phony and Ravel's intoxicating,

phony at the amazing age of 17, Despite the fact that it mixe styles of Haydn, Schubert, Men-

Chroniele 1-30-11

Mitropoulos Directs 'Psalmus Hungaricus'

Kodaly Work and Bizet Symphony End Art Commission's Series

By ALFRED FRANKENSTEIN | after-was exemplified in Ravel's

The Art Commission's concert series ended Saturday night at the War Memorial in an unusual, exexceedingly welcome atmosphere of novelty and exploration. Among BACH WORK novelty and exploration. Among other things, Dimitri Mitropoulos directed the first San Francisco performance of Kodaly's "Psalmus Hungaricus" and the first Opera "Psalmus" in the number of performance of the first Opera" which is the number of performance of the first Opera" which is the number of performance of the first Opera" which is the number of performance of the first Opera of the

protest against treachery, deceit and dirty work at the crossroads. One suspects that Kodaly and those behind him were not really celebrat-ing the union of Buda and Pest at work, but a quarter century ago ation than he brought to it. THE NEGLECTED CHORUS

its relatively small assignment qui well, but one resents seeing the Municipal Chorus given so little to do. The classics of the choral literature, which should be as familiar to the local audience as the symphonies of Beethoven, are totally neglected in this town, and the Art Commission, which controls the affairs of the Municipal Chorus, must be held responsible for that state of affairs. If the Art Commission wants attendance at concerts wherein the chorus participates, the way to get it is with the B Minor Mass or the "St. Matthew Passion," not with the "Psalmus Hungaricus," however fine that work may be.

The Bizet symphony is an enchanting piece in a light, tuneful, racy vein. For all its obvious reflections of Beethoven, Schumann, and the French composers of comic opera, it is an amazing production a 17-year-old boy, and its some what exotically colored slow movement predicts the score with which the reputation of Bizet was to be established. The symphony was given a spotty performance, thought; there is, after all, a limit to the speed at which music can speak, and often the melodic line was crowded and breathless.

What happened after Bizet-long

Hungaricus" and the first Opera
House performance of the symphony in C major by Bizet.

The "Psalmus Hungaricus" is an immensely colorful, dramatic and beautiful work, if a rather odd one to be produced for the occasion and the produced the page of to be produced for the occasion and thereby placed the name of which brought it forth. It was com-posed in 1923 to celebrate the 50th the San Francisco Symphony Oranniversary of the union of Buda and Pest, but its text is a Biblical years during which the present

all, but were taking advantage of his dances from "La Giara" rivaled the anniversary to tell the Austri-ans what they thought of them; at all events, the score has great "Italia," was more often played power, dignity and pungency and, "The Pines of Rome." These except for one thing, it was splen- remain excellent works, too; in fact, didly performed. Walter Fredericks, who had the long tenor solo, sang it with beautiful tone and with the utmost musicianly care, but this might very well afford an illuminating study in the fads the presentation. music demands considerably more nating study in the fads, the presvehemence and rhapsodic denunci- sures, the conductorial rivalries and the accidents of dumb luck whereby one composer or work reaches the The Municipal Chorus performed top and the other is kicked down-

Chronulo Jan 25-57

Levant vs. Tschaikowsky --- The Symphony Concert

By ALFRED FRANKENSTEIN of providing some quite wonderful Although Tuesday night's symphony concert was one of the most successful, from the point of view moments of lyricism was far less obvious on Tuesday night than it has been on some other occasions.

rushed and inaccurate performances of Tschaikowsky's B flat minor piano concerto in the long history of that much-abused masterpiece. Dimitri Mitropoulos opened the program with a highly charged interpretation of Beethoven's overture to "Coriolan," and closed it with Prokofieff's fifth symphony.

This symphony has had an extraordinary number of performances for a modern work of its size. It has also been recorded a number of times, so that it is possible to compare Mr. Mitropoulos' interpretation of it with others-a thing one can rarely do with contemporary music. Mr. Mitropoulos, it seemed to me, played it for its drama and its melodrama, its rather violent irony, and its coruscating orchestral brilliance. That it is also capable

of attendance, of the current Art Commission series, it was not an Commission series, it was not an event that calls for extended review.

Oscar Levant was soloist in one Oscar Levant was soloist in one Blas."

kofieff tonight, and Mr. Levant to be soloist in the Grieg concerto. The overture is Mendelssohn's "Ruy Blas."

Oscar Levant Scores Ovation With Symphony By Marjory M. Fisher

The News Music Editor After the excitement and thril of "Elektra" and the symphony concerts preceding it on the cur-rent Art Commission series, it is probably not surprising that last night's concert under Dimitri Mitropoulos' baton should have been something of a let down—artistically if not economically. The presence of Oscar Levant as soloist in the Tschaikovsky piano concerto was a popular item at the box office, judging from the number of standees during the first half of the program. That observation was substantiated by the fact auditors were less numerous when the Prosymphony ended. when Levant finished the final chords of the concerto. Overture Best

Strangely enough, the most rewarding musical performance of the evening came in the Beethoven "Coriolan" Overture, which came off with nice clarity and balance at the start of the evening.

Looking extremely youthful, ner-yous and fidgety, Oscar Levant proved his fingers to be quite as nimble as his wit. His playing of the Tschaikovsky could not be called profound, but it was musical in its own way, and theatrically effective. There was a certain boy-ishness about it, too—an element that is not without audience appeal. Naturally, Levant won a trenendous ovation—which he shared with Mitropoulos and the orchestra. Those who were hoping for an en-core, may have one tomorrow night when the planist plays the Grieg concerto under the same direction. Prokofieff Disappoints

Major disappointment of the evening was the Prokofieff symphony. Long an ardent admirer of the music of this Russian composer, the reviewer would never have believed that a Prokofieff work could prove so dull as this symphony did last night. Except for an exciting finale to the first movement, and a noisy conclusion, neither the work nor the performance seemed to hold much interest. Perhaps tomorrow night's repetition of the work will reveal

it in a more favorable light. But last night's left the im-pression that this war-inspired symphony of 1944 which the composer has claimed to be a "symphony about the spirit of men" had been more influenced by the Soviet state, than the state had been influenced by Prokofieff— and that somewhere along the line the composer had lost his sense of humor. What a pity!

Oscar Levant Gets By MARIE HICKS DAVIDSON Oscar Levant, pianist who, last

night, was guest soloist at the Art Commission's symphony concert at the Opera House, played Tschaikowsky's Concerto No. 1, B flat minor, with supreme command of the keyboard. It has been said of Tschaikowsky's music that it sounds better than it is. Be that as it may, it sounded mighty fine under Levant's sensitive digits—and it was quite as good as it sounded, romantic and melodic.

Levant, leaner by many pounds since last heard here, was so alertly familiar with the work, so aware of its demands, that he and Dimitri Mitropoulos, conductor under whose direction (one can't say "baton," for he uses none) he played the Concerto, were often at grips for leadership, each carried on by his own momentum

SHARPLY DEFINITE

Levant's musicianship is sharply definite and positive, a curious composite of energy and poetic quality. In the andante passages, his tone was tender and gracious. In the crashing harmonics and sweeping scales, he spared neither himself nor piano, but gave without stint the ardor which the tormented Peter Ilyich Tschaikowsky poured into his compositions. The soloist was wildly applaudand repeatedly called to the footlights.

Sharing the enthusiastic response of the big audience was performance of Sergei Prokofieff's Fifth Symphony. B flat major, a tonal web of arresting and provocative orchestration. Here Mitropoulos outshone himself. We shall never hear a more inspired presentation of the

MITROPOULOS MASTERFUL Prokofieff's superb technique as a composer was glorious matched by the masterful mar shaling of the orchestral re sources. Mitropoulos was like general deploying a battalion. I the process he emphasized first this, then that choir, particularly the 'cellos. But the whole Fiftl is filled up with wondrous har monies and tonalities, none of which was slurred or overworked

Tomorrow night Levant wil play again with the orchestra His selection is Grieg's "Concerte for Piano and Orchestra in minor." And Mitropoulos wil again give the Prokofieff "Symphony in B flat major." It is eminently worth hearing a sec ond, even a fourth time, if presented as im last night's program. Incidentally the orchestra also gave Beethoven's Overture to "Carlolan."

Tuesday concert at the Opera House, Oscar Levant, pianist, last grandeur. night gave a superb performance

with the San Francisco Sym-paniment was properly subdued. phony Orchestra and its guest conductor, Dimitri Mitropoulos, kofieff Fifth Symphony which from a severe bout with a virus, velously played Tuesday night. Both performances were a kind It seemed to glow with even of gallantry under fire.

However there appeared no presentation. diminution of the Levant virtuosity in either the Tschaikowsky the Overture to Mendelssohn's of Tuesday or the Grieg of last "Ruy Blas." It was sparked with night. It has been said that a definition which brought the Levant's forte is music of the composer into a new focus. Gershwin bracket. Yes, he plays the "Rhapsody in Blue" mag- close of the Art Commission nificently, but he has progressed spring series. On the program a long way in technique and will be "Psalmus Hungaricus" by facility of expression since he the Municipal Chorus, Dr. Hans and the late George Gershwin Leschke, director. Walter Fredchummed together in Tin Pan ericks, tenor, who is leaving in a

burst of youthful ardor written harmonic Orchestra. in some great flush of excitement. It abounds with Norwegian folk song; there is a hymn-like intimacy in the adagio; throughout it is strongly inventive and creative. Levant's playing seemed to bring out sounds of waves crashing on Norway's rocky

By MARIE HICKS DAVIDSON 1-26 -Despite the illness which all coasts, of Nordics singing by but caused him to cancel his lonely, mountain-girt tarns, of

At its close the audience gave of the A Minor Grieg Concerto, the pianist a thunder of appro-Billed, for two appearances bation. The orchestra's accom-

Mitropoulos repeated the Pro-Levant refused to take the count he and the orchestra so margreater luster than on the first

He and the orchestra also gave Tomorrow night will mark the

few days to sing with eastern He can be forceful as a Rubin-stein or tender as a Brailowsky. Mitropoulos will also leave soon Greig's A minor Concerto is a to direct the New York Phil-

Different Leaders Make Varied Orchestral Tone

By ALEXANDER FRIED

OR THREE WEEKS the San Francisco Symphony has had a guest conductor, and consequently the orchestra has taken on a Dimitri Mitropoulos sound in place of the Pierre Monteux sound to which we are accustomed. Laymen repeatedly have asked me how an orchestra

can so quickly change tonal character when two different masterly conductors lead it. After all. hough the conductors are diferent, the 100 players are the

Well, let's start our explanation with the orchestra.

A first-class orchestra nowadays is, on the whole, amazingly skillful and adaptable in the mechanics of its work. Its players have been picked both for their instrumental ability and for their special ability to work within the orchestra group. On the average hey have gone through a staggering mass of experience in every sort of music, under all

sorts of conditions. EASY TO MOLD

Hence such an orchestra is clay n the hands of a conductor whom t respects and who knows his

Furthermore, differences in orchestral sound tend to develop nsofar as different conductors have different ideas of interpreation. Every conductor has be liefs of his own about the speed or slowness of certain music about how things join together within the musical texture, and about what instruments are to ome to the fore or recede at any given split-second.

Technical characteristics of conducting have an even more basic influence in the sound that an orchestra will give out:

BEAT SWAYS TONE

If a conductor has a heavy full-arm beat, he is going to get a different tone and rhythmic tyle out of 100 players than if he has a fastidious baton beat. And a plastic beat, of hands without baton, will tend toward still a different tonal quality.

Besides, as a conductor rehearses or performs, he is making gestures-yes, even facesat his players every instant. He s rejecting certain qualities of tone; he is urging other qualities on. Thus he can arrange an indescribably personal flow and interflow of sound, according to his own musical ear, feeling and magination.

In reflecting about tone qualty, most people think pretty clearly in terms of different instruments and also in terms of oudness and softness. But (including musicians) they less often realize what important differences lie in tension and relaxa-

WONDERFUL EFFECTS

A good conductor (and this is a point in which Mitropoulos is remarkable) can make wonderful effects of suppleness and firms, rapture and repose, builds and recession by the way he inensifies tone or relaxes it.

He can get tension (with a fine, inforced quality) not only in loud nusic but also in quiet music. He can get relaxation not only in quiet music but also in loud music.

In the case of Mitropoulos, ome of his weird fluttering ges tures are not in the least arbi trary. They make a mood for quick easing off of tonal tensions just as grim, tough gestures obviously make a mood for tightening up tone.

Above all-granted that the orchestra is good and the conductor knows his business-it soon comes to pass that the conductor spontaneously creates an absolutely personal atmosphere in his performances. The public senses the atmosphere. The play

ers sense it more directly. When a conductor and his or chestra thus enter into his overall atmosphere that atmosphere be comes more important than any individual devices of technique or any precise instructions at re

hearsal time. The orchestra now emerges freely and deeply into the conductor's musical style, and it totally takes on HIS sound.

Bay Area Diary

MITROPOULOS HEAD

Mitropoulos Introduces Kodaly Score With Success

By Marjory M. Fisher

The News Music Editor

Dimitri Mitropoulos terminated his second engagement as guest conductor with the San Francisco Symphony Orchestra under Art

conductor with the San Francisco Symphony Orchestra under Art Commission auspices Saturday night before a large audience. The first Commission auspices Saturday night before a large audience. The first half of his series this year brought some of the most exciting performances of any season—and if the final week brought a let-down, made memorable by the premiere of Kodaly's "Psalmus Hungaricus" for tenor, chorus and orchestra. And on the whole, one believes the Greek-born conductor of the New Concerts are

Greek-born conductor of the New York Philharmonic made a finer impression here this year than last. Like all conductors, he has his specialities. And his specialities are not Monteux', nor are Monteux' spe-cialities Mitropoulos'—as witness the Ravel performance of Saturday

The fact that the two men are at opposite ends of the poles in matters of personality, temperament, musical taste and interpretive styles are concerned, has made the little season within a season all the more interesting and pointed up the high points of both con-

Mitropoulos opened his final program with Casella's orchestration of Bach's Chaconne for solo violin, By the time Casella got through with the Bach, and Mitropoulos through with Casella, violinists had difficulty in recognizing the familiar old Chaconne. But it was interesting. The orchestra had less of teresting. The orchestra had less of a struggle than violinists do in projecting the work with tonal richness and technical surety. And much as one admired many parts of the orchestral version, one was often amazed by the deliberately slow tempo Mitropoulos took in some of the passages, and by the many tempo contrasts he developed.

The Kodaly work was a triumph Its mysticisms, as developed through orchestral and choral tone was offset by the assertive, somewhat declamatory style of the sold text which was finely sung by Wal-ter Fredericks. His was an ungrateful assignment, but his fine robust tenor voice had a rich stentorian quality greater than one had realized from his previous operation performances. One could scarcely have asked for a better sounding performance of the solo score. A large part of the English text was understandable, too.

Chorus Good

Hans Leschke's Municipal Chorus also acquitted itself with uncommon

also acquitted itself with uncommon distinction, and Mitropoulos was gracious in giving both the chorus and its conductor the special recognition due them. The Kodaly was one of the major successes of the Art Commission series.

Less can be said of the Bizet Symphony and of Ravel's "Spanish Rhapsody," which concluded the evening. Mitropoulos will be more favorably remembered for his performance of De Falla's "Three Cornered Hat" suite than for the Cornered Hat' suite than for the Ravel. In so far as the Bizet was concerned, it seemed much ado about nothing—except for a nicely played oboe solo by Merrill Reming-ton in the Adagio

T'S MID-SEASON and the San Francisco Art Commission concerts are in full swing. Dimitri Mitropoulos is making the orchestra outshine itself with a stunning brilliance and new vigor. The series is only about half-finished, but the high point up to now has been a concert version of Richard Strauss' opera Elektra-for quality of performance and general excitement, that is. Singing with an augmented orchestra were Astrid Varnay in the title role; Blanche Thebom as Klytemnestra; Charlotte Boerner, Chrysothemis; Desiré Ligeti, the Orestes; Walter Fredericks, Aegisthus; and Walter Mathes, Verna Osborne, Dorothy Renzi, Marian Cornish, Velna Lou King and Franziska Weiss in lesser roles. The dates were January 18 and 20.

Miss Varnay has come out of her chrysalis in recent years, with a fullblown beauty of voice, real dramatic power, effortless command of breath and projection. She demonstrated her true stature as she met the merciless challenge of her role with freshness and variety that were as remarkably fine at the end of the evening as they were at the begin-

Miss Thebom portrayed the degenerate queen convincingly and sang well, as usual. Miss Boerner emphasized the contrast between her character and those of the other female principals. Desiré Ligeti and Walter Fredericks both sang so persuasively that one wished their

roles were larger. The remainder

of the cast furnished fitting support. Mitropoulos persuaded the orchestra to surge and groan, thunder and threaten. The excitement and emotional strain pervaded the audience, which was uproarious in applauding when the spell was broken. Even if you thought the opera depraved and overblown Wagner, as this reviewer has for years, you still couldn't help responding sympathetically to this performance.

Mitropoulos opened the series by appearing as both conductor and soloist on January 11 and 13. His solo offering was the Prokofieff Third Piano Concerto. In order for him to play and conduct at the same time, it was necessary to remove the lid of the piano. The resonance and sound reflection that were lost thereby, made the piano

Dimitri Mitropoulos and Charlotte Boer-ner appear pleased with results of re-hearsal before presentation of *Elektra* at San Francisco Opera House. -Don Pitt photo



sound dull and lost at times. Mitropoulos was in better form at the keyboard when we heard him do this stunt several years ago, though the present performance drew firm attention of the listeners, more from the force of his person-

ality than the brilliance of his play-

The latter half of the concert was devoted to the Rachmaninoff Second Symphony. What usually impresses as slightly shopworn roman-ticism, glowed freshly. The con-ductor's transcription of Bach's G minor Fantasy and Fugue opened the program; it was melodramatic and Lisztian.

Mitropoulos, always a good and stimulating conductor, has become a great conductor. Consistently, he can elicit superhuman work from this orchestra-from any orchestra. In the process, some of his oncefamous interest in new and experimental music seems to have given way for more attention to such fustian items as the Strauss. If only he had lavished this love and talent on a concert version of Kodaly's opera, Hary Janos, splendid music that most people know only in very abbreviated form; or a precis of Prokofieff's War and Peace, that has been tantalizingly near production in this country, but never did materialize here.

The house was jammed for Elektra but otherwise it hasn't been too packed. As we complained last year, it seems wasteful for the Art Com-

OPERA AND CONCERT

FEBRUARY, NINETEEN FIFTY-ONE

By MARIE HICKS DAVIDSON 30-1-11 Off with the new, on with the delivery and resonant in timbre. old—to transpose the ancient He appears to be equally at home wheeze - Dimitri Mitropoulos, in oratorio, opera and concert. guest conductor of the San Both he and the chorus were Francisco Symphony Orchestra, marvelously clear in diction been leading that fine Mitropoulos skillfully kept the body of musicians in good con-orchestral score from covering certs for the last few weeks, has up the vocal lines.

THIRTY-TWO

conductor, Pierre Monteux, who opera "Carmen" in later years), has been conducting in Boston was delightfully resolved by the and other eastern cities, back to orchestra in rippling phrases and his own podium . . . to give three sparkling rhythms. There was a concerts this week and succeed- melodious oboe solo by Merrill ing weeks until the end of April, Remington.

tieth anniversary of the union tonal color. of Buda and Pest.

words were dolorous in the ex-treme but artfully placed in the his grandeur, albeit noisy. framework of the Kodally score of Oriental flavor. The music is almost conventional in iidiom.

The Municipal Chorus did the best job of its long and homorable career and Walter Fredericks' voice was thrillingly dramatic in

finished the Art Commission spring season and departed.

Bizet's First Symphony, written when the composer was but Comes now the permanent 17 years old (he was to write the

Alfredo Casella's orchestratio The work, in English transla- of Bach's Chaconne from "Pan tion, was sung by the San Fran-cisco Municipal Chorus, Dr. Hans Leschke, director, with Walter Fredericks, tenor, as soloist. The

mission to engage such artists for the series and then not take the trouble to publicize it sufficiently. Certainly Mitropoulos makes good interview material, especially since he is to return for the projected summer series this year and must have some glimmerings of what he hopes to accomplish then. Many of the feminine artists were certainly worth a second look if anyone had seen fit to post their pictures anywhere.

THE SCREEN IN REVIEW

Of Men and Music,' in Which Leading Artists Display Their Talents, at the Park Ave.

OF MEN AND MUSIC, a film in four parts, featuring Dimitri Mitropoulos and the New York Philharmonic - Symphony Orchestra, Artur Rubinstein, Jan Peerce, Nadine Conner, Jascha Heifetz: screen plays by Liam O'Erien, Harry Kurnitz, John Paxton and David Epstein; directed by Irving Reis and Alex Hammid: produced by Rudolph Polk and Bernard Luber and released by Twentieth Century-Fox. At the Park Avenue.

By BOSLEY CROWTHER

The ear is generously assaulted by a concord of rich and melodious sounds in the film called "Of Men and Music," which opened at the Park Avenue Theatre yesterday. Artur Rubinstein, Jascha Heifetz, Jan Peerce, Nadine Conner and Dimitri Mitropoulos, the latter conducting the New York Phil-harmonic-Symphony Orchestra, are the distinguished musicians who perform in this conglomerate con-cert picture which Rudolph Polk and Bernard Luber have produced. And with such brilliant artists performing onto a sensitive recording device, a program of eloquent music is assured by this picture, at least.

To pretend that the aural felicithe visual content of this picture would be senseless, however. The artists have been brought before the camera through some naïve and banal stratagems which fail to revise dynamics impulse or even provide dramatic impulse or even to flatter the performers themselves. Indeed, the binding idea of see the artist retire to his studio selves. Indeed, the binding idea of the picture, which is, in a general way, to note that "great artists are also great people"—and which is put before the audience at the start by Deems Taylor in a plainly fished-up foreword—is patronizing, to say the least. If the greatness of the stuffy acts they are asked to put on in this picture, then that side of them

Mr. Rubenstein is brought to his piano on the pretext that he is being besought to appear in a motion picture by a reverential visitor to his home. While the visitor sits wrapt in admiration, Mr. Rubinstein obligingly runs through the Spinning Song of Mendelssohn, the "Liebestraum" of Liszt and Chopin's Waltz in C Sharp Minor and the A Major Polonaise. They are

ner and Mr. Peerce are maneuvered onto a bare concert stage to do an impromptu recital for an old night-watchman who sits alone in the empty house with his musical dissolves and the rected this episode, deserves commendation for what he has done. dreams. Via visual dissolves and Although, on the whole, this



Dimitri Mitropoulos, in "Of Men and Music."

the eloquent duet of parting from Donizetti's "Lucia." The unseen Victor Young orchestra conveni-

this picture, then that side of them Bach's Partita Prelude, "The Girl had better be left alone. With the Flaxen Hair" by De-Mr. Rubenstein is brought to his bussy, Scherzo Tarantelle by Wien-

the A Major Polonaise. They are phony orchestra in the third move-beautifully played while the camera ment of Liszt's Faust Symphony. watches. Then the visitor is shown By simply watching the conductor a mural painting which records as he instructs and leads his musistages in the pianist's life and he departs while Mr. Rubinstein is playing "Pop, Goes the Weasel" for his tots.

Dy Marching the conductor as he instructs and leads his musicians—by glimpsing the vibrant personality and professional intensity of the man—and then by observing the musicians as they is tots.

In the next episode, Miss Condiligently go about their work,

dreams. Via visual dissolves and transformations, Mr. Peerce sings the "O Paradiso" aria from the opera "L'Africana" and the "Mattinata" by Leoncavallo; Miss Conner sings an aria from "Don Pasquale" and together they sing screen.

Although, on the whole, this patched-up picture lacks dramatic continuity and visual power, it successfully fills the one purpose of providing a clear and distinguished musical program on the pasquale" and together they sing screen.

By Joe Pihodna "OF MEN AND MUSIC" PARK AVENUE THEATER

SE W

Screen plays by Liam Orlein, Harry Kurnitz, John Paxton and David Epstein, directed by Irving Reis, produced by Rudolph Polk and Bernard Luber and presented by Twentieth Century-Pox Pictures featuring the following artists:

FEBRUARY 15, 1951

YORK HERALD TRIBUNE.

ARTUR RUBINSTEIN JASCHA HEIFETZ NADINE CONNER JAN PEERCE DIMITRI MITROPOULOS

Twentieth Century-Fox is spreading the gospel of good music through the medium of the movies in a dignified and worthy film, "Of Men and Music," current at the Park Avenue Theater. The opportunity to see great artists close up in intimate action and to hear the undistorted tones on a particularly clean sound track should be appreciated. Artur Rubinstein and Jascha Heifetz allow the audience a glimpse of their family life as well. Particularly interesting to this viewer was the brief interlude showing Heifetz preparing for a concert tour.

The music in most cases is familiar even to one without a broad musical background. The presentation is done gracefully and for a large portion of the movie audience the film will probably be highly instructive. For instance, it is amusing to discover that as he directs the New York Philharmonic - Symphony Orchestra. What little action there is is stilted and there is an undeniable tendency to talk down to the movie audience. Deems Taylor makes the hackneyed encorce pieces. Rubinintroductory remarks.

The following comment is by Jay S. Harrison, guest reviewer Her-

ald Tribune music department: it before a camera and proceeds sequence with Dimitri Mitropoulos to record visually an experience whose main attraction is entirely Symphony hard at work on Liszt's auditory. For music lovers in search of refreshing entertainment this is not a new disappointment; film makers have consistently failed to much of it—is questionable in taste devise a manner of presentation and chestnut in vintage. doing justice to concert performand attention is directed to the lightenment where roses ought to purely mechanical aspects of an grow.

Artur Rubinstein



In "Of Men and Music'

essentially expressive and non-mechanical art. "Of Men and Music" presents no resolution of the paradox, nor does it pretend to; it simply reproduces a pattern Dimitri Mitropoulos acts out Faust which other music films have made familiar.

As regards program choices 'Of Men and Music" fails to bring to the screen any but the most stein plays Liszt's "Liebestraum, Heifetz, Paganini's Twenty-fourth Caprice; Peerce sings Meyerbeer's "O, Paradiso," Conner, an aria from Donizetti's "Don Pasquale." "Of Men and Music" assembles a host of rich musical talent, places it before a comerc and talent an and the New York Philharmonic-"Faust" Symphony. The remander

There should be no need to menance, and it would seem, to judge tion the many artistry excellences by this latest offering, that they which dot the production. All the are as yet a highway's length from soloists are performers of the first their goal. The problem, of course, quality and it seems a waste to is not easily solved. Music is meant, have them bring their diverse after all, to be listened to, and skills to music so dusty and faded nothing is likely to come along in All the renditions, however, have the near future to alter that in- the immeasurable aid of a superb sular truth. Throw poetic images sound track, the finest thing of its and landscapes on the screen while kind this reviewer has encountered. music is being played and the per- But this does little to enliven an formance values are falsified. Play entertainment which is, in sum, the camera over the wrists and static in movement and arid in fingers of the performing artist just those regions of musical en-

Park Avenue's 'Of Men and Music'

Reviewing Stand

Archer Winsten's

By almost any standard you can apply,
Music," at the Park Avenue Theater, is not a story, not a
port a picture in the sense we are accustomed to, not an entertainment that can be justly evaluated by the motion picture reviewer. It belongs in

the province of the music critic. Trimarily it is a picture reproduc-ing classical music as performed by four musical artists and one musical organization. Only secondarily does it draw upon camera and motion picture craft to give a little insight beyond that to. Actually they are little more which appears on the concert than dignified breaks in the flow stage, to be evaluated by those of music, a few moments of rest 3 who know what they like. The program is as follows:

"Spinning Song" by Mendels-sohn, "Liebestraum" by Liszt, "C Sharp Minor Waltz" by Chop-in and "A Major Polonaise" by Men and Music" is essentially a lous precision and mastery of heard at a single sitting or with

Heifetz.

Jan Peerce and Nadine Conner, Metropolitan Opera singers, sing

"Of Men and Music" MOVIE METER

__A_ A 20th Century-Fox Picture. Produced by tudolph Polk, Bernard Luber and Edmun beek, Directed by Irving Reis and Alexande fammid. Screenplays by Llam O'Brien, Harr turnitz, John Paxton, and David Epstein. The Cast: Artur Rubinslein, Jascha Heifet Jan Peerce, Nadlae Conner, Dmilri Mitr, poulos and the New York Philharmonic Or thestra.

separately and together selections from operas by Meyerbeer, Leoncavallo, and Donizetti.

Finally the New York Philharmonic Symphony Orchestra rehearses portions of the Third phony in A under the baton of Dmitri Mitropoulos.

Amazing Sound

The technical sound reproduction is so amazingly good that it demands special praise. If your eyes were closed you could hardly tell the difference between this and the live orchestra or

This permits even the most gnorant of musical appreciators, ike this motion picture reviewer, to wonder at the prodigious and subtle artistry of such as Rubenstein and Heifetz. It is also possible that those who feel as strongly about singers will be qually moved by Peerce and Conner. Certainly the facial exand arm-waving of Dmitri Mitropoulos will be a revelation to concert-goers who see only his back as he urges an

orchestra to greater efforts.

The human sidelights of the minor and perfunctory. They do not equal the major impact of the music, nor are they intended for the musical ear while words of narration or a few small

Chopin, all played with the fabu-concert such as can never be Artur Rubinstein.

"Prelude To The Partita in E Major" by Bach, "Girl With The Flaxen Hair" by Debussy, "Scherzo Tarantelle" by Wieniawski, and "24th Caprice" by Paganini, all played with the fabulous proand 24th Caprice by Paganini, all played with the fabulous precision and mastery of Jascha Heifetz.

Jan Peerce and Nadine Conner, Metropolitan Opera singers, sing by windows that tell stories, the moviemeter has been lowered to an arbitrary "good." That ought not to confuse those who might be unpleasantly surprised upon finding themselves at a great concert when all they wanted was a movie

ELECTION ST MAPT

« EGNOE »

NEOLYMNOL

ΔΙΑ ΤΟΝ ΜΗΤΡΟΠΟΥΛΟΝ H DESIGNATE THE RPERBEIAN

Ν. ΥΟΡΚΗ, 31 Μαρτίου. (Τοθ άνταποκριτού μας). — Αι άμερικανικαὶ έφημερίδες δημοσιεύουν σήμερον νέας ένθουσιώδεις κριτικάς διά την τελευταίαν έμφανιστον του κ. Μητροπούλου ώς διευθυντοῦ τῆς φιλαρμονικῆς τῆς Νέας Ύρρκης εἰς τὸ Κάρνεζι Χώλ. Σχετικώς μὲ τὴν ἐμφάνιστν τοῦ κ. Μητροπούλου εἰς τὴν συναυλίαν τῆς φιλαρμονικῆς τῆς Νέας "Υόρκης, ἡ όποία ἔχινεν εἰς τὴν Οὐάσιγκτων, καὶ τῆς ὁποίας τὸ προϊὸν τῆς εἰσπράξεως διετέθη ὑπὲρ τῶν παιδικῶν κατασκηνώσεων τῆς Βατιλίσσης Φρειδερίκης, ὁ πρεσθευτὴς τῆς Κλάδος μοῦ γράφει ὅτι ἡ ἐπιτυχία της ὑπερθαίνει πάσαν προσδοκίαν. 'Επίσης μεγίστην ἐπιτυχίαν ἐσημείωσεν ἡ δεξίωσις τοῦ κ. Μητροπούλου εἰς τὴν ἐλληνικὴν πρεσδείαν,κατὰ τὴν ὁποίαν παρέστησαν τριάκοντα πρόσωπα τῆς ἀρίστης Κοινωνίας τῆς Οὐάσιγκτων. "Ολοι ἔξεδῆλωναν τον θαυμασμόν τον πρὸς τὸν κ. Μητρόπουλον καὶ τὴν 'Ελλάδα. 'Ως γνωστόν, ἡ συναυλία ἐτέλει ὑπὸ τὴν αἰγίδα τῆς κ. Τρούμαν, ἡ δποία σπανίως υἰοθετεῖ ξένας ἐκδηλώσεις. Ν. ΥΟΡΚΗ, 31 Μαρτίου. (Τοῦ Α. ΑΡΓΥΡΟΠΟΥΛΟΣ

NEW YORK WORLD-TELEGRAM AND SUN, FEBRUARY 15, 1951

Movies

'Of Men and Music' Stars Great Concert Artists

grams have been kept light and nal movement of Liszt's "Faust" fairly familiar without ever slip- symphony. We are permitted to ping into the backneved or banal.

a recording studio and with the expressive face of the conductor We come across Rubinstein in camera accompany him home. He as he leads the orchestra. explains a mural that pictures all the houses he has lived in and venture Hollywood ever has made then plays a brief concert of Men- into concert music. It is a com-"Spinning Song," Chopin Waltz and Polonaise and cial bow due the technicians reother works of similar caliber.

Sing for Watchman.

Jan Peerce and Nadine Conner return to the theater to pick up some forgotten music. Touched by the night watchman's devotion to music, they sing for him until plane time. They include arias from "L'Africanna" and "Don Pasquale" and a duet from Lucia.

After a brief visit with Heifetz and his family, in their California home, the camera follows him through the rigorous training regime in which he prepares for his

stare into the mobile and highly

This is the most pretentious a pletely successful one-with a spesponsible for the recording.

MIA MOYSIKH TAINIA " Va dea" 21-2-51

ΜΕ ΠΡΩΤΑΓΩΝΙΣΤΑΣ ΔΙΑΣΗΜΟΥΣ ΜΟΥΣΙΚΟΥΣ

ΜΗΤΡΟΠΟΥΛΟΣ, ΧΑΎΦΕΤΣ, ΡΟΥΜΠΙΝΣΤΑΊΝ

By ALTON COOK.

"Of Men and Music" is a series of informal visits with some of our greatest concert artists. For an hour and a half or so at the Park Avenue, your gracious hosts are Artur Rubinstein, Nadine Conner, Jan Peerce, Jascha Heifetz and Dmitri Mitropoulos.

Most of the time is devoted, of course, to their music. The programs have been kept light and fairly familiar without ever silperate and movement of Liszt's "Faust"

O1 Neoüopkéζοι έχειροκρότησαν πρὸ ημερόν μείαν μερίαν μενότυπον ται μενότυπον ται μενότυπον ται μενότυπον ται μενότυπον ται μενότυπον ται μενότυπον καὶ μουσικής δρόστεος είναι τέσσσρες ἀπό τους δρόστεος είναι πέσσσρες ἀπό τους Ντουπορέουν, μουσικούς Δημήτρης Μητρόπονλος, δ διολιστής Γιάσσα Χάϊτος Αμμήτρης Μητρόπονλος, δ διολιστής Γιάσσα Χάϊτος καὶ είναι πέσσσρες ἀπό τους καὶ εκτιμένος του Μέσνα είναι πέσσσρες ἀπό τους διαθρόστεος με του κόσμου σροσκού καὶ διασημοτείον καὶ διασημοτείον καὶ διασημοτείον καὶ διασημοτείον καὶ του πέρο καὶ είναι πέσσσρες ἀπό τους διασημοτείον τους καὶ προσκού τους καὶ εκτιμένος του κόσμου συκτοφύλον καὶ μενος καὶ μενος καὶ μενος καὶ μενος καὶ μενος καὶ μενος καὶ είναι πέσσος καὶ την αποσιώλεω, 'Η δίς Κόννεο τρογμούδοῦ της πενικότεος του κόσμου συκτοφύλους αμφότεσου προσκούλεως αμφότεσου προσκούλεως καὶ την αποσιώλεως του κάσμου της καλλιφορνίας καὶ διασημοτείον του κάσμου της καλλιφορνίας καὶ διασημοτείον του κάσμου τους καὶ διασημοτείον του κάσμου τους καὶ διασημοτείον του κάσμου τους καὶ διασημοτείος του κάσμου τους καὶ είναι τέπον ττίλον στι του πέρο καὶ είναι τέπον τικός καὶ είναι του κάσμου της καὶ διασημοτείον του κάσμου τους καὶ είναι τέπον τους καὶ είναι τέπον τους καὶ είναι διασημοτείον του κάσμου της καλλιφορνίας, ανασπαυμενος με την οικούτεο του της καλλιφορνίας, ανασπαυμενος με την οικούτεο του της καλλιφορνίας του της καλλιφορνίας αποσιώτες τους καὶ είναι τέπον τους καὶ είναι τόν καὶ διασημοτείον του καὶ εκτιμένου τους καὶ είναι τους καὶ είναι τέπ

μπερ. Ο κριτικός κ. Μπόσλευ Κρόουτερ γράφει είς τοὺς «Τάϊμς τῆς Νέας Υόρκης»:

— Δέν θὰ ῆτο δυνατόν νὰ Ισχυρισθῆ κανεὶς ὅτι ἡ ὁπτικὴ εὐχαρίστησις δύναται νὰ συγπριθῆ, ἔστω καὶ πόρρωθεν, μὲ τὴν ἀκουστικὴν ἀπόλαυσιν. Οὶ καλλιτέχναι ὑμφανίζονται ὡς ῆρωες κινηματογραφικών σκηνάν αὶ ὁποίαι είναι ἀποτέλεσμα ἀφελών στρατηγημόπων, στερούνται δραματικού τόνου καὶ δέν κολακούουν τὰς ἱκανότητας ἡθοποιῖας τὰν διακεκριμένων μουσικών. Πράγματι, κεντρική ἱδεα τῆς τσινίας είναι τὸ ὅτι κοὶ μεγάλοι κοιλλιτέχναι είναι ἐπίσης μεγάλοι κοιλλιτέχναι είναι ἐπίσης μεγάλοι κοιλλιτέχναι είναι ἐπίσης μεγάλοι κοιλλιτέχναι είναι ἐπίσης μεγάλοι ἀνθρωποι...». λοι άνθρωποι...»

λοι ἄνθρωποι...».

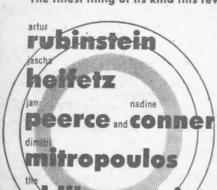
Έσν το μεγαλείον πών καλλιτεχνών αὐτών ἀς ἀνθρώπων ἀποδεικνύεται διὰ τῶν ἀνοσίων σκηκών εἰς τὰς ἀποίας ἐμφανίζονται, τότε θὰ ἤτο καλύτερον νὰ μη μὰς δείξουν τὶ ἄνθρωποι είνε.

Ο κ. Ρουμπινοταίν κάθεται εἰς τὸ πιούν του διὰ νὰ παίξη ὑπο τὸ πρόσχημα τῆς ἐμφανίσεως κάποιου ὑποχρεωτικοῦ ἐπισκέπτου, ὁ ὁποίος τοῦ ζητεῖ νὰ ἐμφανισθή εἰς μίαν κυνηματογραφικήν ταινίαν. Ένῷ ὁ ἐπισκέπτης κάθεται, ὁ κ. Ρουμπινοτάν, ὑποχρεωτικότατος, ταινίον. Ένφ ὁ ἐπισκέπτης κάθεται, ὁ κ. Ρουμπινοτάῖν, το ποχρεωτικώτατος, παίζει τὸ «δρίπηίης Song» τοῦ Μέντελσον, τὸ «"Ονειρο "Αγάπης» τοῦ Λίστ καὶ τὸ Βάλς εἰς Ελασσόν καὶ τὴν «Πολωναίζω» τοῦ Σοπέν. Ὁ κ. Ρουμπινοτάϊν παίζει θαυμάσια τὰ κομμάτια σύτὰ ποίζει θουμάσια τὰ κομμάτια σύτὰ ποῦς Αμολούθας ὁ ἐπισκέπτης δλέπει Ενα ζωγραφικός το πισκέπτης δλέπει Ενα ζωγραφικόν πίνακα παριστάνοντα καιριστά τοῦτα ἀποχωρεῖ ἐνῶ ὁ κ. Ρουμπινοτάϊν παίζει τὸ «Ρορ, Goes the Weasel».

μίων άρια άπό τὸν «Ντὸν Πασικουάλε», καὶ ἀκολούθως εἰφότεσοι τραγουδοῦν Ενα ντουέττο ἀπό τὴν «Λουταία» τοῦ Νιτονιζεττι.
Εἰς τὴν ἀκόλουθον σκηνὴν, ἐμφανίζεται ὁ Γιάσα Χάιφετς, εἰς τὴν οἰκίαν του τῆς Καλλιφορνίας, ἀναπακυριμενος μὲ τὴν οἰκογένειἀν του, ἀσχολούμενος μὲ τὴν οἰκογένειἀν του, ἀσχολούμενος μὲ τὴν οἰκογένειὰν του, ἀσχολούμενος μὲ τὸν κήπον του καὶ παίξων τέννις. Μετά τοῦνα τὰποσύρεται εἰς τὸ στοθυτίο του καὶ ἀρχίζει νὰ μελετά καὶ νὰ ἐνατελή δοκιμελς, ἐτοιμαζόμενος διά μίαν περιοδείαν. Ίδιαντέρα μέριμνα καταδάλλεται διὰ νὰ ἐμφανισθούν κολὰ ἡ ἀτμόσφαιρα τοῦ στούντιο καὶ ἡ τεχνική τοῦ μεγάλου διολιστοῦ. 'Αλλά καὶ εἰς τὸ σημείον οἀνό, τὸ ἡχατικόν μέρος τῆς ταινίας Εχει ἐνδιαφέρον καὶ ὅχι τὸ ὁπτικόν. Συνοδευόμενος ὑπὸ τοῦ ἐμμένουωλ Ροίϋ, ὁ Χάιφετς παίζει τὸ «Πελούντιο» τοῦ Μπάχ, «Τὸ κορίτσι μὲ τὰ εμεταξωτά μαλλιά» τοῦ Νπεμπυσού, τὸ «Σκέρτοο Τομαντέλλω» τοῦ Μπεμπυσού, τὸ «Σκέρτο Τομαντέλλω» τοῦ Μπεμπυσού, τὸ «Εκέρτο Ταιραντέλλω» τοῦ Μπεμπυσού, τὸ «Εκέρτο Ταιραντέλλω» τοῦ Μπεμπυσού, τὸ «Κερταν Ταινίας είναι, ἀπὸ κίνηματογραφικής ἀπόφεως, ἡ πλέον ἀξιόλογη. Εἰς τὴν σκηνή της παινίας είναι, ἀπὸ κίνηματογραφικής ἀποψεως, ἡ πλέον ἀξιόλογη. Εἰς τὴν σκηνήν αὐτὴν ἐμφονίζεται ὁ κ. Δημήτρης τοι μέρος τῆς «Συμφανίας Φάουστα τοῦ Λίστ. Μὲ τὸ νὰ παραστηρή κανείς ἀπλῶς τὸν διάσημον ἀρχιμουσικού ξόνον το ὁδηγίας καὶ διευθύνοντα τοὺς μουσικούς τον, μὲ τὸ νὰ παραστηρή κανείς ἀπλῶς τὸν διάσημον ἀρχιμουσικού επιμελοι εἰς τὸς προσωπικότητα καὶ τὸ ταλέντο τοῦ Μητροπούλου καὶ μὲ τὸ νὰ παρασκολουθή τοὺς μουσικούς ἐπιδιδομένους ἐπιμελοι εἰς τὸς πονής αὐτης αὐτης τὸν διάσητης. Επιευλος αξίζει εἰς τὸν "Αλεξ Χάμμιντ ὁ ὁποῖος διηθύνεν τὸ ψυσριστικής συνεχείνιο αὐτή στερείται δραματικής συνεχείνου αὐτή στις διατή το Αντικό της διατή το Αντικό τη δ

τα σκηνάς άπό τὴν ζωὴν του πιανίστα καὶ μετά ταύτα ἀναχωρεί ἐνῶ ὁ κ. Ρουμπινοτάῖν παίζει τό «Pop, Goes the Wea-sel».

Εἰς τὴν ἐπομένην σκηνὴν, ἡ δὶς Κόν-νερ καὶ ὁ κ. Πὴρς ἐμφανίζονται εἰς μί
ἐνα θαυμάσιο μουσικό πρόγραμμα.



"The finest thing of its kind this reviewer has encountered." —Joe Pihodna, Herald Tribune "A musical treat designed to appeal

A SYMPHONY OF PRAISE!

"Rich and melodious. A program of eloquent music."

to the many." -Kate Cameron, Daily News "The most exciting picture of its kind in years, brilliantly

conceived." -Jesse Zunser, Cue

-Bosley Crowther, N.Y. Times

Twentieth Century-Fox presents of men and music

A World Artists Production

MIDNIGHT SHOW SATURDAY



MARCH 2, 1951

By Jerome D. Bohm PHILHARMONIC-SYMPHONY ORCHESTRA

CARNEGIE HALL

Return of Mitropoulos

Mr. Mitropoulos's reassumption of his duties as conductor of the Philharmonic-Symphony Orchesra last night was the occasion for some magnificent playing by his musicians, even though the program was not one devised to hold the listener's attentions in constant absorption, what with two long works, the concertos of Bach and Dvorak, both in the same tonality being played suc-

The suite from Mozart's "Idomeneo" was arranged from the opera by Busoni and comprises the overture, Sacrificial Scene from the third act and Festal March. It was effectively set forth, the Overture with dramatic impact, the Sacrificial Scene with nobility of style and the Festal March with the needed liveliness. Both violin concertos were ad-

mirably traversed by Mr. Stern but of course Bach's was far more impressive to hear because of its intrinsic superiority. Mr. Stern brought to its corner movements appropriate admixture breadth and rhythmic verve and to the slow movement the inwardness and purity of style demanded for the conveyance of its devotional

Dvorak's Concerto is one of the most tiresome of the Romantic violin concertos, inferior in ideaional value even to those of Bruch, and the final movement, the least trying of the three, is not a particularly telling vehicle for the display of virtuosity. The first two movements are monotonously lyrical in vein and their tunes have little of the charm that characterizes those in the Czech composer's more viable products. Mr. Stern left no stone unturned in his efforts to make his interpretation an arresting one. Unfailingly sensuous sounds, technical assurance and expressivity pervaded his conception. But the work's static qualities cannot be vitalized even by so superlatively fine a performance as that accorded it by both coloist and orchestra under Mr Mitropoulos's alert and impassioned leadership.

It was good to hear Stravinsky's Petrouchka" with its infectious unes and imaginative orchestraions after the intermission especially since it was so brilliantly ac-counted for by Mr. Mitropoulos and his excellent musicians

MARCH 31, 1951 HERALD TRIBUNE

Mitropoulos Receives New Honor From France

Dimitri Mitropoulos, musical director of the Philharmonic-Symphony Society, was notified in a received yesterday from the French Ambassador, Henri Bonnet, that the French government has made him an Officer of the Legion of Honor. The conductor had been made a Chevalier of the Legion of Honor early in his career, in recognition of his work in Greece in behalf of contemporary French composers. Mr. Bonnet's letter follows:

"The President of the French Republic has instructed me to inform you that you have been promoted to Officer in our national order of the Legion of Honor. This award is granted to you on the occasion of President Auriol's visit to the United States. as a token of appreciation for your eminent services to the musical art and especially for your outstanding interpretation of French moposers in the United States. With my personal heartfelt congratulations.

HEIFETZ IS SOLOIST FOR PHILHARMONIC

Plays Sibelius Violin Concerto Overture by Mendelssohn

By OLIN DOWNES

The concert by the Philharmon-

chestral sounds just as picturesque composer with mind of his own, as those that Mr. Mitropoulos elic-who knows his business! ited from his players. There was no distortion in this reading or disproportion, either. What we the Sibelius concerto by Mr. Hei-

Weber. He composed this score when he was 20. We are indebted to Herbert Peyser, the authorita- He played with a bardic grandeur show, this was the first perform-ance of a symphony composed in the singing of the grand melodies

1866, in America.

It is distinctly a find. Its freshness and high merit are not due to quoted in the program book has ness and high merit are not due to the fact that it follows worthily the established classic form. Quite the contrary! The symphony is incorrigibly romantic, and youthful to the point of naïveté, courageous withal, lyrical, gallant and coquettish. The slow movement is a romantic ballade. The spontaneity and essential informality of the invention are astonishing and dement and revealed the last infa

One need go no farther than instrumentation.

that on preliminary acquaintance with the work. Weber's symphony is neither of the kind nor on the plane of the last great symphonies of Haydn which that old master was creating just prior to the turn of the nineteenth century, or to be compared with the mighty Third -MitropoulosOffers'Hebrides' and Fifth of Beethoven. Weber's symphony is of a completely different genre, and of a younger period in music, and the work of a youthful genius.

Joseph Alexander's composition ic-Symphony Orchestra last night is called "Epitaphs for Orchestra." in Carnegie Hall, with Dimitri These "epitaphs" are in the form of Mitropoulos conducting and Jascha free variations on a theme stated Heifetz in an incomparable per-formance of the Sibelius violin in the introduction. This theme has concerto, was a historic occasion. an element of wickedness, of someconcerto, was a historic occasion. Mr. Heifetz's performance, companioned so remarkably by Mr. Mitropoulos and the orchestra, would alone have assured this. And there were other triumphs for orchestra and conductor.

The opening performance of the Mendelssohn "Hebrides" overture was most distinctive. Some, in-

was most distinctive. Some, in-timental and sardonic, the compo-cluding, perhaps, ourselves, might sition is not without seriousness have said that this was a more and elevation at certain moments. dramatic style of interpretation It is orchestrated rather in the than the music of the genial Men-delssohn warranted. Don't let's harmonic style is more modern rush to conclusions! Conceivably, Mendelssohn did feel as dramatic as that. He certainly imagined or- fancy, sometimes savageness. A

neard was an astonishingly vivid fetz and Mr. Mitropoulos, who rendering of music which is a tonal seascape. who were one in an extraordinary reading. It can be said that on this A first novelty of the evening occasion the concerto came at last was an adorable little symphony in C by one Carl Maria von with an incomparable wealth of tive program annotator of these of conception. He gave the slow concerts, for the information that movement a depth of feeling and so far as available records can a glory of tone which never failed

vention are astonishing and de- ment and revealed the last iota of coloring in Sibelius' scheme of

THE NEW YORK TIMES, FRIDAY, MARCH 2, 1951

IDOMENEO' SCORE HEARD AT CONCERT

Mozart Opera Featured on Philharmonic Program

By OLIN DOWNES

from orchestral parts of Mozart's in the whole work—the weird har-little-known opera "Idomeneo" monies of the deepening night, and Mitropoulos gave with the Phil- ka motive, as the ghost of the pupciety last night in Carnegie Hall.

This suite has three numbers. Just But the scene one of them, to our mind, counts.
That is the magnificent overture, opening Carnival Week was heard. ignored by conductors.

a fuller lyricism than Gluck's, and flute, the music singles him out Gluck, aside from Mozart in this tic mien and false humility. The particular score, attained. The other movements of the Busoni suite, night when the bassoon gave a the "sacrificial scene" and "Festol couple of snorts which are merely ridiculous without the scene. march" are far beneath the over-ture in significance. For this re-porter, the "Idomeneo" overture amazing score is so incisive and was the climax of the evening.

Dvorak's in the same key. In Bach spair of Petruchka, the Superflu-Mr. Stern was not at his best, as ous Man, that it enchants the ear yet he is not wholly under the by its brilliancy of orchestra and skin of the music. In places he its rhythmic force, even when we tended to dent his melodic line, in other places he was dry and on talking about! No music like that the surface. Neither he nor Mitrop- had been conceived before Straoulos was entirely in the groove vinsky came on the scene, and it is in the slow movement. Here and still utterly fascinating. in the finale one missed the per-

ness, a glow of tone and a rhap-sodic spirit that made its simple melodies unforgettable. Mr. Stern the audience.

was equally fortunate in a different way, and with a virtuoso spirit, in the finale. This was superlative playing that delighted the audi-

Mr. Mitropoulos ended the con-Busoni Orchestral Suite From cert by playing what was mentioned in advance as the complete score of Stravinsky's ballet, "Petruchka." This does not mean that he played the entire ballet score in its original form, for the concert ending used last night omits The suite that Busoni made one of the most wonderful pages opened the program that Dimitri the shriek of the famous Petruchmonies of the deepening night, and pet is seen waving its arms fran-

But the scene in the Moor's which is usually, and strangely, This music is not and cannot be as ignored by conductors.

There are pages here that rank is with the stage spectacle. On the with Beethoven. There is the palpable influence of Gluck. There is vances obsequiously to play his classic grandeur which only for the moment, in all his fantas-

graphic, so descriptive and flexible Thereafter Isaac Stern, violin-ist, played two concertos with the orchestra—Bach's in A minor and

in the finale one missed the per-fection of Bach's form and sym-metry of his style.

As for the performance, it was characterized by enormous gusto and excitement. We have heard Mr. Stern reached his height in finer balances than often obtained a work of an entirely different and playing more precise and point-character and color. He played the ed. On the other hand we lhave Dvorak concerto superbly. This heard other inner voices and nuwas especially the case in the slow ances we had not heard beffore. movement, played with a songful- Mr. Mitropoulos, in a word, had his

THE NEW YORK TIMES AWARD FOR MITROPOULOS Conductor Gets Legion of Honor Title for Music Services

Dimitri Mitropoulos, musical director of the Philharmonic-Symphony Society, has received the title of Officer of the Legion of Honor from the French Government.

Announcement of the award was made in a letter from Henri Bonnet, French Ambassador to the United States, which the conductor received yesterday. The letter said the award had been granted "on the occasion of President Auriol's visit to the United States as a token of appreciation for your eminent services to the musical art, and especially for your outstanding interpretation of French com-posers in the United States."

Mr. Mitropoulos as a young man had been made a Chevalier of the Legion of Honor.

FRIDAY, MARCH 30, 1951.

MITROPOULOS ADDS TO CONCERT CHORES

Doubles as Piano Soloist and Conductor for Philharmonic -Malipiero Work Played

By OLIN DOWNES

Dimitri Mitropoulos appeared as conductor-pianist when he performed Malipiero's Fourth Piano Concerto for the first time in America at the concert of the Philharmonic - Symphony Society last night in Carnegie Hall. On certain earlier occasions Mr. Mitropoulos had electrified us by his similar presentaiton of the Third Piano Concerto of Prokofieff.

The Malipiero Concerto does not impress us as being equal to that of Prokofieff in vitality or interest, but Mr. Mitropoulos again provided an example of what one exceptional musician can achieve in effective ensemble performance in the double interpretive role. He secured nearly as great a degree of precision and rhythmic unanimity from his place at the piano as he had on the earlier occasions.

Less Technical Elaborateness

Malipiero's work is of less technical elaborateness than the virtuoso piece of Prokofieff. Mr. Mitropoulos has expressed doubts whether many professional planists will favor this new work, since there is nothing in it to attract from the point of virtuosity. For ourselves we must say that a dryness of inspiration seems to us to be present as well as economy of technique. Let us again cite Mr. Mitropoulos, ardent proponent of this music. He calls Malipiero "a folk-lorist of the Italian Renaissance style—a rather exceptional thing, as Italian music folk-lore, so far as it existed, was achieved by means of opera."

A second novelty for New York was Krenek's "Symphonic Elegy for String Orchestra," composed in 1946 in memory of Anton von Webern. Mr. Krenek is himself an atonalist, as was Webern. But he has used atonality in other ways in a different vein than in this Elegy. Here he seems to approach the musical pattern of Webern, more lyrical and perhaps more emotional than his own. Consciously or unconsciously, writing from the heart for a departed friend, he seems to have followed that friend's terms of communication.

Evening of Novelties

This was an evening mainly of novelties—novelties, at least, for Philharmonic-Symphony programs. Berlioz' early "Ron Roy" overture was played for the first time by the Philharmonic-Symphony Society. This is the overture that Ber lioz claimed he had destroyed. Others aver that he kept it for the reason that it contained the fine theme for the English horn which would probably be suitable for another score. And so it was since it became the motto theme of the "Childe Harold" Symphony. Aside from this, one is inclined

to feel that it has been just as well to let the "Rob Roy" overture repose, secure from public attention. Neither thematically nor orches trally is it to be ranked with Berlioz' important symphonic creations.

The amazing Mr. Mitropoulos having discoursed much modern music with his customary penetra tion and gusto, turned for the final number of his program to the eminently Slavic, old-fashioned, sensuousness and pomp of Rachamaninoff's Second Symphony. He threw himself into this music with all possible abandon, apparently delighted, for a change from the modern and intellectual to this perfectly obvious, lyrical, richly developed symphonism. NEW YORK HERALD TRIBUNE FRIDAY, MARCH 9, 1951

By Francis D. Perkins PHILHARMONIC-SYMPHONY ORCHESTRA

orogram: Overture, The Hebrides (Fingal's Cave), Mendelssol

The Philharmonic

An American work, Josef Alexander's "Epitaphs for Orchestra," had its first public performance in last night's Philharmonic-Symphony concert in Carnegie Hall Carl Maria von Weber's first symphony was the other unfamiliar work in the program conducted by Dimitri Mitropoulos; the orchestra then completed its observance of Jean Sibelius's eighty-fifth birthday by playing his violin concerto, with Jascha Heifetz as the soloist.

Mr.Alexander has provided ten epitaphs, preceded by an intro-THE NEW YORK TIMES. duction from which each epitaph, according to the composer's note. in some way evolved. The epitaphs are, respectively, for a Saint and a Conductor. They are regarded as programmatic, but "are rather an attempt to capture an essence and cross-section of humanity." A work such as this provides an opportunity for a to sustain a concentrated attentwenty minutes. There was skillful and convincing craftsmanship in its structure, treatment of ideas and scoring; the style seemed basically conservative, despite periods of pungent dissonance, with an individuality which, while apparent, did not disguise occasional late romantic influences

Mr. Mitropoulos and his musicians gave "Epitaphs" an admirable debut, and gave the Weber symphony a deftly balanced interpretation, clear in medium, delicate and varied in expressive color. This is one of a pair of symphonies written in 1806, when Weber was twenty years old, and unplayed here for nearly twenty years. Some reminiscence of Weber's immedi-Misfit, a Politician, a Maiden Haydn, was naturally to be ex-Lady, a Black Boy, a Soldier, a pected, but it was remarkable how much this short work reflected an much this short work reflected an already definite individuality and anticipated later and better-known works of this composer.

Jascha Heifetz was in his best form, in quality of tone and conwide variety of expressive at-mosphere, and there is consider-able effective characterization the soloist and the volume was here, both with sympathy and with consistently and unusually just, touches of satire. But, at a first while there was also a prevailing hearing, the music did not seem unity of interpretative outlook. As to have accomplished all that a rule, the performance gave a could be done in this direction, or sense of emotional understanding and expressive conviction, but tiveness in a course of slightly over there were a few meaures in which a more pronounced accent in the noted violinist's playing seemed needed to realize the profile and entire savor of the work. Apart despite from this, there was much to admire, particularly in subtlety of interpretative shading and the poetic treament of the adagio.

MARCH 30, 1951

NEW YORK HERALD TRIBUNE,

MUSIC

= By VIRGIL THOMSON ===

PHILHARMONIC-SYMPHONY ORCHESTRA

CARNEGIE HALL Conductor-pianist, Dimitri Mitropoulos. The

Musical Throughout

BERLIOZ'S "Rob Roy" overture, with which last night's Philharmonic concert began, had not been played before, it seems, by that society. The files of this office do not record its performance in New York by any other group. It may well have been a local premiere for this youthful work on Scottish themes. It is a disjointed piece but a sweet and tender one, charmingly orchestrated and with a brassy coda characteristic of its composer's most brilliant vein.

Ernst Krenek's Symphonic Elegy for String Orchestra, which followed, was unquestionably a New York premiere. Composed in 1946. this is a twelve-tone-row lament for the death of Anton Webern, accidentally killed that year. It is a worthy piece, admirably scored and impeccably clear of thought, If that thought seemed all too fa- sound piece of music. miliar to your reviewer, who hears

tor, played and conducted, moreover, by Mr. Mitropoulos himself, was the central work of the program. This proved to be characteristic of its author in its evocation of seventeenth-century meters and melodic turns. Also by its neavily charged, elaborately decthoughtful work, serene, energetic, rich of skill, warm but at the same time reserved in its emotional expression. It seemed to this listener more striking for nobility of style than for depth, certainly good ship.

Dimitri Mitropoulos



Conductor and soloist with the New York Philharmonic-Symphony Orchestra

Malipiero, sincere, tasteful and a

No less soundly musical was Mr. a good deal of twelve-tone music Mitropoulos's reading of the Rachduring a season, its musicianly maninoff Second Symphony, which statement by Krenek appeared to closed the concert. This was conhim also as exemplifying stand- ducted with love and considerable ards of rhetoric not at all common: speed. By the constant use of tempo rubato, the insistent se-A plano concerto by Gian-Fran- quence-structure of the work was ceso Malipiero (his Fourth), com- given constant surprise and variaposed for and dedicated to Dimitri tion, its improvisatory character Mitropoulos, the evening's conduc- brought out as spontaneity. And this tempo rubato took the form of acceleration more often than of holding back. The piece moved forward with a romantic élan of the greatest freedom, hugely varied yet ever subtle, always alive and full of the unexpected. For all the orative harmonic textures. It is a intensity of its expression, the piece never once went heavy of sentiment. The conductor's direction of it, as free as if he were playing it on a planoforte, was a triumph of taste and of musician-

FRIDAY, APRIL 6, 1951 THE NEW YORK TIMES,

her york Times 4-18-51 USEMENTS

2 WEEKS AT ROXY FOR PHILHARMONIC

Symphony Orchestra to Begin Return Engagement May 9-Violinist, 15, to Be Soloist

The Philharmonic-Symphony Society of New York, conducted by Dimitri Mitropoulos, will make a return engagement at the Roxy Theatre. Opening on May 9, the engagement will, like the previous one, occupy two weeks, in which four performances daily will be

Complete details of the program have not yet been announced by the Philharmonic-Symphony and Twentieth Century-Fox, which are jointly sponsoring the concerts. The name of the soloist has been made known, however. He is Michael Rabin, the son of George Rabin a weather of the Philhar Rabin, a member of the Philhar-monic's violin section for nearly thirty years.

Young Mr. Rabin, 15 years old. will play the first movement of the Paganini Concert in D. It is believed that Mr. Mitropoulos will as semble for his program much the same type of selections that were

played last year.

The film attraction featured by the film attraction featured by the Roxy Theatre during the fort-night of the orchestra's appearance will be "I'd Climb the Highest Mountain."

It is estimated that 205,000 listeners attended the previous Phil-harmonic series at the Roxy. That two-week engagement, which began last Labor Day week-end, was so successful that the management of the theatre extended an invitation to the orchestra to extend its stay for an additional week.

The Philharmonic-Symphony Society also has gone on record as stating that the Roxy engagement, in addition to providing employ-ment for the orchestra during its off-season, "introduced good music at low prices to thousands of per-sons, a number of whom later became regular and devoted Philhar-monic subscribers.

ΠΑΡΑΣΚΕΥΗ 13 ΑΠΡΙΛΙΟΥ

EONOE

Μία έξαιρετικῶς ἐνδιαφέρουσα —
ἔρχεται ἀπὸ τὴν Νέαν Ύροκην: Εἰς τὰς 2 Μαΐου δίδεται εἰς τὸ Κάρνεζυ Χώλ μεγάλη συναυλία τῆς φὶλαρμονικῆς ὁρχήστρας τῆς Νέας Ύροκης ὑπὸ τὴν διεύθυνσιν τοῦ Δημήτρη Μπτροπούλου, εἰς τὴν ὁποίαν θὰ συμπράξη ὡς σελὶστ ἡ Τζίνα Μπαχάουερ. Έκτὸς τοῦ τεραστίου καλλιτεχνικοῦ ἐνδιαφέροντος αὐτῆς τῆς συναυλίας ἀπὸ ἐλληνικῆς πλευρᾶς ἔχει

τὸ πρόσθετον ἐνδιαφέρον ὅτι ὅλες αἰ εἰσπράξεις θὰ διατεθοῦν διὰ τὸν ἕ-

τής Βασιλίσσης.
'Ο γενικός διευθυντής τής κ. Σκούρας που προίσταται «Φόξ» κ. Σκούρας πού προΐσταται τῆς όργανωτικῆς ἐπιτροπῆς ἐτπλεγράσησε εἰς τὴν Τζίνα Μπαχάσυερ ποὺ εἶνε εἰς τὸ Λονδῖνο καὶ τὴν παρεκάλεσε νὰ προσφέρη τὶς καλλιτεχνικές της ὑπηρεσίες. Ἡ διακεκριμένη Ἑλληνίς καλλιτέχνις ποὸ ἦταν ἔτοιμη νὰ φύγη διὰ τὴν Νέα Ζηλανδία ἐματαίωσε τὸ ταξίδι τῆς καὶ ἔσπειλίου θὰ εὐρίσκεται εἰς τὴν Νέα "Υόρκη εἰς τὴν διάθεσι τοῦ Μητροπούλου, ὁ ὁποῖος, μὴ λησμονώντας εἰς τὸν διεθνή στίδο ποὺ εὐρίσκεται τὴν ἐλληνικότητά του, ξεσήκωσε τὴν ψιλαρμονική τῆς Νέας "Υόρκης νὰ παίξη διὰ τὶς ἐλληνικές παιδοπόλεις τῆς διὰ τὶς ἐλληνικές παιδοπόλεις τῆς Βασιλίσσης,

παίξη διά τίς έλληνικές παιδοπόλεις τῆς Βασιλίσσης.
— 'Η Τζίνα Μπαχάουερ, συγκινημένη διάτι ένδι ὑπάρχουν εἰς τὴν 'Αμερική τόσοι διάσημοι καλλιτέχναι τοῦ εἴδους, προεκρίθη ἐκείνη ὡς σολίστ τῆς πρώτης ἀρχήστρας τοῦ Ν. Κόσμου, ἐτηλεγράφησε εἰς τὴν Βασίλιστα Φρειδερίκη ὅτι θὰ καταβάλη κάθε προτπάθεις καὶ καὶ καλιτάδα. λισσα Φρειοερική ότι θα καταθάλη κάθε προσπάθεια καὶ χάριν τοῦ σκο-ποῦ τῆς Πατρίδος καὶ χάριν τοῦ ἐλ-ληνικοῦ καλλιτεχνικοῦ ὁνόματος ποῦ θὰ κάμη διπλῆν ἐπίδειξιν — Μητρό-πουλος καὶ Μποχάουερ — διὰ νὰ ἐ-πιτύχη ἡ μουσική ἐσπερὶς τῆς 2ας Μαΐου, Ἡ Τζίνα θὰ μείνη εἰς τὴν Νέα Ύόρκη ἔως τὶς 7 τοῦ προσεχοῦς μπνές.

By Francis D. Perkins PHILHARMONIC-SYMPHONY ORCHESTRA

CARNEGIE HALL

Conductor, Dimitri Mitropoulos; soloist, Leonard Rose, cellist. The program:
Prelude to "Le Deluge". Saint-Saens
Violin solo, John Corigliano
Cello Coxecrto in A minor. Saint-Saens
Schelomo, Hebrew Rhapsody for cello and
orchestrs Bloch

New York Profiles

Norman Dello Joio's "New York Profiles," based on four metropolitan places and scenes, was played for the first time here in last night's concert of the Philharmonic - Symphony Orchestra under Dimitri Mitropoulos in Carnegie Hall, Leonard Rose, who is completing his seventh and last season as the orchestra's first cellist, was the soloist in the eve-ning's varied and all too generous program, presenting the Saint-Saens concerto in A minor and Ernest Bloch's "Schelomo." The suave, pervasively melodious French work, which can be considered as a masterpiece in its own way, made a well contrasted preface to Bloch's memorably eloquent rhapsody whose emotional power and range remain constant upon repeated hearings. In both, Mr. Rose's performance was marked by his exceptionally ingratiating suality of tone, apparently effortless technical mastery and essential musicianship. He was persuasive in Saint-Saens's music, while "Schelomo" gave a wider opportunity for the realization of his ability as an intertative artist, which has grown since he last played this work with this orchestra two years ago. The notable range of tonal color and timbre at his command, poignant in the highest register and remarkable in the depth and sonority of the lowest notes, was accompanied by a corresponding width of expressive communication, a sense of understanding of emotional resources of the the music.

The style and atmosphere of both works were also projected in the well integrated co-operation of the orchestra, which also gave a sympathetic account of Mr. Dello Joio's "Profiles." There are new to New York's concert halls, but a recording was released a few weeks ago. The scenes of these musical impressions are The Cloisters 'The Park' with children at play: Grant's Tomb, and "Little Italy." The atmosphere of the first section is religious; that of the third tragic and elegaic. The composer who was called upon for a bow, has given a distinct and individual atmosphere to each section, ever if the joy and gaiety in the Park and "Little Italy" scenes is not unclouded in Mr. Dello Joio's ynusic. Not all the musical ideas however, seemed equally distinctive, and the score has occasional rather static moments.

Mr. Corigliano and the orchestra gave a notably lucid and distinguished performance of the Saint-Saens prelude, and the begininng of the Mendelssohn symphony promised eloquently for what was to follow. At the end of the in-termission Floyd Blair, president of the Philharmonic-Symphony Society, spoke briefly of the recently organized Friends of this organization, to conosist of contributors who will help to mee the society's difficit, which is estimated at \$150,000 by the end of

this season

FRIDAY, APRIL 6, 1951.

ROSE PLAYS SOLOS FOR PHILHARMONIC

'Cellist Heard in Saint-Saens Concerto, Bloch 'Schelomo' on Symphony Program

By HOWARD TAUBMAN

Leonard Rose, solo 'cellist of the New York Philharmonic-Symphony Orchestra since 1944, will be leaving the ensemble at the season's at Carnegie Hall last night was in tra and a cast of admirable vocal ranks, but as a visiting virtuoso.

have to step out a little more in the months ahead, but it is hard to believe that his essential musical plot, as told by the music, are

with smoothness of tone and clar-ity of line, but one had the feeling that there was no deep conviction

about the performance. On the other hand, one felt that he cared profoundly about "Sche-lomo," had a personal identification with it. And the 'cello ranged eloquently through Bloch's rhapsody, now sombre and angry like the voice of a prophet and now heavy with the sensuousness and odors of the East. This was a stirring performance not only by the 'cellist but by the orchestra as a whole, under Dimitri Mitropoulos.

Mr. Mitropoulos provided a New atmospheric music, which evokes images and emotions of The Cloisters, the park, Grant's Tomb and Little Italy, was good to hear by so expert an orchestra as the Philharmonic. The score has been recorded, but it naturally sounded more varied and colorful in a live performance. The composer came

out upon the stage for bows.

The evening began with a trifle—the Prelude to Saint-Saëns' "Le Deluge." It ended with Mendels-sohn's "Scotch" Symphony. All in all, the concert's sugar content was high. As if to set the diet in bal-ance, Floyd G. Blair, president of the orchestra society, spoke of the organization's financial troubles before the second half began. He pointed to the deficit of \$150,000 that loomed ahead, mentioned the troublesome Federal admissions tax, and pleaded for support for the newly organized Friends of the Philharmonic-Symphony Society.

 $= B_{\rm y} \, {\rm VIRGIL} \, {\rm THOMSON} =$

"WOZZECK"

ARNEGIE HALL ORNNEGIE HALL
Opera in three sick based on Georg Buscheer's drama, music and text by Alban Berg.
Dimitri Mitropoulos, conductor. The cast:
Wozzeck Mack Harrell
Drum Major Frederick Jagel
Andres David Lloyd
Captain, Soldier Idiot Joseph Mordino
Cootor Raigh Herbert
let Artisan Adolph Anderson
and Artisan Hubert Norville
Marie Elleen Farrell
Mararet Edwina Eusts
Marie's Child Bess Ann Herdt
Marie's Child Bess Ann Herdt Margret Edwing Eusti Margret Bess Ann Herd Chorus of the Schola Cantorum, Hugh Ross director. Children's Chorus of 10: members o the High School of Music and Art Choru

Successful Modernism

WOZZEK," the atonal opera financial security to its composer Alban Berg, way back in the mid-dle twenties, brought a full house to Carnegie Hall last night. Played end, for a concert career, and his and sung as a concert piece by the appearance as soloist in two works Philharmonic-Symphony Orchesthe nature of a public farewell, ists under the direction of Dimitr He will be back next season as a Mitropoulos, it attracted an audisoloist, no longer as one moving ence of music lovers, opera lovers forward temporarily from the atonality fans and German literato folly anybody's idea that mod-The truth, of course, is that Mr. ern music is not box-office. The Rose has been a virtuoso of the occasion also disproved for all 'cello for some time, but his play- time, I imagine, any belief that ing has always been a blend of anybody might have retained that technical competence, musicianship Alban's Berg's music is in any way and a simple, innate modesty. He whatsoever recondite.

The music of this opera and its personality will change much. The basic qualities of style and dignity, Butterfly." The tragic story about ent last night in his solo work in the Saint-Saëns Concerto in A miner. On 23 and in Black that points this up him and deeply touching. The music the Saint-Saëns Concerto in A minor, Op. 33, and in Bloch's that points this up, blows it up, one might say, to epic pathos, is The Saint-Saëns piece is well made, serviceable, just the thing to provide a 'cellist with a vehicle.

The solo instrument has placent than Wagner The youl line. The solo instrument has pleasant than Wagner. The vocal line things to do, and it is juxtaposed imitates, in large exaggeration, neatly against the orchestra. Mr. the cadences of speech. The orthe cadences of speech. The or-Rose played the music tastefully, chestral composition gives clearly and in detail both the setting of every scene and it full emotional implications. Persons and locales that the composer disapproves are caricatured in broad and cruel orchestra and to the impeccable strokes. Those for which he feels soloists listed above. Also to Hermann and the composer disapproves are pliment to Mr. Mitropouos, to the orchestra and to the impeccable strokes. tenderness are caressed with a love bert Peyser for a set of programno one could mistake. The whole notes that enabled a non-Germann is a powerful theater piece that has never failed to move its with the aid of Berg's straight-hearers and that should certainly forward and elaborately detailed be in the repertory of our resident opera troupes.

There is charm in the music however. For those unaccustomed York first of Norman Dello Joio's to off-key harmonic textures it is "New York Profiles." This pleasa little surprising right off. Bu after fifteen minutes all sounds normal. The waltzes, the military eferences, the devotional music the satire, the eerie landscapes, the scene of soldiers snoring, all the picturesque paraphernalia of it come forward in their off-center tonal garb even more sharply than if they were wrapped up in classroom chords and counterpoints The dissonant interval-syntax actually serves the communication as no other idiom could do. It floodlights the meaning of everything until all that is left of the high dissonance content is a thin veil of dazzle, like that from a neon or fluorescent bulb. It does not get in the way. On the contrary, it

Eileen Farrell



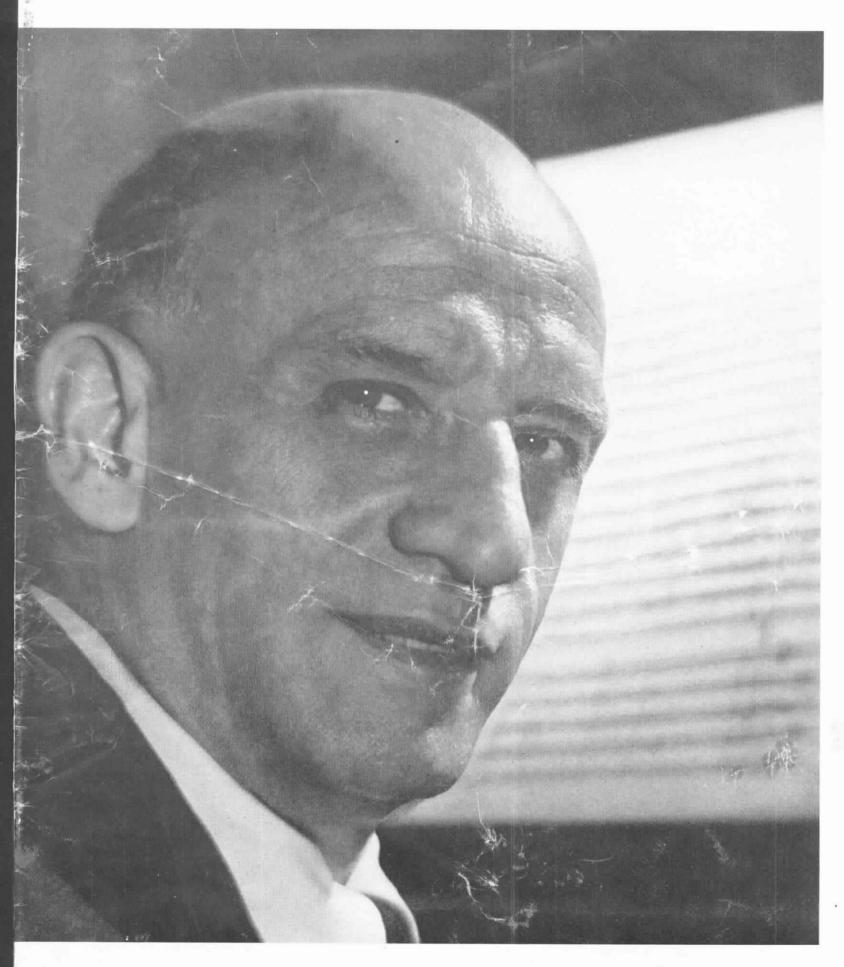
Who sang Marie in last night's performance of "Wozzeck"

becomes early in the opera an element of pleasure all the more welcome from its services to comprehensibility.

The genius in the work is even more an element of delight. No moment of the story fails to bring forth from the composer's inexhaustible fancy its apt and unexpected illustration. Berg's was a temperament rich in love and cruelty and abundant of musical memory. "Wozsek" is not only a work of high passion; it is also an opera of sharp theatrical points and full of musical ideas. I shall not have time tonight to speak further about these, since I feel my last remarks should pay com-

speaking listener to follow easily, with the aid of Berg's straight-Buechner's touching drama.

Musical America



APRIL 1, 1951

DIMITRI MITROPOULOS

Rice Herald Tribun pliments Kirsten Flagstad after her e this season, in Tristan und Isolde Hears Flagstad Thia back to us." "Don't go away!" came general manager of g, general manager of uid, in the second inter-the performance that gstad, being a woman, vilege of changing her certainly hope she will." was certain, as Musical, nt to press that Mme, uld return to sing next the shouts from many throats. Applause was continuous, and the soprano went before the curtain alone and with other members of the cast nore than two dozen times. Contetti, improvised from torn-up prograins, came fluttering down from the upper tiers. At the height of the hullabaloo, a small bunch of vivid red roses was flung onto the stage uld return to sing next luck's Alceste. But this ot been made public at the "farewell"—it is by a young man standing near the stage on the 39th Street side, one the "farewell"—It is eed, that the warmth of s reception had a great of a vociferous group of youngsters who approximated in enthusiasm the bobby-sox admirers of popular ith her reversing her JUNE EXCLUSIVE MANAGEMENT Albert Mo

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MUSICAL AMERICA, Printed in the U. S. A. Published monthly tember, October, and semi-monthly on the 1st and 15th in Novemba 134 No. Crystal St., E. Stroudsburz, Pa. Executive and Editorial as second class matter at the Post Office at East Stroudsburz, Pa. \$5,50: Foreign, \$6,00, Copyright, 1951.

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Musical America

Edinburgh Festival Ends;

Plans Advanced for 1952

By Arthur Jacobs

THE fifth Edinburgh Festival ended on Sept. 8 with fireworks and candles—fireworks in various open-air displays, and candles as the Hallé Orchestra of Manchester played Haydn's Farewell Symphony in the traditional manner. The Hallé Orchestra, under Sir John Barbirolli, was the last of the six orchestras that appeared at the festival.

was the last of the six orchestras that appeared at the festival.

With the BBC Scottish Orchestra, under Ian Whyte, the soloist on Sept. 5 was Victoria de los Angeles, soprano, who gave the first performance in Britain of Turina's Canto a Sevilla. The purely instrumental movements were omitted. Unusual interest was aroused by the National Youth Orchestra concert on Sept. 2, in which Walter Susskind appeared as guest conductor and Colin Bradbury, the orchestra's eighteen-year-old principal clarinetist, was acclaimed for his playing of Mozart's Chrinet Concerto.

Bruno Walter and Dimitri Mitro-poulos continued to share the direc-tion of the New York Philharmonic-

poulos continued to share the direction of the New York Philharmonic-Symphony concerts, as they had during the opening days of the festival. The four American soloists who sang in Beethoven's Ninth Symphony under Mr. Walter's direction—Frances Yeend, Martha Lipton, David Lloyd, and Mack Harrell—scored a success. Each time preceded by Vaughan Williams' Fantasia on a Theme of Thomas Tallis, the Ninth Symphony was given twice, with the Edinburgh Royal Choral Union assisting.

Mr. Mitropoulos, who at first encountered a cool, even hostile, reception, drew more favor as the festival progressed. His interpretation of Vaughan Williams' Fourth Symphony was excellent both in the molding of individual phrases and in over-all balance. He had less success with his other essay in British music, Sir Arnold Bax's Overture to a Picaresque Comedy, for his almost sedate manner missed the swagger of the music. His avowed liking for the music. His avowed liking for the music of Ernst Krenek was demonstrated in a conscientious and interesting performance of the Symphonic music of Ernst Krenek was demonstrated in a conscientious and interesting performance of the Symphonic Elegy. Howard Swanson's Short Symphony proved to be a thoughtful work, rising to distinction in the slow movement but as a whole somewhat lacking in variety. Mr. Mitropoulos' only other American offering was Morton Gould's Philharmonic Waltzes, an agreeable piece of fun that examples. an agreeable piece of fun that ex-hibited the orchestra's virtuosity. But hibited the orchestra's virtuosity. But these two works (three, if Krenek is counted as an American composer) hardly seemed an adequate repre-sentation of American music in the orchestra's fourteen Edinburgh con-

INTERPRETATION by Mr. Mitropoulos of established European works were sometimes satisfactory. He paid the festival a pretty compliment by performing Mendelssohn's Scotch Symphony (written after the composer's visit to Edinburgh), but he hurried the slow movement distressingly. In Berlioz' Rakoczy March, after hitting the final chord fortissimo, he attempted to soften it into a quiet ending. Not unnaturally, the applause of the audience broke in and prevented him.

The orchestra itself made a favorable impression on the British public

for its warmth of sound and re-sponsiveness to its conductors. There

for its warmth of sound and responsiveness to its conductors. There seemed, however, to be weaknesses among the woodwinds; the clarinet tone, in particular, was not overpleasing. The orchestra's work, in sum, was gratifying; the Philadelphia Orchestra, which visited Britain two years ago, was electrifying.

The festival audience heard another American work when Mr. Harrell, in a solo recital, introduced Victor Babin's song cycle Beloved Stranger. One of the songs, The Wall, is more than ordinarily effective, but the work palled long before its end. Mr. Harrell's voice seemed too dry and unlyrical for his Schubert and Beethoven songs, but his dignified eloquence was well suited to Brahms's Vier Ernste Gesänge.

Gesänge.

well suited to Brahms's Vier Ernste Gesänge.

Ethel Bartlett and Rae Robertson included in their two-piano recital the first performance in Britain of Bohuslav Martinu's Three Czech Dances, which are dedicated to them. This is music of distinct individuality, lyrical in spirit but somewhat lengthy for its material. Kathleen Ferrier, contralto, gave a lieder recital, with Mr. Walter at the piano. Four morning concerts were presented by the London Mozart Players, a chamber orchestra that has recently achieved an enviable position in London musical life. The gestures of its conductor, Harry Blech, were as eccentric as those of Mr. Mitropoulos but apparently a good deal less purposeful. However, his group contains some of London's finest instrumentalists, and with Nina Milkina as an admirable soloist they gave a captivating performance of Mozart's Piano Concerto in E flat, K. 449.

The Edinburgh University Singers, Ian Pitt-Watson, conductors the

formance of Mozart's Piano Concerto in E flat, K. 449.

The Edinburgh University Singers, Ian Pitt-Watson, conductor; the Nederlands Kamerkoor, of Anisterdam, Felix de Nobel, conductor; and the Wiener Akademie-Kammerchor, Ferdinand Grossman, conductor, all sang during the last week of the festival. The fifteen-year-old Dutch chorus, whose repertoire ranged from music by Josquin des Prés to Stravinsky's Mass (with the help of players from the Royal Philharmonic) had a decided success; the Viennese choir, younger and less experienced, was wanting in certainty of pitch.

Some veterans of the Edinburgh Festival claimed to sense a change of atmosphere this year, a subtle decline in general enthusiasm. Your correspondent envies these observers their sensitivity, but must admit that he failed to detect any such change. At any rate, the promoters declared themselves well satisfied with this year's results. In particular they reckon that the visit of the New York Philharmonic-Symphony fully justified itself artistically, despite the £20,000 loss it brought about. The fact has not escaped notice, however, that continental European orchestras cost less to engage, being for the most part tinental European orchestras cost less to engage, being for the most part subsidized by their governments.

end of July at Orange

Chamber music played in the square before the Saint-Michel Church will be offered at the Menton Festival from Aug. 1 to 10.

The final festival, at Besançon, will continue from Aug. 31 to Sept. 9. Music, the International Language, will be the theme of the concerts, and there will be dramatic presenta-tions and ballets.

The Philharmonic-Symphony Snubs the American Composer

T the Edinburgh Festival this year the New York Philharmonic-Symphony played fourteen concerts. Its programs held two works by native Americans-Howard Swanson's Short Symphony and Morton Gould's Philharmonic Waltzes—and one by a naturalized American—Ernst Krenek's Symphonic Elegy. When the Orchestre National toured the United States it played nothing but French music. When Sir Thomas Beecham brought the Royal Philharmonic to this country, he gave English music a prominent place in his programs.

If American orchestral music were scarce, or if it were universally poor in quality, its virtual exclusion from the Philharmonic-Symphony's Edinburgh concerts would be quite understandable. The orchestra's visit was intended, at least by those on the American side of the contract, to give British listeners a demonstration of the high quality of our music-making, with which even yet they have very little acquaintance indeed. Fifty years ago it might have been advisable to conceal from the audience on the other side of the Atlantic the general poverty of invention and lack of originality of American composers. Today, however, matters are different.

The works of Samuel Barber, Aaron Copland, Roy Harris, Wallingford Riegger, William Schuman, and Virgil Thomson—to name only a few leading figures - have scarcely been heard in Britain at all; when Copland's Clarinet Concerto, one of the mere handful of that composer's works that have been presented in Britain, was given its premiere this summer it was played by an English clarinetist and an English orchestra. There is a lively curiosity in Britain about American music; neither the New York Philharmonic-Symphony nor the Philadelphia Orchestra, equally culpable two summers ago during its visit, did much to satisfy it.

We bear Gould's Philharmonic Waltzes no malice, but offering this piece as a festival representation of American music gave about as full an indication of the depth and seriousness of our best compositions as a performance of Eric Coates's Dancing Nights would give of the broad scope of English music. We admire the indications of talent in Swanson's Short Symphony and we are glad to see a young composer forge ahead in the world, but this score does not loom large in the total perspective of current American music.

It is hard to take much pleasure in the realization that the Edinburgh audience became acquainted with these minor pieces when it was denied a chance to know and evaluate Sessions' Second Symphony, Schuman's Third Symphony, and Riegger's Third Symphony—all of which have been singled out by the New York Critics' Circle as valuable achievements. The Sessions symphony, in particular, would have seemed a natural choice for Mr. Mitropoulos, since he recorded it with the Philharmonic-Symphony.

Perhaps the Edinburgh Festival management expressed the hope that the American orchestra's programs should maintain standard lines. If so, their viewpoint is understandable. But might not the exercise of tact and statesmanship on the part of the orchestra's management and its conductors have modified the festival management's desire for conventionality?—if indeed the full original responsibility lay on that side? The

French and English orchestras, it is true, were not invited to the United States but came on their own responsibility; hence they were free to play whatever they liked. But it is hard to believe that the Edinburgh promoters, whatever their attitude toward unfamiliar music, would in the end have refused to let Mr. Mitropoulos play a single major American work if he had really

A Challenge To the Music Publishers

MERICAN music has always presented a challenge to our publishers just as it has to our symphony conductors, concert artists, and music educators. How deep an obligation does the American publisher owe to our composers? How much financial risk can, or should, he take in the encouragement of native music. Can he subsist on the heritage of the past and leave to others the task of supporting a living music that is part of modern life and thought? These questions have been heatedly argued in this generation, with the consensus that the publisher does need the modern composer and that insofar as he encourages talent or genius in his native land he also creates a better future for himself.

In recent years, American publishers have made an excellent record in this No longer can the reproach be levelled at most of them that they display little interest in contemporary music other than that of immediate and wide commercial appeal. An examination of their catalogues will show that almost all of them are issuing an increasing amount of American music, by both established and relatively little-known composers. The amount could be increased, even doubled, but a good beginning has been made.

As important as the quantity of music published is the quality. It is true that if a large amount of American music is issued composers will be encouraged and a larger public will be developed as a potential audience for the best of them. But it is also true that without discrimination and patience on the part of the publisher a flood of insignificant or pretentiously bad music is likely to choke the better works like weeds. Here again, the situation is encouraging. In some cases the publisher seems less concerned with the quality of an individual work than with his feeling of loyalty towards the composer. But by and large our publishers are displaying intelligence and foresight in their choice of American

A happy corollary of this boldness of enterprise on the part of the American music-publishing firms has been the amazing growth of public understanding and interest in challenging contemporary works. The performances last season of Alban Berg's Wozzeck, by the New York Philharmonic-Symphony under Dimitri Mitropoulos, provided a striking instance of this progress in our musical taste. The reaction of the public and of professional musicians and critics as well was almost wholly enthusiastic. The opera was no longer considered problematic, baffling, or capable of appealing only to a small, highly intellectual public. Provincialism is becoming a thing of the past in American music publishing, as in American con-



the Metropolitan, with the four soloists— , Jan Peerce, and Cesare Siepi—and the no Walter conducting the raised orchestra

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demand that. She seems so small, so affectionate and needing affection, so affectionate and needing affection, so innocently protectable at her meeting with Rodolfo, so infinitely pathetic at their parting and at her death as to make her portrayal seem, while it is being experienced, the only possible one. She was in notably clear and fresh voice, and her artistry was unwavering.

one. She was in notably clear and fresh voice, and her artistry was unwavering.

The four Bohemians, and all the others in the cast, not having Miss Sayao's ability o possess their roles so completely, were considerably less impressive, although Mr. Di Stefano sang with strong line, when he was not taking liberties, and had considerable velvet to his tones. Mr. Valdengo's Marcello and Mr. Thompson's Schaumard are familiar from other seasons; both offered respectably standardized impersonations. As Colline, Mr. Siepi adapted himself well to the moderately engaging horseplay that Mr. Defrère has the comrades practice in the first and last acts, and he sang his farewell to the coat with rich tone Mr. Davidson was satisfactory in his small buffo role.

Mr. Cleva's conducting was firm and lively if not on the same rich level as in his Manon Lescaut. What the Metropolitan's production of La Bohème needs is a rest and then a thorough restudying. This opera, surefire though it is, should not have to depend so completely for distinction

depend so completely for distinction on such isolated artistic achievements as Miss Sayao's Mimi.

—J. H., Jr.

Siegfried, March 12

The season's final performance of Siegfried, and the sole presentation of any of the ring operas outside the two cycles, involved three changes of cast. Astrid Varnay sang Brünnhilde for the first time this season, and Leslie Chabay as Mime and Geneviene Warner as the Voice of the Forest Bird undertook their parts for the first time at the Metropolitan—and, presumably, anywhere. In admirable voice, Miss Varnay invested her music in the closing scene with a wide range of dramatic meaning, attaining (Continued on page 22) The season's final performance of

A LBAN Berg's setting of Georg Büchner's dramatic fragment Wozzeck offers a paradoxical challenge to the listener. No music of our time is more dramatically expressive and full of atmosphere. The most reactionary and blase of publics could not help feeling something uncanny in the very sound and color of this score. Without knowing one word of German or having progressed beyond Strauss and Debussy in harmonic experience, an intelligent listener would still sense something tremendous in Wozzeck. The action, the dialogue, the underlying moods of the play are vividly reflected in the music, and the interludes between the scenes (like those in Debussy's Pelleas et Mélisande) carry forward the dramatic development.

Yet no music of our time is more subtly organized and more consummately executed than this score. It offers endless opportunities for study and analysis. The more one knows about it, the more shattering its impact. Infinite freedom of expression is made possible by absolute submission to aesthetic discipline in the means of expression. Only a great genius would have sensed, as Berg did, that Büchner's fantastic, expressionistic drama could be set in a series of musical forms as strict as a Bach control of the substantial of the substantial

sionistic drama could be set in a series of musical forms as strict as a Bach suite or a Beethoven symphony.

Shortly after Berg had composed Wozzeck, friends and disciples began the fascinating work of analyzing the score and helping the public unacquainted with Berg's innovations to comprehend the music fully. Fritz Mahler's analysis of the score, showing the interrelation of the stage action with the musical texture, is embodied in the charts that accompany this article. In 1931, six years after Wozzeck's world premiere, at the Berlin Staatsoper, on Dec. 14, 1925, the League of Composers in New York published A Guide to Wozzeck, by Willi Reich, pupil and biographer of Berg. Like Mr. Reich, Mr. Mahler was a pupil of Berg, and he was so impressed by Wozzeck that he set to work upon his analysis soon after the opera was completed. It took him over a year to complete it. The purpose of this article is to assist the reader in interpreting the chart and to supplement the musical analysis with a clarification of the action of the play. The United States first heard Wozzeck in 1931, when Leopold Stokowski conducted it, in stage form, first in Philadelphia, on March 19, and later in New York, on Nov. 24, 1931. Now that Dimitri Mitropoulos is reviving the opera in concert form with the New York Philharmonic-Symphony, it is timely to provide a complete analysis of the score.

THE orchestration of Wozzeck is worked out on an imposing plan. The score calls for four flutes (one of the players doubling on the piccolo); four oboes (one English horn); four clarinets in B flat (one in A, and two in E flat, the players doubling as in the case of the flutes and oboes); one bass clarinet in B flat; three bassoons; one contrabassoon; four horns in F; four trumpets in F; four trombones (including one tenor and three tenorbass trombones); one contrabass tuba; the customary strings in five choirs, calling for at least fifty to sixty players; two pairs of kettledrums; cymbals; bass drum; several side drums; a large, very deep-pitched tamtam; a small, very high-pitched tamtam; triangle; xylophone; celesta; and harp. Included in the percussion is the rute, a sort of birch-broom used to beat the bass drum, employed by Mahler in the scoring of the third movement of his Symphony No. 2.

Berg has introduced various instrumental ensembles on the stage in

Berg has introduced various instrumental ensembles on the stage in Wozzeck. He indicates in the score that all of these can be recruited from the orchestra in the pit—in concert performance, of course, this problem does not arise. In Act I, Scene 2, several side drums are used

Alban Berg's Wozzeck:

By Robert Sabin

on the stage. The orchestration of the military music in Act I, Scene 3, calls for one piccolo, two flutes, two oboes, two clarinets in E flat, two bassoons, two horns in F, two trumpets in F, three trombones, one contrabass tuba, bass drum with cymbals, side drum, and triangle. The music in the inn—or Heurigennusik, as Berg calls it—in Act II, Scene 4, calls for two to four violins, tuned a whole tone higher than usual, one clarinet in C, accordion, several guitars, and bombardon in F (or bass tuba). In Act III, Scene 3, a pianino, which is supposed to be out of tune, is used.

An especially interesting innovation

An especially interesting innovation is Berg's use of a chamber orchestra in Act II, Scene 3, both in combination with the larger orchestra and by itself. He indicates in the score that this chamber orchestra should be separated from the main orchestra if possible. The composition of the smaller group is the same as that used by Arnold Schönberg, Berg's teacher and musical mentor, for his Chamber Symphony, and includes one flute (the player doubling on the piccolo), one oboe, one English horn, one clarinet in E flat, one clarinet in A, one bass clarinet in B flat, one bassoon, one contrabassoon, two horns in F, two violins, one viola, one cello, and one double bass.

It is important to keep these vari-

It is important to keep these various orchestras in mind, because Berg has used each of them with the maximum of subtlety and originality. Each plays a distinct role in the development of the drama. In the terrible dialogue between Wozzeck and Marie in Act II, Scene 3, when Wozzeck questions her about the Drum Major and threatens to strike her, the alternation of full orchestra and chamber orchestra increases the dramatic tension. Near the close, Wozzeck recites his famous phrase, "Der Mensch ist ein Abgrund, es schwindelt Einem, wen mann hinunter schaut . . mich schwindelt." ("Man is an abyss; one becomes dizzy when one peers down into him . . . my head is swimming.") The large orchestra finishes a phrase fortissimo; then the fifteen soloists of the chamber orchestra complete the scene. The large orchestra takes over for the interlude.

WOZZECK was a hundred years ahead of the stage conventions of its time. The play is laid in the early nineteenth century, the period in which Büchner wrote it. Wozzeck is a Dostoyevskian character, poor, downtrodden, half insane, yet gifted with sudden flashes of profound insight and at heart a sweet and sound personality. His life, like that of his woman, Marie, is darkened and corrupted by hopeless poverty. Büchner was as drastically critical of the tyranny, injustice and hypocrisy of his time as were the revolutionary writers and political leaders a generation later. Bourgeois complacency and moral sham are castigated again and again in this play.

Büchner's malicious chatterbox, the Captain, tells Wozzeck in Act I, Scene I, that he is a good man but immoral, because he has begotten a child by Marie, "as our most worthy military chaplain says: 'Without the blessing of the church.'" Wozzeck answers: "Sir, our loving God won't examine the poor little worm, to see if an Amen was said over him before he was begotten. The Lord said: 'Suffer the little children to come unto me!"

"We poor people," he explains incoherently to the would-be philosophical Captain, "Don't you understand, Sir, money! money! He who has no money!" And he adds bitterly: "Yes, if I were a gentleman and had a hat and a watch and an eyeglass, and could converse elegantly, then I would want to be virtuous! Virtue must be a wonderful thing, Sir. But I am a poor fellow!" Wozzeck has to submit to the experiments of the sadistic Doctor and to listen to the hysterical nonsense of the Captain, because he is so poor that it takes every penny he can earn to keep Marie, the child, and himself alive. He is fearful, superstitious, and benighted, not because of innate stupidity or viciousness, but because the odds are against him both hereditarily and socially.

The play opens with a modern touch of realism. Wozzeck is shaving the Captain. Yet the characters have not spoken ten words before we are aware that this is no homely study of common life but an expressionistic drama of the human soul. Each of the main characters in Wozzeck is a human type as well as an individual. Büchner has a Shakespearian power of characterization that gives an aura of universality to his people. The Captain, like Polonius, is a would-be philosopher without the necessary wisdom and detachment. Beneath the veneer of his intellectual pretension and metaphysical rodomontade, he is cowardly, credulous, and cruel. Like the Doctor, he is a pronounced sadist, though less vicious. He lectures poor Wozzeck on the metaphysical significance of time and bursts out: "Es wird mir ganz angst um die Welt, wenn ich an die Ewigkeit denk'" ("I am frightened about the universe, when I think of eternity.") Berg has marked this phrase "mysteriously" and set it with a striking vocal line that rises to a pianissimo high B. The ensuing discussion about the weather, in which the Captain compares the wind to a mouse, reveals both his silliness and his cruelty. There is a terrible irony

First Act

			STAG	E	1	1	MUSIC				
PAGE of VOCAL STORE	Scene	CHANGE Frant Scalin Th Scalar	PLACE	TIME	CHARACTERS	FIVE CHARACTER PIECES	SUB- DIVISIONS, SMALLER FORMS, ENGLISURES eTC.	o∉1	1 -	DCT	BAR OF THE VOCAL SCORE
9	I		ROOM OF THE CAPTAIN	EARLY MORNING	THE CAPTAIN AND WGZZECK	" THE CAPTAIN	SUITE: PRELUDE SARABANDE CADENZA (VIOLA) GI GUE CADENZA (CONTRA-BASSON) GAVOTTE DOUBLE E DOUBLE I AIR REFRISE OF THE PRELUDE IN CANCRIZANS				1 30 51 65 109 115 127 133 136 153
30	I	Ita	OPENSINO THE CITY IN THE DISTANCE	UNTE M THE ATTER- NOON; SUMSET	ANDRES AND WOZZECK	"ANDRES"	TIMAL B, REPECTIVELY DEVALUABLE OF THE UTE RHAPSODY, BASED ON THE SEQUENCE OF 3 CHOCKS, THEN ANDRES' HUNTINGSONG IN 3 STANZAS	V	1		201 213 249 259
40	III	II.		EVENING (ATTHE TIME OF "EVENING COLORS") (ZAPTENING	MARIE AND MARGRET, LATER W022ECK	"MARIE"	AFTERLUDE OF RHAPSODY AND BEGINNING OF MILITARY MUSIC (MENIND THE SCHOOL) MILITARY MARCH (DIALOG BETHER MARIE ALONE LULLABY I'S CENE BETWEEN MARIE AND WOZZECK	VVV			303 326 332 363 372 427
55	TV	Î	THE DOCKAGE STUDY	SUNNY APTERNOOM	THE DOCTOR AND WOZZECK	" THE DOCTOR"	TRANSITION PASSACAGLIA (CHACONNE) THEME WITH 21 VARIATIONS				488
73 75	7	H	STREET IN FRONT, OF MAIRS PLAT	THILIGHT	MARIE AND THE DRUM MAJOR	THE DRUM MAJOR"	ANDANTE AFFETUOSO	V			667

*"Rhythmically recited": Compare the respective paragraph on page 8 of the vocal score

No Music of Our Time is More

Subtly Organized than This Score

in his reproach to Wozzeck: "You are

in his reproach to Wozzeck: "You are a good man, but you think too much." In Act I, Scene 2, which takes place in an open field near the town at sunset, we are introduced to Andres, a good-natured, naive friend of Wozzeck. Andres is the average man, kind enough but hopelessly inadequate to face any situation requiring musual. kind enough but hopelessly madequate to face any situation requiring unusual intelligence, insight, or compassion. The two men are cutting wood in the thickets. As Wozzeck exclaims that the place is accursed, Andres sings a jolly hunting song. The afternoon darkens; Wozzeck becomes almost frantic with terror. He believes that the ground is hollow beneath them and that the drum beats that echo from the city as the sun sets are reand that the drum beats that echo from the city as the sun sets are resounding from heaven. Andres tries to ignore his hysteria, and finally decides that it is time to go home. This scene and its succeeding interlude make one of the most marvelous nature poems in the score. The fire and blood-red color in the sky are given a sinister implication that recurs later, in Act III, Scene 2, when Wozzeck is about to kill Marie. "How red the moon is rising tonight!" she exclaims, And he answers grimly: "Like a bloody knife!" Throughout the opera, light and darkness, sound and silence, heat and cold—all the ele-ments of nature are symbolically used in the most gripping fashion.
In Act I, Scene 3, we are introduced

In Act I, Scene 3, we are introduced to Marie, a fundamentally good mother and understanding woman who, rendered desperate by poverty, is swept off her feet by the overpowering physical attraction of the Drum Major, a vain and handsome brute of moronic stamp. She watches the soldiers march by her window. The girl Margret passes by and taunts her with her scandalous reputation The girl Margret passes by and taunts her with her scandalous reputation and bastard child, and Marie slams the window shut in her face. She sings a poignant lullaby, preceded by the haunting phrase "Eia popeia," which recurs in the lullaby. The opening words reflect the sting of Margret's venomous attack: "Mädel, was fangst Du jetzt an? Hast ein klein Kind und kein Mann!" ("Girl, what will you do now? You have a little child and no husband!") Wozzeck comes in and tells her agitatedy: "There was a vision in the sky, and everything on fire! I am going to discover something important." He dashes off, half frantic, leaving her aghast at his madness.

Second Act

STAGE						Music					
PAGE OF THE VOVAL SCHIE	Sund	CHANGE TOM. SCENE TO SCENE	PLACE	TIME	CHARACTER	SYMPYONY TIVE HOVEMENTS	SUBDIVISIONS, SMALLER FORMS, ENCLOSURES etc. SMORT INTRODUCTION BRORE CURTAN	E SUNG	ATHER E THOUSE	SPORT.	THE YOUAL
83	I		MARIE'S CHAMBER	FORENOON. THE SUN SHINES THROUGH THE WINDOW	MARIE AND HER CHILD, LATER WOZZECK, MARIE ALONE AGAIN	SOHATA MOVEMENT	EXPOSITION 1. RECAPITULATION DEVELOPMENT 2. RECAPITULATION: BEGINNING	V		į	96
94	I	I.	STREET IN THE CITY	DAY LIGHT	THE CAPTAIN AND THE DOCTOR,	FAUTH SIA AND FUGUE BASED ON 3 THENES	II I CONTINUED AND CODA THE FIRST 2. THEMES THE THIRD THEME FUGUE AFFELLUPS OFFICE AND	V		- 13, A3m	141 171 273 286 346
124	In	TI	STREET IN FRONT OF MARIE FLAT	GLOOMY S DAY	MARIE AND WOZZECK	LARGO FOR CHAMBER DRIVELED	START OF THE LARGO (RAYED BY THE CHAMBER STRANGERS AND INSTRUMENTS AS SCHOOL RESEARCH STRANGERS AND INSTRUMENTS AS SCHOOL RESEARCH STRANGERS AND INSTRUMENTS AS	V			367
135	īv	TV To	GARDEN OF THE TAVERN	LATE IN TRE EVENING	A GROUP OF YOUNG LADS; AMONG THEM THE Z TOLLING, MEN IS OLDIERS, ANDRES ANDRES ANDRES ANDRES ANDRES ANDRES ANDRES ANDRES ANDRED LATER WOZZEK, FUNALLY THE FOCL	SCHERZO FOR THE LARGE DRICHESTRA AND TOR A SMALL ENSEMBLE OF TAYERA MUSIC HUMINGH ON STAGE	TRIO II (CHORUS OF THE YOUNG MEN AND SONG OF AMDRES SCHERZO I GOOD REPEATO FLANGUE, ATTHE SAME THE DIR DIR GO SEMENT OF MOZZECK AND ANDRES (BAVE ON THORIS TRIO III (GUAR REPEAT OF THE SONG OF THE 200 JOURNEY MAN)	v 3),	V	v .	412 456 481 561 592 589 605
164		A III				RONDO	INTRODUCTION: CHO RUS OF THE SLEEPING SOLDIERS		-		737
170	V		ROOM OF THE GUARD IN THE BARRACKS	NIGHT	SOLDIES, AMONG THEM WEZZECK AND ANDRES LATER THE DRUM MASOR	THTRODU- ZIONE	CHORUS CONTINUED AND DALOG BETHEEN WOZZECK AND ANDRES RONDO MARTIALE SCENE VITHOUT MUSIC			100	742 761

In Scene 4 we encounter one of Büchner's most savage portraits, unquestionably drawn from life, the sadistic, morally irresponsible Doctor. He is trying out the effect of various diets on Wozzeck. He reproaches the poor wretch for coughing, and when Wozzeck says that nature is taking its course, he answers: "Superstition, frightful superstition. Haven't I proved that the diaphragm is subject to human will power?" Wozzeck wanders off into a vague fantasy about the times when the world becomes so dark that one feels one's way in the dark, and only a red gleam is seen in the west, and then at blazing noon a terrifying voice speaks through the fire. The Doctor is utterly callous and tells him bluntly that he will end in an insane asylum. He compliments Wozzeck on his interesting case of mental aberration, and urges him to cultivate his idde fixe. esting case of mental aberration, and urges him to cultivate his idée fixe. After a fantastic harangue about his theories and hopes for immortality as a pathbreaking experimenter, the Doctor suddenly becomes practical again: "Wozzeck, show me your again: 'tongue!"

In Act I, Scene 5, in the twilight, in front of her door, Marie admires the physique of the Drum Major. For a moment she hesitates, as she thinks of Wozzeck and her child, then with wild abandon she throws herself into

the drum Major's arms and rushes into the house with him. Prophetically, the same musical figure that occurs at the end of the play, when she lies dead by the pond, closes the scene.

In the second and third acts, each of which like the first contains five scenes, the action moves swiftly to its tragic denorment. In Act II, Scene I, Marie tries on a pair of earrings. She is ashamed to do it while her child is watching, so she frightens him into keeping his eyes closed. "Our kind has only a little corner in the world, and a fragment of mirror," she broods, "and yet I have as red a mouth as the great ladies with their full-length mirrors and their fine gentlemen, who kiss their hands." Wozzeck enters, unnoticed, and asks her about the earrings, but she insists that she found them. He gives her money and leaves. She birsts into a despairing cry of remorse.

We have a remarkable psychological study in Act II, Scene 2. The Doctor meets the Captain in the street. He frightens him by mentioning the numerous cancer cases he has been treating, all of them fatal. The flighty

He frightens him by mentioning the numerous cancer cases he has been treating, all of them fatal. The flighty Captain begs him to desist, explaining: "People have died of fright, of simon-pure fright!" Whereupon the Doctor tells him that he is an apoplectic type and muses about the fascinating experiments he will perform upon him once he is paralyzed by a stroke. Wozzeck comes along, and the Captain, who should have learned from experience not to be cruel, taunts him about Marie's affair with the Drum Major. Wozzeck cries out that Marie is all that he has in the world and rushes away in a frenzy. out that Marie is all that he has in the world and rushes away in a frenzy. In Scene 3 he confronts Marie before her door and pours out his pitiless fury: "A sin so deep and broad that it must stink, so that one could smoke the angels out of heaven. But you have a red mouth, a red mouth, and no sore on it?" As he threatens to strike her, she checks him with her outcry: "Rather a knife in my body than a hand on me. My father did not dare it, when I was ten years old." As she storms into the house, Wozzeck repeats the phrase, "rather a knife."

Scene 4 of Act II takes place in

Scene 4 of Act II takes place in the garden of an inn, late in the evening. Two drunken workmen sing a mandlin ditty with the refrain, "My soul stinks of brandy." A waltz be(Continued on page 34)

			STAC	VE.	1	MUSIC					
PAGE		CHARG				SIX	SUB-DIVISIONS	DETH		TEXT DAK	
OP THE VOCAL SCORE	3		PLACE	TIME	CHARACTERC	INVENTIONS	SMALLER FORMS , EMCLOSURES	SUNG	HILLA ITS	S THE SOURT	
			NA De	AT NIGHT	MARIE		SCENE WITHOUT MUSIC			1	
181	I		CHAMBER	(CAMPLE	ALONE	1. BASED ON A	THEME 7 VARIATIONS AND FUGUE	V	ν	3 10 52	
188		I To					END OF FUGUE				
189	I		PATH PATH MEARTHE LAKE	ET IS GOTHN DARK. THE MOON IS RISING	MARIE AND WOZZECK	2 BASED ON A	ORGAN POINT OR SUSTAINED TONEON BANGUEAL	V		71	
197		II To	LINE				SHORT TRANSITION			POI	
			_	AT MGHT	Wozzeck,	3. BASED	FAST POLKA TORATHALL UPRIGHT PLANS (ON STACK) WOZZECK'S DRINKING SONG	N N		122	
198	I		TAVERN GLOOMY	MAIDS,	RHYTHM	MARGRETS SONG	V		169		
				rieki2	MARGRET		ENSEMBLE	V		186	
208		II To					CONTINUES (MAN DEVELOPMENT)			212	
210	N		FOREST PATH NEAR THE	THE SAME MOON- NIGHT	WOZZECK ALONE, LATER THE CATTAIN	ON A CHORD OF 6 TONES	LAS A CHORD DEGREE A CHORD LAS	s	V	220	
			LAKE		AND THE		3. CODA			284	
ኢኢԿ		70				5. IN A KEY	ORCHESTRA INTERLUDE (EPILOGUE) IN D-MINOR			320	
229	7		STREET IN FRONT OF MARIES	SUNNY HORNING	CHILDREN AND MARIE'S	6. BASED ON A MOVEMENT	QUASI TOCCATA: THE CHILDREN'S SONG	V		372	
			FLAT		Воу	EVEN & NOTES	ENSEMBLE	V		375	
- 1	METHES	_					AFEN FINAL BARSAFTER THE CURTAIN HAS FALLEN			390	

Wozzeck

(Continued from page 7)

(Continued from page 7)
gins, with intoxicating swing and color from the little orchestra on the stage. Wozzeck watches frantically as Marie and the Drum Major press their bodies together in the dance. He is about to rush into the crowd when the waltz stops. The lads and soldiers sing a chorus. The village idiot forces his way close to Wozzeck and tells him slyly that he smells blood. Wozzeck repeats the word, "Blut, Blut!" as the wild dance begins again. In Scene 5, Andres and Wozzeck are sleeping in the barracks. Wozzeck awakens his companion and complains that the dance music is still ringing in his ears. The Drum Major comes in and boasts of his handsome body and virility. He challenges Wozzeck; they fight, and Wozzeck has the final humiliation of being half-strangled by this brute whom he hates and despises.

A CT III opens with the famous scene in which Marie reads the story of Mary Magdalene in the Bible. She pleads for forgiveness as she shivers at the ominous absence of Wozzeck, who has not appeared for two days. As the curtain falls she Wozzeck, who has not appeared for two days. As the curtain falls, she cries out to God: "You took pity on her! Take pity on me!" In Scene 2 Wozzeck has led her to a pond in the forest. He kisses her despairingly, as he says: "I would give up heaven and salvation if I could kiss you like this again." And he adds, before he cuts her throat, "Not I, Marie! And not any other!" As Marie dies, the theme of the child's lullaby is heard played by the woodwinds.

winds.

In Scene 3, Wozzeck makes his way to an inn, where the boys and girls are dancing a fast polka. He sings the theme of the hillaby, and then the theme of the Iuliaby, and then joins Margret in the dance for a moment. He leads her to a seat and draws her onto his lap. She notices the stains on his hand and arm and is disgusted with the odor of human blood. Wozzeck rushes out. In Scene 4 he returns to the pond to find the knife. He asks Marie, who lies dead before him, if she earned the red band around her neck the way she earned her earrings. He throws the knife into the water but fears that it is not out far enough. As he wades into the pond it seems to his half-crazed imagination that the water is blood. As he drowns, the orchestra plays a passage of overlapping chords

is blood. As he drowns, the orchestra plays a passage of overlapping chords in seconds that is one of the most unforgettable things in the score. The Doctor and Captain wander by and are frightened by the thought that they hear the cry of a drowning man.

The final scene takes place in front of Marie's door the next morning. Children are playing as Marie's childrides his rocking-horse. Suddenly other children rush in with the news that Marie's body has been found, but the child is too young to understand. He continues rocking, singing "Hopp, Hopp!" and finally follows the other children down the path towards the pond.

WITH the dramatic development and characters of Wozzeck in mind, the reader will find it easy to follow Mr. Mahler's chart. The very first scene, which has the musical form of the classical suite, is a perfect illustration of the deceptive ease with which Berg combines strict musical form with the most fluid sort of characterization and emotional nuance. The passacaglia (chaconne) theme with 21 variations that appears in Act I, Scene 4, is another marvel of integrated musical and dramatic development. Act II, as the chart shows, is actually a symphony in five movements; and Act III takes the musical form of six inventions. By referring to the vocal score of the opera, published by Universal Edition, the reader can see how the musical forms flow

into one another, and exactly how Berg has treated them. Since the musical idiom of Wozzeck is not tra-ditional it is difficult at times to recognize the forms, but the music is never vague or shapeless. The work sounds even more impressive than it looks on

Berg himself included in the score instructions about the Sprechstimme, which is used in several scenes of Wozzeck. (Mr. Mahler has indicated in his chart exactly where in the column marked "recited in rhythm.") column marked "recited in rhythm.")
The following instructions were taken by Berg from the scores of Schönberg's Pierrot Lunaire and Die Glückliche Hand. When employing the Sprechstimme, the performer should not sing the melody. He should transform it into a spoken melody, observing the indicated level of pitch. He should observe most exactly the rhythm and note-values, just as if he were singing, with no more freedom were singing, with no more freedom than he would have in a sung melody. But he should be absolutely clear about the distinction between sung about the distinction between sung tone and spoken tone: sung tone holds the level of a pitch absolutely firmly, but spoken tone merely indicates the level of pitch and the relations of the individual levels of pitch to each other. The performer should be careful not to fall into a sing-song sort of delivery. That is absolutely not the meaning of Sprechstimme. A realistic and natural sort of speech is not desired. On the contrary, the realistic and natural sort of speech is not desired. On the contrary, the distinction between every-day speech and speech used in a musical form should be plainly indicated. But Sprechstimme should never remind the listener of song. Ordinary speech is also used in

Sprechstimme should never remind the listener of song.

Ordinary speech is also used in Wozzeck, and Mr. Mahler has pointed out the passages in the third column, marked "spoken." Anyone who wishes to know how the Sprechstimme should sound can consult the recording of Schönberg's Pierrot Lunaire, made by Erika von Wagner, who performed it under the composer's baton in New York some years ago and more recently with Fritz Stiedry conducting. Three excerpts from Wozzeck are also available in recorded form.

ORCHESTRA CONCERTS

Menahem Pressler Appears As Soloist Under Mitropoulos

New York Philharmonic-Symphony. Dimitri Mitropoulos, conductor. Mena-hem Pressler, pianist. Carnegie Hall, Massel, 170. March 10;

Overture, The Hebrides (Fingal's Cave) ... Mendelssolm Fiano Concerto No. 2, F minor . Chopin Symphony No. 4, B flat major ... Beethoven Overture, Scherzo, and Finale, Op. 52 ... Schumann

istic conducting mannerisms for a series of obvious downbeats in order to restore unanimity. His readings of the compositions seemed unobjectionable, but they were projected so raggedly that they gave little cause for joy.

-A. H.



Menahem Pressler



FINALE

At the season's final concert of the Krasner Chamber Music En-semble, in Syracuse, are Louis Krasner, Jirector; Ernst Bacon, whose Quintet had its premiere; Dimitri Mitropoulos, guest pianist

On The Front Cover:

Dimitral Mitropoulos, musical director of the New York Philharmonic-Symphony was born in Athens in 1896 and graduated from the conservatory there 23 years later. After holding conducting posts in Berlin, Paris, and Athens, he made his American debut in 1936 as guest conductor of the Boston Symphony. From 1937 to 1949 he was musical director of the Minneapolis Symphony. In the 1949-50 season he came to the Philharmonic as co-conductor with Leonold Stoapolis Symphony. In the 1949-50 season he came to the Philharmonic as co-conductor with Leopold Stokowski, and this season he became the sole regular conductor; his contract extends through the 1952-53 season. He has frequently taken the dual role of piano soloist and conductor in concerto performances, and he has composed works for orchestra; an opera, Soeur Beatrice; and violin and piano sonatas. (Photograph by Susan Hoeller, New York.)

Bohemians Hold Annual Benefit Concert

Annual Benefit Concert

Dimitri Mitropoulos was goos of honor at the annual benefit dimes and concert given by the Bohemians, New York musicians' club, on Feb. 25 in the grand ballroom of the W Idorf-Astoria Hotel. Proceeds of the event went to the Musicians' Foundation, organized by the club to provide financial aid to needy professional musicians. Mr. Mitropoulos took part in the musical program, which also presented Zinka Milanov, soprano; Michael Rabin, violinist; and Iva Kitchell, dancer. Ravel's Introduction and Allegro, for harp, string quartet, flute, and clarinet, was played by Marcel Grandjany, Mischa Mischakoff, Charles Jaffe, Frank Brieff, Laszlo Varga, Arthur Lora, and Alexander Williams.

of a 'bretto is something of a necessity for all except well-seasoned opera goers; for the theatre program, although it finds space for a fashion column and a list of box-holders, says nothing about the plot of the opera. It does not even describe the characters, merely giving their names. The novice, unless his acute ear catches the names in the singing, has no means of discovering whether that



The final scene in Douglas Moore's opera Giants in the Earth, which was given its first performance by the Columbia University Opera Workshop in Brander Matthews Hall on March 28: Beret Hansa (Brenda Miller), in a hysterical moment, praises God because her husband (Josh Wheeler) has consented to go for a preacher to baptize their dying baby, although the blizzard raging outside means certain death to anyone braving it

NEW. YORK HERALD TRIBUNE,

APRIL 20, 1951

BERG'S 'WOZZECK' PRESENTED HERE

Philharmonic and Group of Singers Offer a Concert Version of Noted Opera

opera in three acts and fiftee Alban Berg: book from the dram Buchner, under the direction of fitropoulos; with the chemical

Drum Andres	Major Frederick J	age
Captair Soldier Idiot	Joseph More	iinc
Doctor First	Artisan Ralph Her Artisan Adolph Ander	TOR
Marie	Artisan Hubert Nor Eileen Far	rrel
Marie's	Child Bess Ann H	erd

By OLIN DOWNES

Dimitri Mitropoulos, the Philnarmonic-Symphony Society and a cast of singers admirably selected and trained for the occasion gave performance of Alban Berg's "Wozzeck" in concert form last night in Carnegie Hall which must rank as one of the historic achievements of the organization. The opera itself is a work of

curious and unparalleled genius. It is the music of a genius in his own right and not of a disciple of an imitator. It is well known that Berg was the apostle of Schoeneg, that he is a twelve-toner, atonalist and all that. But this is not Schoenberg or anyone else, but an original lyric poet. We say "lyric," though the story and dramatic treatment are real-But there is a degree. little thought of the composer's methods. There are old forms, instrumental as well as vocal forms, in the score. We are told of a sonata in the scene, a fugue in another, a "passacaglia" else-where. It does not matter.

The opera is an intensely human story, tragical, tawdry, and psychopathic. The characters are chopathic. The characters are the insulted and injured." The militia-man Wozzeck, a poor puz-

zled fellow, is the slave of his captain and the victim of a doctor the utterance of the orchestra is appallingly outspoken, was a porwho experiments upon his mental processes. Wozzeck's girl, Marie, and characteristic. In the old days concert stage. Joseph Mordino

stems from the "sprechstimme"—
the "speech-song" of Schoenberg,
But the speech-song of Schoenberg becomes the song-speech of
Berg. Each character, completely
avoiding any conventional aria
style, or stuffy recitative, expresses
himself in a vocal way that seems
peculiarly natural and peculiarly
his own. One would say, indeed,
that each character has his own
turn of phrase, his own particular
tone of voice.

Mitropoulos had the singers entirely discard formal evening dress,
and he permitted them, within the
limits of suggestion rather than
action, to move and gesticulate as
they sang.

Thus the Captain sat in his chair
while Wozzeck, in his shirt-sleeves,
stood behind him, in the opening
scene in which the Captain is being shaved. The Doctor and the
Captain met in the street, and a

joinder, a tragical outcry, a dumb jumped up from their seats and as complaint. This song-speech is so fitted into the orchestral web that

has a child by him without benefit of the Nineteen Twenties we spoke of clergy. Miserable, weak and bedeviled she is overcome by the that is, as music in which melodic handsome drum-major. Wozzeck lines without key-relationship, min-murders her for her faithlessness, gled or crashed with each other. casts himself in the lake after her. It no longer sounds so. It no be! His baiting, not only of Woz-The parentless child is seen riding longer sounds like anything but a zeck, but of the Captain, comanda hobby-horse in the street, "hup," modern extension of harmonies, hup," as the older children run off more or less of the Wagnerian Berg's score. Miss Farrell's Marie to look at the bodies.

This is post-romanticism of a scrustomed.

Sort, to which we have long been was intensely emotional. Edwina Eustis' Margret, the trull, was the

This is post-romanticism of a sort, lurid, realistic, savagely satirical. We might not take it too seriously today, as overdrawn. But the play of Buechner, on which the opera is made, fascinated Berg, and so inspired him as to make a sensation when it was first performed in Berlin in 1925, and also when Stokowski produced it on the stage in Philadelphia and in New York in 1931.

And that is what happens when something awakened in the creative mind of genius. It does not matter what the drama means to anyone else. If it seizes the mind of a great composer the result has its own logic. What the far future may decide about the value of "Wozzeck" as he lood-stained Wozzeck makes designed and the value of the dramatic integration of the tavern while its own logic. What the far future may decide about the value of "Wozzeck" turid, the most sensa.

It all can be gathered together in one supreme category. The must logether may decide about the value of "Wozzeck" can be readily left to that future at this time of writing. It surely stands today as the one outstanding opera of the "post-blectra" period that will outlive its correct to the control of th

turn of phrase, his own particular tone of voice.

This obtains, whatever the sen-sleeved, joined them. The chorus This obtains, whatever the sen-timent or the dramatic situation— was in a sort of working garb, and whether it be a conversational re- at moments of especial excitement

Incidentally, the structure of the

and foreshortenings, suffices for

The Mozart symphony greatly

night's performance could not ac-The work has characteristics which are unique. One of them is Berg's use of what is properly called the "gesangstimme." This stems from the "sprechstimme"— the "speech-song" of Schoenberg, But the speech-song of Schoen-school o

By Francis D. Perkins PHILHARMONIC-SYMPHONY ORCHESTRA

FRIDAY,

CARNEGIE HALL

gram:
Overture to a Picaresque ComedyBa
Morning Music, for flute and string orchestra
First performance: John Wummer, flutist
Symphony No. 39, ni E flat major (K. 543)
Pjano Concerto No. 2, in B flat major...Brahm

The Philharmonic The Philharmonic - Symphony in the Brahms concerto in a per-Orchestra, which has two after- formance which, with subtlety as when Artur Rubenstein was the ably convincing disclosure of its colleague of the musicians under generous range of moods and emominutes of the program to Arnold solo in the andante. Bax's "Overture to a Picaresque Comedy," first played here seventeen seasons ago, and to the first performance of Boris Koutzen's "Morning Music," with John Wummer as the solo flutist with the orchestra's string choirs.

Mr. Koutzen, who was born in Russia, has long been an American citizen; he is already known here as a composer for orchestra, although "Morning Music, written last year, is his first Phil harmonic contribution. Apart from the remark that it aims to expres the moods and thoughts often evoked in him by the early hours the composer has abstained from interpretative comment. The work which takes ten minutes to play projects a sustained and definite mood, although its musical ideas are not particularly salient; the music of the solo flute, assuming that Mr. Wummer had not kept his ingratiating tones unduly in the background, is first merged with the strings and then gradually assumes more prominence The interpretation was sympathetic, both on the part of the orchestra's expert first flutist and on that of its string players

Bax's lively and self-revealing overture gave the concert a spirited beginning. The performance of Mozart's thirty-ninth symphony in E flat, was admirable for its thorough lucidity and fine grada-

tions of dynamic shading, a sonority of tone combined with a thorough absence of weightiness. Once or twice, perhaps, a slightly more high spirited reading might not Last concert of the Thursday night series have been amiss in this sensitive esterday; conductor, Dimitri Mitropoulos; have been amiss in this sensitive esterday; conductor, Dimitri Mitropoulos; have been amiss in this sensitive and laudably played interpreta-.Bax tion. Mr. Mitropoulos repeated the trio after the repetition of the minuet; this, if the reviewer's impression is correct, is unusual.

Mr. Rubinstein combined his well known technical prowess with communicative expressive insight noon concerts left in its schedule, well as contrast of dynamic shadmade the last evening appearance ing, had the requisite general of its regular season last night, largeness of scale. He gave a notthe direction of Dimitri Mitropou- tions, and in accomplishing this los in a memorable performance had praiseworthy co-operation of Brahms's second piano con-certo, in B flat major. The conduc-tor devoted the first twenty-five for his poetic playing of the cello

THE NEW YORK TIMES, FRIDAY, APRIL 20, 1951.

RUBENSTEIN PLAYS BRAHMS CONCERTO

Soloist With the Philharmonic at Final Thursday Concert -Bax Work Presented

By OLIN DOWNES

stein as its protagonist, comprised stein as its protagonist, comprised by the beauty of the figurations tails, which as they stand are in the final Thursday night program of the Philharmonic-Symphony move around the 'cellos song.'

Season last night in Carnegie Hall.

And the last, where this accounting is concerned, shall be the first. For Mr. Rubinstein's performance of the concerto was that of a great master. The grand perspective, the epical mood of the first movement was his as truly as the poetry of the slow movement and the tenderness and fancy of the last. Rugged vigor, heroic pronouncement went hand in hand with lyrical beauty. vigor, heroic pronouncement went hand in hand with lyrical beauty pression to carry away from the and the over-all architecture of the concert. The rest of the program

that rarely is experienced. The Wummer's flute.
movement often has seemed long Bax's overture is a jocose piece and disproportionate. We know -jocose if not libidinous! It has

that it was added to the score from been compared in its mood to Till another work, and one has won- Eulenspiegel. We cannot take it as dered if the concerto would not seriously as that. One thinks, have benefited by having remained rather, that the boys got some-a three-movement instead of a what "high" and climbed the lampfour-movement structure. There liceman and land in the calaboose. was no doubt of the need of this demoniac scherzo last night. piece is interesting. It is made of

Mr. Rubinstein was aided, or a single theme, which, transformed, rather his playing and his concept of the concerto were completed, various further transformations and foreshortenings, suffices for by Dimitri Mitroupoulos' eloquent and admirably organic treatment The Mozart sym The Bax "Overture to a Picaresque Comedy," "Morning Music" for flute and string orchestra by Boris Koutzen, the Mozart E-flat Symphony — first of the great three — and the Brahms B-flat Piano Concerto, with Artur Rubinstein as its protagonist, comprised by the beauty of the figurations. The Mozart symphony greatly disappointed us where interpretation was concerned. We thought its sounded self-conscious and mannered, without the true Mozart brilliancy and afflatus in the animated pages, slow and sentiment of the colleague, Mr. Rubinstein already first them and in other places, had paid homage to Mr. Rose's art them sand in other places, the disappointed us where interpretation was concerned. We thought its brilliancy and afflatus in the animated pages, slow and sentiment of the foundation of the figurations.

ymphonic style.

The scherzo was played with a egree of passionate emotion, zen interested us mainly as affordythmical power and imagination ing the beautiful sound of John

Dixon, Mitropoulos Share in Audience App

happy on his 23rd birthday today.

Mitropoulos received a tremendous ovation from a capacity crowd at the University Symphony concert in the memorial union.

Dixon, a university student from Guthrie Center, conducted and Mitropoulos was guest solo-ist for Prokofieff's sparkling and famous Third Piano Concerto, introduced by the composer and the Chicago Symphony orchestra 30 years ago.

To Iowa Citians who have become familiar with the unique conducting of Dimitri Mitropoulos, through his many appearances here with the Minneapolis Symphony, it was obvious that Dixon is his protege. The youth uses no baton and his every minute gesture is like that of Mitropoulos, now conductor of the New York Phil-

Mitropoulos, of course, executed

sting.

The first movement of this work opens quietly (Andante) and after the work. with five variations.

James Dixon should be very his usual flawless performance ever, is the third movement (Al- minor by Sibelius. (though one key on the piano did legro ma non troppo) which begins For Wednesday evening he and break during the third movement), with a staccato theme for bassoons and the orchestra did an excellent and pizzicati strings that is injob of following Dixon's sensitive direction for the selection by Prokofieff, whose music is always mis- velops the first theme to a climax, piles feelings, colors, and effects chievous and sardonic and who an alternative is introduced in the with an overlavish hand. carves themes of sharpness and woodwind, and finally the piano replies with a theme more in keeping with the caustic humor of the union today at 8 p.m. on "Com-

> by Hector Berlioz, and the more soloist, will be on the program. This reviewer's favorite, how-popular Symphony No. 1 in E

The audience seemed to prefer

As part of the university lecture series, Mitropoulos will speak in poser, Performer and Society.' opens quietly (Andante) and after several switches in tempo ends with Allegro, the chief theme, and and exciting crescendo. The second movement consists of a theme over the direction of Prof. Under the direction of Prof. Monday, Dixon will conduct a Philip G. Clapp, the orchestra also presents two other numbers, over two other numbers, over two other orchestra, and the process of the process o

> a fine reading. It is a symphony of dignity and warmth and Mr. Dixon's interpretation was excellent. He knew the content of the music and brought out the rich full warm tones of the orchestra The finale was especially good

with the chorale theme repeated by the various choirs. The brasses of whom we are justly proud played beautifully and sustained

the harmony and melody of the

It was truly a memorable eve-

ning of music and will long be re-

entire symphony.

May 1- 11

ESDAY EVENING-THE DEMOCRAT AND LEADER, DAVENPORT, IOWA

By Ina Wickham.

many piano students, had one of the most exciting and thrilling musical experiences in many years at the post-season concert of the Tri-City Symphony orchestra, Monday evening at the Masonic Temple in Davenport.

Featured guests were two disinguished musicians, Dimitri Mitropoulos, conductor and musi-cal director of the New York Philharmonic Symphony orchestra and one of the greatest names in the musical world today, as piano soloist and James Dixon, of Guthrie Center, Ia., a pupil and protege of Mr. Mitropoulos, as director of the orchestra.

Mr. Mitropoulos was not a stranger to Tri-city audiences for he directed a concert of the Min-Music association a few seasons ance as a pianist,

Mr. Dixon was making his local conducting debut on Monday night and was warmly and heartily received. He is 23 years old and a studied with Mr. Mitropoulos in Italy for the past two summers. He is a fine young conductor, his technic is sure and firm and his musicianship keen and sensitive.

One of the things we liked about Mr. Dixon is that he was chiefly interested in drawing the music from his orchestra and at no time did he do anything to distract the audience from that music. He directed easily and without exaggeration. We have watched many conductors, most of them with many more years of experience than Mr. Dixon, who insisted on focusing the attention on themselves rather than on the

As a student of an outstanding conductor Mr. Dixon follows Mr. Mitropoulos' pattern to a certain extent. He did not use a baton nor did he read from a score, but conducted the entire program from were mere signals in the softpassages but he was energetic and emphatic when occasion demanded as in the Prokofieff Concerto. He has the promise of being one of the outstanding American conductors in a few

Mr. Mitropoulos is a brilliant pianist and his performance of the Prokofieff Third Piano concerto was nothing short of phenomenal. He played with great speed and energy and dazzling technic. used tremendous power in the crashing chords (we were told that he broke a key on the piano at the concert in Iowa City last

A large audience, including week) and those chords, long and short glissandos, trills and runs all came from his fingers in sparkling sequence. It was the first time that many in the audience had heard the concerto and it was membered. truly a revelation in modern mu-

> Prokofieff has made the concerto almost impossible of performance and it takes a real virtuoso to accomplish it, with its complex rhythms, harmonic clashes, dissonances and unusual treatment of tonalities. It is typical of Prokofieff in one of his most nervous and exhausting moods. It is hard music, caustic and often

There were only fleeting moneapolis Symphony for the Civic ments when the composer re-Music association a few seasons yealed a bit of feeling, a warm ago but it was his first appear- melodic phrase by the strings, cut short by a harsh blustering bass note of the piano and a short passage for the woodwinds, just preceding the theme of the piano

student of conducting and com-position at the State University all sorts of musical gymnastics The very modern music requires of Iowa in Iowa City. He has and is a real test for the orchestra and the conductor as well as for the pianist. The Tri-City Symphony orchestra, long noted for its fine musicianship and ability, showed the excellent training it has had during the past few years and its skillful-interpretation of the difficult score added to the unusual effect of the composition.

An ovation lasting fully 10 minutes followed the concerto and brought both soloist and conductor back many times, Mr. Mitropoulos insisting that Mr. Dixon have the greater share of the applause. Twice he interrupted the applause to speak a few words. He told of his happiness for the fine recep-tion given Mr. Dixon and praised the orchestra. He urged that culture and music be kept alive and that nothing could destroy it. He said that even thru oppression and strife that Greek culture was still alive and that, altho Germany had been destroyed, Bach, Beethoven, Brahms were not lost, for music cannot be destroyed. He urged support for our own orchestra stating that few cities could boast of a better orchestra than the Tri-City Symphony.

Mr. Dixon opened the program with a brilliant and rhythmic performance of Berlioz "Roman Carnival" overture.

Brahms Symphony No. 1 in C Minor was the only other number on the program and it was given

Ο ΜΑΕΣΤΡΟΣ ΓΙΑ ΤΗΝ ΜΟΥΣΙΚΗ

Η ΙΔΕΑ ΕΝΟΣ ΜΟΥΣΙΚΟΥ ΦΕΣΤΙΒΑΛ ΣΤΗΝ ΑΘΗΝΑ

Μία συνέντευξις με τον διάσημον Ελληνα

VELOELIV

το Εργο την ώρα το Εγχω, μπορώ να πώ στι ό συνθέτης δεν είναι πάντοτε ό κατάλληλος ἐρμηνευτής τοῦ Εργου του, 'Ο συνθέτης είναι τόσο κοντά στὸ Εργο του, τόσο ταυτισμένος μ' αὐτό. ἄστε νὰ μή μπορή να γίνη μας αντικειμενικός έχε τέλεστης. Πολλές φορές προδίδει τό ίδιο του τό Εργο. Γιὰ τό πρόδλημα τής ἐρμηνείας Εχω να πώ ότι είναι μάταιη καί συγνά αντικαλλιτεχνική ή σχολαστική προσήλωσι στίς όδηγίες τοῦ συνθέτη, δέν είναι όμος πάντοτε μια δασική ὑπόδειξι τοῦ συνθέτη, δέν είναι όμος πάντοτε απαράδατη στρατιωτική διατοχή. Πολλές φορές ή όφή, τό ὑμος, τό καθολικώτερο μήνυμα καὶ νόημα τοῦ Εργου ἐπιδάλλουν μια κάποια δημιουργική παρέκκλισι, 'Ο μαέστρος ποὺ θέλει νὰ όπηρετήση καὶ νὰ προδάλη τὸν πυρήνοι πότερο παρά τὰ δευτερώτερα στοιχεία τοῦ Εργου, κάνει συνειδητά αὐτές του τός διολκηρωμένης καὶ συνθέτικης ἐρμηνείας, 'Υποτάσει την ἀνάλυσι στή σύνθεσι. Τὰ χρονικά τῆς μοσισκής είναι γεμώτα από παραδείγματα τέτοιων παρεκκλίσεων άκόμα κι' ἀπό τοὺς Ιδιος τοὺς συνθέτις. Θυμάμαι τὰ λόγια τοῦ Ρουμπιστάιν, ότι ὁ Μπετόδεν συχνά δὲν τηροδεκ κατά γραμα τις ίδιες του τίς διηγίες, του τίς διηγίες του τός ναιρά του κάτος του μα του είναι του κάτος του κάτος του μα του μα του κάτος του κάτος του κάτος του κάτος του μα του κάτος του με του κατά της μου κάτος του κραδασμους του Εργου πρέπει πρώτα νά δονήστα τοῦ καροστήριο. Ο μαάστρος είνα έναι μόνος. Είναι Ευπλα πλαιαινή του κατά της του κατά του του κατά της μου τό καροστήριο. Ο μαάστρος τό μα του καροδιήματα του πολικάτορος κιλ κά πότοιος του καροδιήματα του πολικάτορος κλί το δυγήστρα το άπομα τίς όρχήστρας καὶ την δργήστρα το άπομα της μου κατές με τους κραδασμους τοῦ Εργου πρέπει πρώτα νά δονήστη τα άπομα τίς όρχήστρας, όπο τό κάθρο του, κά κάτι του μεσάζοντα γιά το μύτος κάτι την πιό δοι είνη μεσάξοντα γιά το μάτιος του καλικάτος του καθιστικός του καθιστικός του καλικάτος του καλικάτος του καθισμό του κατά του τ

στερείται τὴν πιὸ δασική ἀπόλαυσι νὰ μὴ μπορῆ δηλαδή ν' ἀκούη τὸ ἴδιο τὸ παίξιμοι»
Τὰ παραπάνω λόγια εἶναι μιὰ πρόχειρη περίληψι ἀπο τὴν ὁμιλία τοῦ Μητρόπουλου στὸ Πανεπιστήμιο τῆς Πολιτείας "Αἴοδα. "Ητανε καλεσμένος ἀπὸ τὸ Πανεπιστήμιο. Τὴν προηγούμενη μέρα εἰχε παίξει σὰν σολίστας, τὸ τρίτο κονσέρτο γιὰ πιάνο τοῦ Προκόσμεση, μὲ τὴ συμφωνική ὁρχήστρα τοῦ Πανεπιστήμιου ὑπὸ τὴν διεύθυναι τοῦ στουδαστή Τζαίημς Ντίξον. 'Ο μαόστρος, ἔχοντας διαδλέψει ἀπὸ καιρὸ τἰς ὑποσχέσεις τοῦ ταλέντου τοῦ νεαροῦ μουσικοῦ, δέχτηκε νὰ παίξη κάτω ἀπὸ τὴ μπαγκέτα του, θέλοντας ἔται νὰ δώση ὅσο γίνεται πιότερη ἡθική δοήθεια. 'Ο Ντίξον ήτανε άλλοτε μαθητής τοῦ Μητρόπουλου. Χωρίς νὰ τὸν ἔχη ἀντιγράψει δουλικά, ἔχει ώστόσο πάρει κάτι ἀπὸ τὸ νευρῶδες ὕφος του, ἀπὸ τἰς εξίγλωττες κινήσεις τῶν χεριῶν του. Διεύθυνε τὴν ὀρχήστρα μὲ σκέψι καὶ συχνά μὲ πάθος. 'Ο Μητρόπουλος, στὸ πιάνο, στάθηκε ἔνας σολίστας ποὺ δέν κύτταξε νὰ προδάλη τὸν ἐαυτό του πάνω ἀπὸ τὴν ὁρχήστρα, πάνω ἀπὸ τὸν νεαρὸ μασστρο. "Ολο τοῦτο ἡτανε ἐφαρμογή τῆς θεωρίας του δτι ἡ ὁρχήστρα είναι σύνολο πρῶτα ἀπ΄ δλα.

Δυλ χιλιάδες περίπου ἀκροατὲς χειροκρότησαν τὸ δάσκαλο καὶ τὸ μαθητή. "Ενας ιδρωμένος Μητρόπουλος άνακλήθηκε ἐπανειλημμένα στὴ σκηνή. Καὶ όταν ἡ Ιαχή τοῦ πλήθους κατακάθυε, ὁ Μητρόπουλος μοῦ μίλησε:

— ΟΙ πιὸ μουσικοί λαοί τοῦ κόσμου, είπε, είναι οἱ Γερμανοί, οἱ 'Ιταλοὶ καὶ οἱ Ρώσοι. "Ομως ἡ μουσική αλν τέχνη, πιστεύω, δτι θὰ πάρη τἡ μεγαλύτερη ἀνάπτυξί της στὴν 'Αμερική. Καὶ τοῦτο γιατὶ ἡ διάθεσι τοῦ ἀιερικανικοῦ κοινοῦ, ἡ δίψα του γιὰ μουσική καλλιέργεια, είναι κάτι τὸ ἀειθθαύμαστο. Τὸ κοινό, οἱ Ιδιώτες, καὶ διι τὸ κράτος, προσφέρουν τὰ μέσας, εδεύουν μεγάλα ποσά, δίνουν τὰ μέσας κότι τοὶ κίνησι είναι ἡ έγγύησι ὅτι ὁ ἀμερικανικὸς λαὸς θὰ παίξη πρῶτο ρόλο Ικνικός λαὸς θὰ παίξη πρῶτο ρόλο Ικονικός λαὸς θὰ παίξη πρῶτο ρόλο Ικνικός λαὸς θὰ παίξη πρῶτο δόλο κοινοῖς ἡ δίψαν τὰ ἡ ἀιροιίκη κανικός λαὸς θὰ παίξη πρῶτο δόλο κοινοῦς τὸ διερικού κοι τοῦ κοινοῦς τὰ μέσας κατικούς λαὸς θὰ παίξη πρῶτο δόλο τὰ κατικοίς κοινοῦς τὰ τοῦ κοινοῦς τὰ κατικού κοινοῦς τὰ διανού κὸς κατι

ΠΟΛΙΣ ΤΗΣ ΑΊΟΒΑ, Μάζος.—
('Εκτάκτου συνεργάτου μας)
«'Ο δημιουργός, δ συνθέτης μουσιης, είναι τραγική μορφή. Το έργο του



*Ο Μητρόπουλος στὸ πιάνο.

άλἐδαια

καί κατάλληλης προετοιμασίας. 'Η
προετοιμασία αὐτή ἔχει τὸ νόημα ὅτι
ἡ πίσημη ὁρχήστρα μας θὰ πλουτιοδιλικώου ἐ
νους καλλιτέχνες, ὅχι γιατὶ οὶ τίμιοι
ἡ παεί νὰ
πυρήστοιἐκ αὐπιαρήστοιἐκ αὐπιαρήστοιἐκ αὐπιαρήστοιἐκ αὐταλλαγή, ἡ ἀδιάκοπη ἐπικοινωνία, ἡ
ἐπαφή μὲ τὰ παγκόσμια καλλιτεχνικὰ
ρεύματα, είναι ἡ ἐκαι κάθε τελείωσης. 'Η ἱδέα ἐνὸς μουσικοῦ φεστιδάλ
στήν 'Ελλάδα είναι πρώτης τάξεως
ἱδέα. "Εχω λόγους νὰ πιστεύω ὅτι
μὰ τέτοια κίνησι δὲν θὰ ἀφηνε ἀδιάφορυς πολλούς πλούσιους ὁμογενεῖς
τῆς 'Αμερικῆς καὶ ἱδιαίτερα τὸν κ.
Σ κούρα. 'Ακόμα πιστεύω ὅτι μὰ τέτοια κίνησι θὰ τραδοῦσε χωρίς ἀμφιδολία τὸ ἐνδιαφέρον τοῦ παγκόσμιου
κοίνου. Θυμάμαι ὅτι τὸ σπέρμα αὐτῆς
τῆς κίνησης ὑπῆργε στὶς γνωστές μουσικές ἐκδρομές τῆς Περιηγητικῆς Λέσχης, ἀπὸ τὸν καιρὸ ἀκόμα που δρισκόμουνα στὴν 'Ελλάδα καὶ τὰ
καλλιτεχνικὰ προδλήματά της. 'Αποχαιρετώντας με, πρόσθεσε:

— Πιστεύω ὅτι τὸ μέλλον, ἡ μοῖρα
τός το
τός κροαϊργου
τὸς ἐνὸς μομές τὸς Περιηγητικῆς Λέστητα
το
τ΄ τὸς πλειτεχνικὰ προδλήματά της. 'Αποχαιρετώντας με, πρόσθεσε:

— Πιστεύω ὅτι τὸ μέλλον, ἡ μοῖρα
τός κοι εἰναι ἀλλο τίποτα ἀπὸ μιὰ κοιτότος κροαϊργου
τὸς ἐνδιαστημα μιᾶς δδομάδας ἀπὸ
τότε ποῦ ἀναγγέλθηκε ἡ ἀφιξί του
τότε ποῦ ἀναγγέλθηκε ἡ ἀφιξί του
τότε ποῦ ἀναγγέλθηκε ἡ ἀφιξί του

το. Στὸ διάστημα μιᾶς δδομάδας ἀπὸ τότε ποὺ ἀναγγέλθηκε ἡ ἄφιξί του

το οιαστημα μιας σουμεσός απο τότε που άναγγέλθηκε ή άφιξι του στην πόλι τής "Αισδα Ισαμε την άνα-χώρησι του, μέτρησα έξη δίστηλα άρθρα, γιά τό μαέστρο Μητρόπουλο, στίς τοπικές έφημεριδες. Δέν ξέρω, μά ο ξενητεμένος "Ελληνας νοιώθει κάπως διαφορετικά δλέποντας αύτη την άδιάκοπη μνεία ένος έλληνικοῦ όνόματος. Συνάντησα πολλούς όμογενείς τής "Αιδδας στὸ διάστημα τής έδομάδος αὐτής. Υπίρχε κάτι τὸ γιορταστικὸ στην όψι τους. Μοναδικὸ θέμα στην κουδέντα τους: "Ο Μητρόπουλος. Δυὸ μέρες προτοῦ φτάσει, ό κινηματογράφος ΚΑΠΙΤΟΛ τοῦ όμογενή Α. Πάννου, πρόδαλε τὸ φίλι ΟΓ ΜΕΝ ΑΝΤ ΜUSIC, ποὺ παρουσιάζει τὸν Μητρόπουλος σὲ μιὰ πρόδα τῆς συμφωνικής όρχηστρας τής Νέας Υόρκης, Πρέπει νὰ παραδεχτή κανένας ότι αὐτές είναι οι πρεσδευτικές ύπηρεσίες ποὺ προσφέρει ὁ Μητρόπουλος τὸ γένος. "Υπηρεσίες γοήτρου, ὑπηρεσίες τόνωσης τοῦ ἐθνικοῦ αἰσθήματος τῶν όμογενῶν. Νοιώθουν ἔτσι ὅτι ἔχουν πρωτεύουσα θέσι στὴν άμερικανική κοινοπολιτεία.

ΚΙΜΩΝ ΛΩΛΟΣ



Dimitri Mitropoulos conducting the Philharmonic-Symphony Orchestra of New York in the Usher Hall, Edinburgh: a picture showing a section of the strings. Dimitri Mitropoulos conducts the orchestra again to-night in the Usher Hall.

the trotteste Joily Mail

WHERE? WHO? WHY?

* Music li maestro

AUGUST 16, 1951.

THE NEW YORK TIMES, the mor

IRED but happy, I American compo musical director monic-Symphony Orchestra, Usher Hall artists' room afte mopped his bald head, offered and gave me his impressions

He finds them "very sympathetic and enthusiastic," and says "it is a great pleasure to play here. The people don't merely listen—they sayour and doyour." they savour and devour."

It was less easy to persuade him to talk of himself. Perfectionist in everything he attempts, he says (at 56): "I am never satisfied with myself. I always feel I could and should do better." feel I could and should do better."
But to his orchestra he is something of a modern St. Francis. The asceticism is hereditary. His grandfather (Dimitri I) was a monk; his great-uncle an archbishop. As a boy he, too, wanted to be a monk. "The only reason I didn't is that the Greek Church forbids the use of musical instruments in its ritual... and I was determined to become a was determined to become a musician

> 路 과 가

Proudly he spoke of the hardy stock from which he sprang. Grandmother Angela, he said, was alone in the forest gathering firewood when his father (Jan) was born. Then she strapped a bundle of faggots to her sturdy back, picked up her newborn son and carried him a mile, uphill, to her mountain home. This her mountain home. This incident may explain Dimitri II's Spartan habits and tastes. His day's work starts at 5 a.m. And he's a bachelor.

The scarlet rosette he wears on The scarlet rosette ne wears on the platform is that of Chevalier of the Legion of Honour, con-ferred on him in America last March by visiting French Presi-dent Vincent Auriol.



ARTUR SCHNABEL

Mr. Schnabel was active in this ountry as a teacher, and he also edited all of the Beethoven piano sonatas in an edition that was published by Simon & Schuster.

In recent years Mr. Schnabel had turned his attention to composition. He worked in an advanced musical idiom, and was uncompromising in his musical philosophy.

Dimitri Mitropoulos had hoped to conduct his Third Symphony with the New York Philharmonic-Symphony. On hearing of Mr. Schnabel's death Mr. Mitropoulos

"I think that this is a very great loss to music. Not only was Mr. Schnabel a fine pianist but also a composer of importance. To me Mr. Schnabel was more interesting as a composer than in his more familiar role. He was highly respected by all contemporary com-

August 17, 1951 .

INTRODUCING

Dimitri Mitropoulos

ARTHUR JACOBS contributes this pen-portrait of the conductor of the New York Philharmonic-Symphony Orchestra which makes its first broadcast from this year's Edinburgh International Festival on Wednesday in the Home Service

New York Philharmonic-Symphony Orchestra, more than a hundred strong, promises to provide some of the most interesting concerts of this year's Edinburgh Festival. The Orchestra itself is the second oldest in the world. Only the Vienna Philharmonic takes precedence over the New York Philharmonic, whose first concert (with Beethoven's Fifth Symphony in programme) took place on December 7, 1842. Later it absorbed the New York Symphony Orchestra (founded in 1878) and so acquired its present rather cumbersome compound title. Its home is the admirable Carnegie Hall, opened in 1891. Among its celebrated past conductors is Toscanini, under whom the orchestra played on its visit to London in 1930. His successor was Sir (then Mr.) John Barbirolli, who afterwards left for Manchester to take over the Hallé Orchestra.

And now it is Mitropoulos-born in Greece, trained in Germany—who holds this dominating position in New York's musical life after spending a dozen years as conductor of the Minneapolis Symphony. It would be contrary to Mitropoulos' character to sacrifice musical integrity to mere mechanical perfection; but such has been his achievement with the New York orchestra that one can admire equally the penetrating interpretations of the conductor and the high skill of his players (all male, incidentally). I noted, in New York recently, how the piccolo pierced through without ever becoming disagreeably shrill, and how the majestic sonority of the trombones never degenerated into a rasp.

Mitropoulos (accent on the second syllable, by the way) has exceptionally broad musical sympathies. On the conductor's rostrum, where he uses no baton, he is energetic and compelling. But



Mitropoulos and the New York Philharmonic-Symphony. The orchestra dates back to 1842

what distinguishes him most vividly is a power of memory perhaps unparalleled in the musical world. remember how stunned I was to discover it morning a few months ago at Carnegie Hall. Mitropoulos was rehearsing for a concert performance of Alban Berg's opera, Wozzeck—one of the most complicated scores ever written and full of detailed marks of expression. But he had no copy of the score at hand. His memory enabled him not merely to sing out any vocal or instrumental part at will, but also, after correcting a performer, to call out the number of the bar at which he wanted to resume.

A freak 'photographic memory'? No—at least, so Mitropoulos insists. There is, he says, nothing visual about it; it stems from a minute structural visual about it, it stems that a minders analysis of the music. (He learns the bar numbers separately, as an additional chore.) Early in his career he contracted this habit of memorising, almost as a deliberate plan to make things harder for himself. For he was ready, in those days, to despise a conductor's job as one which was too easily 'faked.' Mitropoulos' own bent was as composer and pianist; but, joining the musical staff of the Berlin State Opera in 1921, he found himself (as he curiously puts it) 'forced to become a conductor'

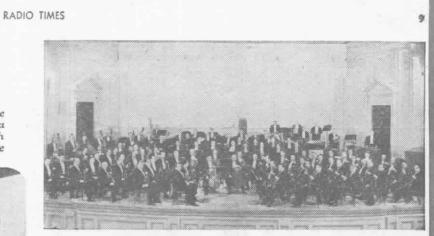
Now fifty-five, Mitropoulos is no narrow musical pecialist. 'Half of me,' he will tell you, is interspecialist. of humanity. His hero is St. Francis; his ideal is tolerance—expressed both in human relationships and in the wide musical sympathies I have already mentioned. He performs modern music of many 'schools,' but he owns to a special liking for the Austrian-born twelve-tone composer, Ernst Krenek: 'I play his music as if it were my own.' Listeners to the Third Programme on Saturday will hear him perform the Elegy written by Krenek in memory of another twelve-tone composer, Anton

British listeners may already know Mitropoulos from his gramophone records; or they may have watched his baton-less technique in the recent film, Of Men and Music. Some may even remember him from his last visit. He appeared once Liverpool before ever he decided to go to nerica. It was 'about 1932,' he thinks—but he is not sure.

Even the Memorising Conductor does not re-

member everything!





«ΤΟ ΒΗΜΑ» Παιρασκευή 24 Αύγούστου



AUGUST 24, 1951.

THE NEW YORK TIMES.

MITROPOULOS BOWS AT EDINBURGH FETE

Leads Philharmonic in Second Festival Concert-Reading of Prokofieff Lauded

By HOWARD TAUBMAN

EDINBURGH, Scotland, Aug. 23 -Dimitri Mitropoulos made his bow before an Edinburgh Festival audience tonight when the New York Philharmonic-Symphony gave the second of its fourteen-concert series. Since the orchestra's musi-cal director had conducted only once before in Britain—and that in Liverpool a good many years ago
—there was great curiosity about him and his abilities.

He impressed the full house with his driving, dynamic person-ality, especially in his reading of Prokofieff's Fifth Symphony. At the end of the final movement, its turbulent exuberance, there was a spontaneous outburst of approval.

The international assemblage was evidently convinced that what it had heard about Mitropoulos' mastery of contemporary music was not an exaggeration.

Prokofieff's Symphony was relatively new in Britain, and one heard expressions of gratitude that the Philharmonic had brought it in its repertory. There also were pleased comments that future programs contain other mod-

ern pieces.
Prokofieff's score seemed to have little difficulty in making its way with this audience. There could be no doubt that Mitropoulos and his orchestra gave it a vivid reading, stressing its vigor, wit and brashness, and projecting the elegaic quality of its affecting slow movement. Again the orchestra was in fine fettle and played with flashing brilliance.

The program tonight began with Beethoven's "Coriolan" overture and Fourth Symphony. The reaction to these performances, par-ticularly the symphony, was less enthusiastic. One had the feeling that this audience was accustomed to a mellower and less-accented interpretation. Nevertheless, the reception was thoroughly cordial.

Comments of the British press on New York's orchestra indicate that it had made a deep and favorable impression. It was said by festival officials that no other visiting orchestra had been re-ceived with such satisfaction. The Philharmonic's ensemble, playing Fourth Symphony last night, won the highest admiration.

The Philharmonic's two conduc-tors are keeping busy here in pursuits other than conducting. They are taking part in the festival lecture series. This afternoon Mr. Walter gave a talk on Mozart and "The Magic Flute," and next Tuesday, Mr. Mitropoulos will speak on Future Trends in Music,

Τὸ Φεστιδάλ τοῦ Ἐδιμ6ούργου

Τό έφετεινό Φεατιδάλ τοῦ Ἐδιμδούρ-γου ῆρχισε τὴν παρελθούσαν Κυρισκήν με μίσν τελετὴν εἰς τόν καθεδρικόν να-όν τῆς πάλεως τὴν ὁποίαν ἡκολούθησε ἡ πρώτη συναυλία τῆς φίλαρμονικῆς ὀρχή-στρας τοῦ Λονδίνου ὑπὸ τὴν διεύθυνσιν τοῦ σὲρ Ἅντριαν Μπόουλτ.

Τοῦ Φεστιδάλ θά μετάσχη μεταξύ άλ-Του Φεστιδολ θα μετάσχη μεταξύ άλλων καὶ ή φιλαρμονική όρχήστρα τής Νέας 'Υόρκης, η όποία θα δώση 14 εν συνόλω συναυλίας ὑπό την διεύθυνου Βάλτερ, μερικαί τών όποίων θα μεταδοθούν καὶ ραδιοφωνικώς, κατά τό πρόγραμμα που άνεφέρθη χθες ἀπό τῶν στηλών αὐτών.

στηλών αύτων.
Συναυλίας θὰ δώσουν ἐπίσης καὶ ἡ ὁρχήστρα Μπούντ Νὰλ, ἡ ὁρχήστρα Χαλλὲ, ἡ ἐβνικὴ ὁρχήστρα Της Σκωτίας, ἡ Κάμερκυρ τῆς ὁ ἀλανδίας, ἡ 'Ακαντεμί Καμερκυρ τῆς Βιέννης καὶ ἄλλαι. Ἐπίσης επὶ τῆ πεντηκοστῆ ἐπετιέψ ἀπό τοῦ θανάτου τοῦ Βέρντι ὁ θίασος ὅπερας τοῦ εΓλάϊτμπορν» θὰ παρουσιάσρας τοὶ ἐπλάϊτμπορν» θὰ παρουσιάστις μπαλλέτου θὰ δώσουν τό μπαλλέτο ελάυτλερς Γουέλς», ὅπως ἐπίσης καὶ τὸ ἐδυικό μπαλλέτο τῆς Γιουγκοσλαδίας.

PROKOFIEV PACKS A WALLOP

And Mitropoulos Is a Knock-out with His Magical Hands By PERCY CATER

WHAT we had last night, with the New York Philharmonic-Symphony Orchestra in superb form, was supposed to be Prokofiev, the "no frills" composer, writing for the masses. His Fifth Symphony is reckoned to belong to his utility period, with austerity and simplicity the watchwords, and orchestral frivolling sternly warned off.

> What a lark! This commanding score, right up to the minute but certainly under-

standable to anybody of aver-

age intelligence, shines with

It trails the splendours, the majestic stridencies, of the Russian

school. And it shimmers with fun,

caustic wit and topicality.

For much of its splendid length

For much of its splendid length it "holds the gorgeous East in fee." It has glittering texture, vast undulating rhythms, furious outbursts on the brass. But it has also the most agreeable banter between strings and wood-wind, with explosive comments from brass and percussion.

It is in fact a riot. The

It is, in fact, a riot. The fortissimo crashes last night were among history's biggest. What a mercy the Usher Hall is so solid!

The last movement bubbles and dances with all the fun of the fair—a Russian fair.

The excitement mounts, the pace

quickens, mocking, roguish, swaggering themes which shriek and snarl and scream are flung all over the orchestra.

Lots of fun

The tympanist and his assistants, deftly distilling their noises, are as busy as the early shopping squad at the January sales. More and more brass, with no finickiness about discords—if you decide to do the thing, do it boldy—more and more bustle, more and more humour, the biggest crash, bang, wallop of all, and we have had it. And lots of fun.

The orchestra, too had a good

And lots of fun.

The orchestra, too, had a good time with this fine piece. It is not all carnival. There is lovely reflective writing, with a glow, and with passion about it. And there is material enough for all, strings, wood-wind, brass and certainly the percussion, to show their paces. The horn-playing last

tainly the percussion, to show their paces. The horn-playing last night was one of the joys.

The New York players had settled down. Their unity with Dimitri Mitropoulos, their permanent conductor, who directed the concert, is something to see. There is no "safety first" about Mitropoulos. The rostrum last night had no guard-rail. Mitropoulos—no stick or score, either—stands on a strip of red carpet, does not move his feet many inches from base in a whole programme. But he moves plenty. For many

But he moves plenty. For many a bar he does not beat the time at all. Trim and tense he stands, arms outspread for rising tone, sensitive fingers dictating a calm here, a sudden entry or crescendo consequence also

His hands implore, demand. He

crouches as he approaches a situation. Then the coat-tails fly. Shoulders hunch as he rams home the force of the point with

Insistent

He is insistent on detail. A sforzando chord is stabbed forth with peremptory downward plunges of both arms. In a lighthearted rhythm the hands flutterlike waves. He is the master, but for much of the time his despotism is easy. He and his players work seemingly with a single mind.

Beethoven the Coriolanus

Beethoven, the Coriolanus overture (has anybody ever heard about Heinrich Joseph von Collin's play, which it so powerfully preluded?) and the Fourth Symphony, supplied the earlier part of the concert.

Mitropoulos's Beethoven readings

are extremely refined and affectionate. The loveliness of the symphony was dwelt on with a sort of reverence. The reciness which abounds in this happy work was comunicated with fine spirit.

somewhere else.

thrashing fists.

smartness, drips with colour.

The Magic Spell Of Mitropoulos

For the warming glow of Beetnoven and an exhilarating excursion into the contemporary realm of Prokofiev, a large Festival audience in the Usher Hall last

of Prokofiev, a large Festival audience in the Usher Hall last night came under the entrancing spell of Dimitri Mitropoulos' commanding personality.

Mitropolous is the New York Philharmonic - Symphony Orchestra's permanent conductor, and one of the most unconventional figures in the whole world of music. His art as a conductor, it has been said, flourishes in austerity, but it is austerity with a wonderful range of dynamic force. Mitropolous conducts without baton—and at last night's concert without score and without guardrail to his rostrum. He wastes no gesture on the art of showmanship.

To Mitropolous music means much more than the medium for a livelihood or faith, and as his fingers and shoulders work furiously to convey his messages to the players, his audience cannot fail to see how completely he surrenders his own personality to the spirit of his music.

EXPRESSIVE FINGERS

Sometimes there is no beat, and Mitropoulos, tall and gaunt, will stand with arms outspread as he waits for a surge of rising tone. At another moment his expressive fingers will curl into an iron fist which smashes home a dramatic

How a conductor like Mitropoulos can obtain complete mastery of the forces at his command may be all very bewildering to audiences more accustomed to something more conventional in style, but every gesture is clearly understood

by the players.

His conception of Beethoven's Fourth Symphony brought out everything that could be calculated to give point and coherence to the sunny spirit of the music, and his interpretation of Prokofiev's Fifth Symphony, which unleashed the full battery of the orchestra's "kitchen front" into an explosive riot of crashing rhythm, revealed riot of crashing rhythm, revealed the great wizardry of a conductor whose influence in the contem-porary sphere is adding notably to the New York orchestra's lustrous

the New York of the reputation.

Prokofiev has not got every ear attuned to his "music for the masses," but whether they were masses," but whether they were felt to the result of the result. masses," but whether they were inspired or otherwise many in last night's audience must have felt themselves beaten into submission by the tumult of melody and dissonance. That they were eminently satisfied they had a most memorable musical experience was indicated 'y the deafening strength of their ovation.



THE FESTIVAL

BY A GUEST CRITIC

MITROPOULOS. DIMITRI their

DIMITRI MITROPOULOS, their musical director, conducted the second of the New York Orchestra's concerts at the Usher Hall last night, and in performances of Beethoven's Coriolanus Overture, his Fourth Symphony, and Prokofiev's Fifth confirmed the very high reputation which preceded him.

This remarkable conductor dispenses not only with a baton but even for long stretches, with a regular beat, relying on all manner of gestures from expressive to comical, from the knee to the finger-tip (by way of the shoulder) to infuse his conception of the music into his players; relying also, be it said, on the very high standard of training and concentration of the latter. Even given this, it is a dangerous technique, and there were times when a price was paid in momentary uncertainties, but the overwhelming impression was of a control which could secure both rigid and flexible rhythms (the finale of the Fourth Symphony was an example of this), and maintain clarity over a great dynamic range.

Prokofiev is one of the front-rank modern composers whom the fortune-wheel of the Festival programme builders has hitherto passed by, and it is fitting that the omission should now be remedied by a performance, not more of the better-known pieces, but of a major work from recent years. This Op. 100 received great acclaim in Prokofiev's own country, and is considered by his biographer Nestyev to be a milestone in his creative work.

creative work.

It is a most powerful and impressive symphony, often recalling the epic style of the Alexander Nevsky film music, but there are times in the slower movements when the composer's "philosophic symphonism" composer's "philosophic symphonism" (Nestyev) is as cumbersome as the armour of the Teutonic knights. The solemn, even grandiose, diatonic melodies seem often at odds with Prokoffev's side-stepping harmonic technique, producing an uncomfortable tonality, and there is a disconcerting lack of inevitability in some of the joins between contrasting movements. But there is a fine sweep in the main theme of the slow movement, and in the fast ones things go much more happily. No scherzo by Prokoffev could be dull: this one is inspired slapstick of the highest order.

Mitropoulos is well known as an exponent

the highest order.

Mitropoulos is well known as an exponent of Prokofiev both at the rostrum and at the piano, and the Fifth Symphony received a magnificent performance.

ΤΟΣΚΑΝΙΝΙ - ΜΗΤΡΟΠΟΥΛΟΣ

Τεριοδίκος, ἀφιεράνει μακρα καὶ ἐνθουν το πρόλι καὶ δενεθουν τη τῆς πρόλιλ καὶ το και το

.:0 -) (NEW YORK ORCHESTRA SECOND FESTIVAL CONCERT

FROM OUR MUSIC CRITIC EDINBURGH, Aug. 24

The New York Philharmonic-Symphony Orchestra has two regular conductors, both of them here with it, Dr. Bruno Walter to conduct romantic music and Mr. Dimitri Mitropoulos to conduct modern. Who then is to conduct the classics? For Dr. Walter gave a laboured performance of Mozart on Wednesday and Mr. Mitropoulos a performance of Beethoven's fourth symphony at the second concert yesterday which could only be described as hateful. He used neither score nor baton and his few manual gestures served to mar the perfection of the ensemble, disrupt the rhythm, and underline the obvious. The finale was taken at such a pace that the public reconciliation between conductor and bassoonist after it was over was certainly called for.

But again, after we had been shown in Beethoven what the visitors could not do, we had an exhibition in the second, modern part of the concert of what they could do in a stunning performance of Prokofiev's fifth symphony. A lot of it is brittle stuff, enormously complicated in texture, which was put across with technical certainty and spiritual appreciation. The scherzo is in the old. tual appreciation. The scherzo is in the old gay, impudent vein, which is the aspect of the gay, impudent vein, which is the aspect of the composer's personality most familiar to us; the slow movement comes nearer to romantic feeling—its string melodies even have accompaniments of triplet arpeggios. The finale is a piece of the new "Soviet realism," that is, a hammering home with a racket of percussion the rhythms of some high-spirited tunes which the dictators of Russian taste prescribe as the proper recipe for contemporary music. Because Prokofiev is a man of genius he redeems the Prokofiev is a man of genius he redeems the obvious from banality even in this last riotous movement. And in spite of the exigencies of doctrinaire conformity he has packed a great deal into this symphosy of his packed as great deal into this symphosy of his packed as great deal into this symphosy of his packed as great deal into this symphosy of his packed as great deal into this symphosy of his packed as great deal into this symphosy of his packed as great deal into this symphosy of his packed as great deal into this symphosy of his packed as great deal into this symphosy of his packed as great deal into this symphosy of his packed as great deal into this symphosy of his packed as great deal into this symphosy of his packed as great deal into this symphosy of his packed as great deal into this packed as great deal into the packe deal into this symphony of sheer musical value of original thought, of distinctive orchestration, and for the experience of hearing it played with such sympathy and verve we must needs be grateful to Mr. Mitropoulos and the

NEW YORK ORCHESTRA AND MITROPOULOS

EDINBURGH, THURSDAY.

The New York Philharmonic Symphony Edimburgh visit, Dimitri Mitropoulos. Again the programme consisted of one classical symphony and one vividly orchestrated modern one, and again the second was: the most satisfying. Mitropoulos's conception of Beethoven is stimulating for its sharp dynamic contrasts, but these are practised beyond the demands of the music practised beyond the demands of the music simply to show off the players' control of "light and shade," rather as though they were a brass band for which such exhibitions are more justified. Even for the "Coriolan" Overture, which is full of such contrasts, the treatment was extreme, and for the Fourth Symphony it was still more unsuitable. Apart from this, the interpretation was acceptable for its general vigour, although not otherwise greatly distinguished.

In Prokefiev's Symphony No. 5 these

movement in which a genuine, profound emotion finds expression in the develop-Orchestra appeared at the Usher Hall ment of one of the noblest themes which to-night with its other conductor for this he ever wrote. None of this music is texturally or rhythmically very difficult, and through Mitropoulos the orchestra obviously understood it as completely as they understand Beethoven, with the result that they spontaneously communicated their understanding to the audience, allowing them to grasp it as modern music so full of bright but dissonant noise is

This performance also demonstrated even more clearly than last night's the outstanding merit of the orchestra—its splendid depth of tone. Every member of its large string section makes a positive and individual contribution to the total secured. This is gained however, only at sound. This is gained, however, only a the cost of something in unanimity which some value more highly. Because every player is a soloist, the firs vigour, although not otherwise greatly distinguished. In Prokofiev's Symphony No. 5 these qualities come into their own. As far as the inane Finale it is a fine work with a serious and impressive first movement, a Scherzo that harks back to the manner of his "Classical" Symphony, and a slow

Menchester truitaliera

original to the verge of freakishness. He not only conducts without a baton,

but very often without a beat. When he just lets the music plane in the air

the effect can be tense and satisfying.

but in Beethoven ("Coriolan" and fourth Symphony) even the New

Yorkers could not always save them-selves from ragged edges. The finale

The Arts at Edinburgh

Music: By ERIC BLOM

EXCEPT for obstructions that have nothing to do with art, and never should have anything to Mahler's Symphonies would have material.

Mr. Mitropoulos as a conductor is original to the verse of freekishees. do with it, the musical part of the Edinburgh Festival opened auspiciously last Sunday. The London Philharmonic Orchestra, under Sir Adrian Boult, seemed especially anxious to show that it consists of artists with a civilised tradition behind them, and there

tradition behind them, and there was a capital performance of Elgar's violin Concerto with Ida Haendel as the soloist.

Also in the programme was the work that had won the Festival composition prize, William Wordsworth's second Symphony. Mr. Wordsworth is something of a poet. This work of his is an epic with the key of D major for its hero. The key is insisted on against disrupting harmonic odds, and it wins its victory monic odds, and it wins its victory at the end, perhaps the last decisive victory of tonality—who knows? One was glad of it, in any case, for it is fairly won, against harmonic disinte-gration that is allowed to become a positive force.

The appearance of the New York Philharmonic Symphony Orchestra is, of course, the most talked-of event of the Festival. It played under Bruno Walter on Wednesday and Dimitri Mitropoulos on Thursday. What is one to say? To speak according to the cue is to pronounce oneself staggered by a technical perfection which, it is quite true, is like that of a well-oiled engine working to perfection. But engines are soulless, and it is not true that the comparison it is not true that the comparison holds in that respect. Yet a grain of truth there is, for it is hard to escape the impression that what the New Yorkers are intent on giving is material value rather than ideal quality. Mozart's E flat Symphony was without that poetic mellowness. quality. Mozart's E flat Symphony was without that poetic mellowness which of all music it most needs. It was, as it were, stencilled out with perfect but quite impersonal efficiency. An exemplary performance of Mahler's fourth Symphony afterwards showed, however, that one had to ascribe most of this comparative failure to the conductor. If Mr. Walter had less of a sentimental devotion to Mahler, he would surely show more understanding of Mozart who is never sentimental, never self centred, who never fumbles, never inflates paltry matter, nor ever gives cheap and tasteless things a false appearance of nobility or a sham simplicity. But Mr. Walter gave a perfect Mahlerian performance and the great orchestra followed him willingly. Irmgard Seefried's singing in the finale showed what a nice song this would be if it did not pretend to be a symphonic finale. Perhaps all

NEW YORK ORCHESTRA

Vaughan Williams's 4th Symphony &8 - 8 - 17

BY A GUEST CRITIC

The world of fairy-tale and the world of modern reality were contrasted in the two works which composed the first half of last night's concert by the New York Philharmonic-Symphony Orchestra which Dimitri Mitropoulos conducted.

Weber's early overture, "The Ruler of the Spirits," if it does not really enter the magical world of its successors, is a good entertainment with a wealth of pleasant ideas. The performance captured the high spirits; that they were not crystal-clear was probably due to the composer's scoring, which demands of the strings prodigious things to be played presto against full brass chords.

The manifold difficulties of Vaughan world in the composer's seconds.

chords.

The manifold difficulties of Vaughan Williams's masterly Fourth Symphony are, of course, well within the technical range of the New York players, but there might have been apprehensions about a foreign interpretation of this most English of composers. They would have been unfounded. Perhaps because Vaughan Williams comes nearer with this symphony to Central Europe—and in two senses—last night's performance showed a complete grasp of its musical message, as compelling to-day as at the first performance.

The many passages, such as the flowing string melody in the first movement, and the scherzo, where the bar-line is almost nominal, gave ample evidence of rehearsal and understanding; such minor mishaps as occurred—an accelerando which left some of the players behind and a bar or two's con-fusion at one place in the slow movement's

woodwind counterpoint—were nothing to set against the clarity and power of the whole.

One may dispute the programme analyst's claim that the work is prophetic (for the world of the Fourth Symphony was already a reality, and not a menace, when it was composed, but surely not his implication that world and music are here closely related. In this harsh contact the two tranquil episodes are almost unbearably poignant; the shattering final Fugato wears jackboots.

ZINO FRANCESCATTI

After the interval there was a return to the world of pure music at its most sublime. Zino Francescatti was a musicianly and human soloist in a superb performance of Beethoven's Violin Concerto. It had the best of both spontaneity and design, and a fine balance and accord between violin and orchestra. The reading of the first move-ment made much of the contrasting variety of motives, but never at the expense of the whole long design; the light-weight finale was delightful; but most memorable in this rare performance were the beauties of the

Orchestral Contrasts

prophetic Fourth Symphony, was lashed into such an aggressive storm of stridency as to make it almost appear as if the Orchestra's great maestro, Dimitri Mitropoulos, was determined to blast off the roof. It was all architecturally stupendous and immensely exhilirating for those who could take it. But not all could cope with the aural strain. A few hands went up to ears in token of unashamed retreat from the crashing blare of discordant brass.

discordant brass.

It is next to certain that Vaughan Williams, in one of his least approachable moods, has never been interpreted with such tempestuous power. Dimitri Mitropoulos, again conducting without baton or score, strove with an emotional intensity of arm and shoulder movement to get the last an emotional intensity of arm and shoulder movement to get the last ounce of bigness into his interpretation, and many would be grateful, as a result, for their fuller comprehension of Vaughan Williams' great creative vision great creative vision.

MASTERY AND DIGNITY

From the point of view of orchestral achievement the symphony, no doubt, earned the nighest distinction. It was the gracious antidote—the melodies of Beethoven's well-known Violin Concerto—which won the cheers. The noted French violinist Zino Frencescatti was the soloist. He appeared in a similar capacity at the tender age of ten, so it was the tender age of ten, so it was not surprising that his almost

A musical compromise between harsh austerity and irresistible luxury carried the New York Philharmonic - Symphony Orchestra to new heights of Festival triumph in the Usher Hall, Edinburgh, last night.

Turbulent modernism, as represented by Vaughan Williams' almost prophetic Fourth Symphony, was lashed into such an aggressive storm of stridency as to make it almost appear as if the Orchestra's great maestro, Dimitri Mitropoulos, was determined to blast off the

At last, the Festival hears Dimitri in Carnegie Hall form

By ARTHUR JACOBS

FOR the first time, the New York Philharmonic Symphony Orchestra played a British work—Vaughan Williams' Fourth Symphony—to its audience at the Usher Hall, Edinburgh, last night.
And, strangely, this British music found
Greek-born conductor Dimitri Mitropoulos at

his best yet.

At last I recognised the master whom I had heard conduct at Carnegie Hall, New York, a few

heard conduct at Carnegie Ham, New York, a roumonths ago.

Every purase of this challenging, fierce music fell into place.

I only wish that the 78-year-old composer could have been there to hear.

Afterwards, a golden tone filled the hall in Beethoven's Violin Concerto.

Zino Francescatti played it with a touch of restlessness, but still showed himself one of the finest violinists in the world.

the Scottish trily Marl

EDINBURGH

MYRA HESS IN BEETHOVEN **CONCERTO**

Philharmonic-Symphony Orchestra

BY A GUEST CRITIC

Jeoteman

THE FESTIVAL

8-26-51

SATURDAY evening's concert by the Philharmonic-Symphony Orchestra of New York, under Dimitri Mitropoulos, brought two un-

monic-Symphony Orchestra of New York, under Dimitri Mitropoulos, brought two unfamiliar classics, a modern work receiving its first concert performance in Britain, and Beethoven's Fourth Piano Concerto.

The programme opened with a performance of Schumann's Overture, Scherzo and Finale which started uncertainly and succeeded in breathing little life into a work which contains, for this composer, a rather small proportion of happy ideas and a deal of routine. There was meticulous control in the staccato dotted six-eight of the Scherzo, but it was attained at the expense of the strong first beat needed to give some exhilaration to its huntsman's rhythm.

John Corigliano (violin), Leonard Rose, cello), Harold Gomberg (oboe), and William Polisi (bassoon), the principals in their respective sections of the orchestra, were the soloists in Haydn's Symphonie Concertante, Op. 84, a delightful work calling for and receiving a good deal of unobtrusive skill from the players. In purely musical terms, there is perhaps less interesting thematic material than in the wholly delightful Andante and Finale, but there is ample compensating interest in the variety with which the unusual combination of instruments is employed. Most effective are the occasional excursions of the 'cello and bassoon well into the treble clef for their part in expressive high chords.

KRENEK SYMPHONIC ELEGY

KRENEK SYMPHONIC ELEGY

The Symphonic Elegy for strings by Ernst Krenek, written in 1946 in memory of Webern, may well be the first "twelve-tone" composition to reach Edinburgh; to those whom radio and gramophone have helped to compensate for the omission, it was another indication of what variety of individual style is possible within this reputable. indication of what variety of individual style is possible within this reputedly restricted medium. Krenek a latecomer to the system, seems to spreak a language emotionally and even technically far less remote from known styles than that of Schönberg or Webern himself. The many pedal points, the fragments of melodic sequence, the high proportion of consonant intervals, the suggestions of tonality, all suggest a very free adaptation of a technique whose productions more usually range from the severe to the hair-raising. Above all, this music to the hair-raising. Above all, this music does convey directly the elegiac tone in which it was conceived, and was played finely in this spirit,

Dame Myra Hess was soloist in a per-formance of Beethoven's Fourth Concerto which inevitably contained many beauties but fell short of perfection in ways more to be felt than perceived. The very moderate pace set at the outset of the first movement necessitated a number of tempo changes during its course and the pervading off-beat quavers were not always given clearly by the orchestra during such times of change. There were occasions, too, when the accom-paniment fell behind the solo in passage

The unusual position of the conductor between the piano and the orchestra—valuable as it may be with the "head-down" pianist who leaves the orchestra to follow as it may—seemed ill-chosen here, especially for the slow movement, where visible costrain over timing can mar the wonderful close. But these are small blemishes in a performance which was a delight to hear, and received a very warm ovation from a

glacs gov Herald Beethoven and **Prokofiev**

BY OUR MUSIC CRITIC

DIMITRI Mitropoulos on Thursday night conducted the Philharmonic-Symphony Orchestra of New York in the Usher Hall, Edinburgh, in a programme half of which was devoted to Beethoven and half to Prokofiev-a contrast of styles which was almost too violent, and which was certainly not to the advantage of the

modern composer.
- Mr Mitropoulos's conducting methods are unorthodox. He does not use a baton, but this in itself is not a matter of great moment. What is of importance as it affects the ensemble is that he appears to conduct by the phrase rather than by the beat, and many of his indications do not seem to be sufficiently distinct. Whatever the reason, there was a marked lack of precision and unanimity, notably in pizzicato chords, in Beethoven's "Coriolan" overture and Fourth overture and Symphony.

The overture was taken at a slower tempo than one often hears it, and this gave it a reflective character which was not unwelcome, and which added to the distinctness of the phrasing; but Beethoven's "con brio" was conspicuous by its absence. The beauties of the B flat major symphony, with its serene and happy moods, were well cared for, and the singing tone of the strings was good

Prokofiev Symphony

Prokofiev's symphony No. 5, Op. 100, was written in 1944, and belongs to a period in his career when, in his own words, he was "going in for simplicity." Simplicity is a relative term, and a work scored for the large forces which Prokofiev uses here, and which exploits technical possibilities to the full, may be called simple only by the composer's standards. In its four movements it overworks its themes, and some of its harmony sounds like Strauss The perky humour which is one of Prokofiev's main characteristics is welcome when it appears, but musically the symphony does not add up to very

performance had tremendous rhythmic vitality and commanding sonority from the brasses. Once again, however, the ensemble was not flawless, and it must be said, with great regret, that on the whole this was a disappointing

A GAUDY JEST IN CRASHING BRASS

Vaughan Williams Symphony By PERCY CATER

FOR sheer noise—blast and bravery of brass and wild jubilation of the orchestra's voices in general—the Vaughan Williams Fourth Symphony, played at last night's Edinburgh Festival concert, outdid the Bruckner of the night before.

What a pride of sound and strength has this brass of the New York Philharmonic-Symphony Orchestra. If the idea is to astonish us why not let it go at that now? We have idea is to astonish us why not let it go at that now? We have been astonished. But at the end the audience reciprocated with a quite respectable amount of noise of its own.

amount of noise of its own.

It was an exhilarating evening.
Mitropoulos and his players did magnificently by a score of enormous demands and complications.

Vaughan Williams was 62 when, in 1934, he finished this formidable work. What is it meant to convey? Is it an acid commentary on modern life and the state of the world? That is to say, was it some forecast of the uncertainties which encompass us?

It starts with crashing discord.

The 'battle'

The brass wars weightily with itself and with the rest of the orchestra. The work undulates, orchestra. The work undulates, heaves sullenly. Unrest reigns. Cross rhythms stress the air of argument. Mutterings and growlings in the brass and low strings break in on moments of near repose. repose.
The first violins climb into the

highest reaches, winding ghostly strands. The 'cellos meanwhile bow ominous tremolos, brass and woodwind put a shivering, eerie edge on the comparative quietude. From this remorseless strife the

From this remorseless strife the work flings into the mad carnival of the scherzo and finale.

This is a jest—blustering, gaudy, strident. The strings whirl into an abandon of revelry. Testy ejaculations are put in, in mounting volume, by the brass. The excitement gathers until the frightful energy of the players almost baffles the eye. The brass piles in the last reinforcements, so to speak, for the climax and we have not much breath left, either.

not much breath left, either.

The work is by turns melancholy, gay, imperious, swaggering and, after all that, thought-provoking. It is a tremendous accomplishment for any man to compose a thing like that and it is a meritorious accomplishment to play it with the life and colour with which it was given last night. The Beethoven Violin Concerto

sensitiveness.

The concerto, with which the famous violinists of over a century have shown their prowess, combines with its opportunities for dazzling display those vast serenities which were part of Beethoven's nature. The brilliant embroideries—the two fine cadenzas, incidentally—showed the soloist's mettle. The Beethoven in reflection was conveyed with living tone.

As the Vauchan Williams

in 1934, he finished this formidable work. What is it meant to convey? Is it an acid commentary on modern life and the state of the world? That is to say, was it some forecast of the uncertainties which encompass us?

It starts with crashing discord, uttered like a series of edicts; it ends in discord and there is plenty of discord in between.

8-28-5% DAILY TELEGRAPH

On the other hand, Walter's Haydn eemed smudged and heavy-handed, Magnificent Response

The Greek conductor Mitropoulos o-night gave proof of his fierce

night gave proof of his fierce ality and power of command in as silling a performance as has ever een known of Vaughan Williams's ourth symphony. The New York orchestra, showing perfect fami-arity with the work, played to him lith the utmost spirit and much intransity.

vaughan Williams, in this violent nusic, full of satirical and scornful passion, makes exorbitant demands on the brass, and the New Yorkers esponded magnificently, the some-rhat strident tone they cultivate erving the purpose here with blaz-

SYMPHONIES AND THREE QUARTETS

NOTABLE PERFORMANCES AT EDINBURGH

FROM OUR MUSIC CRITIC

EDINBURGH, Aug. 28

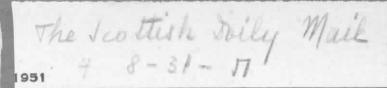
If exceptionally fine performances are among the objects of a festival of music, this present festival has certainly achieved that aim already. The New York Orchestra on Sunday gave a memorable performance of Bruckner's fourth, "Romantic," symphony comparable to its previous performance of Mahler's fourth-both of them under Dr. Bruno Walter, who imposes some of the Austrian Gemütlichkeit even upon this streamlined, chromium-plated orchestra,

The symphony plays for an hour, but provided one yields to its leisurely ruminative manner as one yields to Schubert's C major symphony, the hour is not too long. Schubert and Bruckner represent an aspect of the Viennese symphony which is not that of Haydn and Mozart nor certainly that of the high concentration of dramatic thought to be found in Beethoven. One of Bruckner's characteristic sounds is the combination of horns with trombones without trumpets. The New York horns play in the German, not in the French way, as our horns do, and the scherzo with its hunting-horn passages was a miracle of precision and attack, impossible to achieve with the more risky French embouchure and its more ringing tone.

The trumpets, on the other hand, are strident and the complete brass chorus made Vaughan Williams's F minor symphony truly terrific, both in the literal and in the colloquial senses of that word. This heavily scored but essentially linear symphony had a performance from Mr. Mitropoulos such as it has never had here before. The edge on its contrapuntal lines was surgical and the voltage of the violence was higher than anything we have known. This prophecy of the wrath to come was followed last night by the warm humanity of Beethoven's violin concerto played by M. Zino Francescatti, who is not, as his name suggests, an Italian but a Frenchman who had not an Italian, but a Frenchman who had not been heard in Britain for many years. Here was another superlative performance, most beautiful in tone, of the utmost refinement of phrasing, and serene in interpretation. Mr. Mitropoulos, however, showed again in a few adventitious exaggerations that he is not to be trusted with Beethoven.

rusted with Beethoven.

Performance of the highest excellence and aristocratic distinction of string playing was also set before us by the New Italian Quartet this morning at the Freemasons' Hall. Signori Paolo Borciani, Piero Farulli, and Franco Rossi, with Mme. Elisa Pegreffi as second violin, play without copies and with a unanimity of style, ensemble, and view of the music in hand that was ideal for the programme they played—Haydn, Verdi, and Debussy. Maybe a little heavier viola tone would suit the German classics better, but the featherweight delicacy of touch of the bow upon the string that they brought to the scherzando movements of Verdi's quartet and the dance of shadows which was their way the dance of shadows which was their way with Debussy were something hard to credit as coming from the same string instruments as had screamed with the agony of the string themes in Vaughan Williams's symphony the night before. These players have devoted themselves wholly to quartet playing and have acquired a consummate mastery of the medium such that even in familiar music they give a new revelation of unsuspected possibilities of





A Night of Musical Scotch and Soda

By PERCY CATER

THE New York Philharmonic-Symphony Orchestra believes in sending folk home happy and last night, in the Usher Hall, it did the trick with Morton Gould's "Philharmonic Waltzes."

Saucy, if you like, after Weber, Beethoven and Mendelssohn. Saucy anyhow, and any-where. Ciever as temptation and slick is hardly the term. You might consider them a good-humoured satire on the old-time waltz, or the old-time waltz heard through a screen of

waltz heard through a screen of carnival noises.

The uproariousness of modern life is no kinder to the waltz when it achieves the present-day line and the prevailing idiom. Is it burlesque, or is it nostalgia in New Yorker Gould?

Whatever it is, you obviously can't keep a good waltz down, though you may make it suffer from frustration. Everything in the orchestra throws all it has got

the orchestra throws all it has got into this riot of squeaks and squawks, rattles, furious joy of the

brass and clatter of the drums.

This is melody that makes quite a show on its own account. And the cutest thing is that the piece cuts off a considerable while before anybody gets tired of it.

The old masters

Back to Weber. The orchestra, right on form under Mitropoulos, accomplished all the switches of style of a mixed night with commendable versatility. The "Der Freischütz" overture was given

Freischütz" overture was given with a snap and opulence of colour which made it easy to understand how it has held its concert place all these years.

The solo pianist, Robert Casadesus, played the "Emperor" Concerto of Beethoven with immense power and distinction. This really is the Emperor of concerti. Only is the Emperor of concerti. Only the most commanding technique can meet on its own terms this vast piece, written by a master pianist to extol the glories of the instrument. Mr. Casadesus's playing maintained a firm line in the headlong velocities or brilliant ormamaintained a firm line in the headlong velocities or brilliant ornamentations which, between them,
are ruthless to the player. The
whole thing was done without any
slighting of that rapt poetry which
insists continually on peeping in.
Mendelssohn's "Scotch Symphony" is a grand setting forth of
ancient prowess and old fame.
Scotland must have made a deep
impression on the young composer.

impression on the young composer. The symphony sings of galland deeds and pride inexpressible. It is also a very fine symphony. The New York players saw to it that Mendelssohn's compliment was properly delivered to Scotland's capital.

8-30-51

BY A GUEST CRITIC

Last night it was Dimitri Mitropoulos's turn again to conduct the New York Philnarmonic-Symphony Orchestra's concert. They began with Weber's "Der Freischütz" overture; if the opening unison was uncer-

overture; if the opening unison was uncertain, there was beautiful horn and 'cello playing later in the introduction, and thereafter followed a most vivid performance, full of fire and romantic warmth.

Robert Casadesus was soloist in Beethoven's Fifth Piano Concerto. It was a very fine performance; of the many qualities that made it so, that of clarity may be singled out—a clarity that some "monumental" performances lack. The precision of the left hand staccato in the first movement's exposition, and of the octaves in the development, were a measure of this quality. Even the fiery theme of the Rondo was crystal clear—in both hands. Power there was in plenty, when needed; but there was no forcing of tone.

when needed; but there was no forcing of tone.

In general, the orchestral playing measured up to the same standard. But not always; unaccountably, nothing was made of the theme of the Adagio, in which, over a resounding pizzicato bass which was well above piano, the upper strings played a square, rather religious, tune which might have been by Mendelssohn; in the first movement another key point, the first appearance of the second theme, was spoilt by splitting of the string chords. While one tacet ended perceptibly late. Without these blemishes the performance could have been as memorable as that of the Violin Concerto on Monday.

Mendelssohn's "Scotch" Symphony followed. To-day, and, perhaps, even in 1842, this symphony does not suggest much of what one German score editor calls the "partially gloomy" history of Holyrood, nor even "the rotten condition of the castle" (ibid.) It is true that during a lull in the bustle of the finale the attentive ear could dimly hear Darnley being blown up in the distance, but that was an unscored contribution from the Festival's gunpowder department.

Taken as itself, without historical or pictorial connotations, it is a pleasant work

bution from the Festival's gunpowder department.

Taken as itself, without historical or pictorial connotations, it is a pleasant work on a level of inspiration well below that of the "Italian"; decorously lively for the most part, cloying in the slow movement. It suffered from following, by a day, Schubert's C major and, by a few minutes, Weber's "Freischütz." There were many pale reflections of these two.

The symphony brought forth some very spirited playing from the orchestra as a whole (though there was some pizzicato trouble here, too) and in the second movement from the woodwind especially.

Whatever may be said of the "Scotch" Symphony, Morton Gould's "Philharmonic Waltzes," with which the concert ended, are not un-American. The New York orchestra's first, and almost its only, contribution from home, it is not all the same, a fair representative of the kind of music

tribution from home, it is not all the same, a fair representative of the kind of music that America is producing to-day. It is a jolly enough piece of the music-hall parody order, less witty and rather longer than classical examples from Walton and Shostakovich. Perhaps it is not difficult to play brilliantly; and that is how it was played.

9-3-51

THE SCOTSMAN,

NEW YORK ORCHESTRA'S TOUR

NEW YORK ORCHESTRA'S TOUR

The enthusiastic support given by the public to the New York Philharmonic-Symphony Orchestra during their visit to Edinburgh has given a fillip to the plans which the orchestra management is making for a European tour next spring, taking in Italy, Greece, Israel, and, possibly, France, According to a writer in the New York Times, the realisation of the plan only awaits the agreement of the Musicians' Union in America, and guarantees of about 150,000 dollars to meet the expected deficit. The American Export Line has expressed willingness to assign one of their new ships to be the orchestra's headquarters during a Mediterranean cruise of from 30 to 35 days.

Solomon was superb in Brahms

Solomon Has Phil;

To Share His Glory

From the ridiculous to the sublime—there is always the American way of doing things "big." The tempting potency

of what this can mean in music has been sensed with each

Festival performance by the New York Philharmonic-

Symphony Orchestra.

It was drummed home in the Usher Hall, Edinburgh, last night,

when Dimitri Mitropoulos gave a glimpse of the infernal from Berlioz's "Damnation of Faust," and Solomon, as the soloist in Brahms Piano Concerto No. 1, revealed what a glorious hammering a good concert grand can take

revealed what a glorious hammering a good concert grand can take without losing its shape or tone. Anything fiery, spacious, or dramatic, must always be good, workable material for an orchestra like the New York Philharmonic, capable as it is of such powerful utterance.

Berlioz will always take a trick with lovers of the flamboyant, and his three pieces from the "Damnation of Faust" chosen for last night served as admirably as anything

served as admirably as anything could have done to illustrate the colossal forces which are set loose when Mitropoulos pulls out all the

stops. The devil barked, the will-o'-the-

wisp danced to his demoniacal bidding, and the Rakoczy March was played as if it was meant to be heard in Hungary.

STRENUOUS WORK

Right from the start of the Brahms Concerto, it was quite evident 'that Solomon had no qualms about this orchestral Goliath. He stamped on the loud pedal to get every ounce of full-toned grandeur into the opening mæstoso, and after the sensitive, brooding calm of the slow movement, he romped through the rondo with an almost bewildering display of keyboard agility and power. "He must have battered pounds off the piano's value" joked a delighted member of the audience, but if such was the case it was great musical value for every penny.

It was almost bewildering, once again, to note how Mitropoulos always conducting without score or baton, obtained such exactitude of dramatic point and timing, but not surprising to find him mopping his brow. With the audience roaring their approval there were congratulations all round at the finish.

Earlier in the programme there was Bax's Overture to a Picaresque Comedy and an unexciting "Short Symphony," by the negro composer, Howard Swanson, which, however, would do something to appease those who regret there is not more contemporary American music in the New York programmes.

IN a programme that was something of an international potpourri, the New York Philharmonic Symphony Orchestra acquitted

sympnony Orchestra acquitted
themselves well in the Usher Hall,
Edinburgh. last night, under
Dimitri Mitropoulos.
They began in bustling mood
with Bax's Overture to a
Picaresque Comedy and then passed
to a short symphony by Howard
Swanson, one of the few examples
of modern American music in their swanson, one of the few examples of modern American music in their repertoire, but an agreeable one likely to improve on a second hearing. It has a wistful poetic strain which was very appealing. Mitropoulos, to whom the work is dedicated, secured a sympathetic response.

dedicated, secured a sympathetic response.

The audience, however, began to sit up with three pieces from "The Damnation of Faust" by Berlioz. If this was familiar, it was also entrancing, and after the minuet and the dance, which brought out the fine quality of the strings, the Orchestra reached the interval in the stir and glory of the Rakoczy March.

The highlight of the evening, if not of the orchestral week, came with Brahms's piano concerto No. 1 in D minor with Solomon as pianist. While the work was originally conceived as a symphony, the piano part is a formidable test of musicianship. Solomon gave a superb performance—a wonderful blend of strength and delicacy. It was great playing, worthy of an honourable place in the Festival storehouse of memories.

R. H. J

to tutturan

BY OUR MUSIC CRITIC In spite of the various claims of Bax,

Berlioz and Swanson on our attention, it was the performance of Brahms's 1st Piano Concerto that blotted out the memory of nearly all that had gone before. Mitropoulos nearly all that had gone before. Mitropoulos has demonstrated his outstanding ability in the interpretation of the moderns, but on the older composers his guidance has lacked the same authority. So it was with Brahms last night, in which two conceptions of his genius shook hands in amity without entering into full communion.

Mitropoulos's interpretation seemed to be an exterior force, while that of Solomon

an exterior force, while that of Solomon stemmed from the interior. In the first movement, after a tremendously powerful opening with a thunderous rolling of drums, the conductor prepared the way for a soloist ready to hold the floor with rhetoric and even braggadocio. The stage was set for musical melodrama, with every device prepared to heighten its effectiveness. Solomon, on the other hand, seemed to be set on a less on the other hand, seemed to be set on a lea histrionic course, content to expound the music without benefit of outside aids. In the event, he had to compromise and accom-modate his playing to that of the orchestra modate his playing to that of the orchestra. Similarly in the slow movement, every ounce of emotion was extracted from the orchestra's first phrase, with the help of ritardandos and pauses. It was beautifully played, but when the soloist entered with his exquisite serenity of mood, in retrospect that orchestral opening was shown to be mostly sugar. Throughout the Adagio, Solomon gave one of the finest and most inspired performances that one has ever heard from this very great artist. The same standard was maintained in the last movement, in spite of one awkward the last movement, in spite of one awkward piece of continuity, and by his tendency to be overborne by the strength of the orchestra.

be overborne by the strength of the orchestra. The Short Symphony by Howard Swanson is the second, and last, purely American work to be introduced by the New York Philharmonic-Symphony Orchestra, Swanson, who is a Negro composer, studied at the Cleveland Institute and later under Nadia Boulanger. Into the eleven minutes of playing time he has packed a rather arid trio of movements based on serious ideas ex-

ing time he has packed a rather arid trio of movements based on serious ideas expressed with rhythmic vitality and a great deal of busy contrapuntal writing. It may well be that at this stage of the Festival one's appreciative capacity is waning, but at a first hearing the symphony made singularly little impression, in spite of some happy turns of phrase in the Andante.

The concert also included Bax's "Overture to a Picaresque Comedy." which opened the programme, and three pieces from Berlioz's "The Damnation of Faust." They were played superbly, particularly the "Dance of the Sylphs." and even if the last chord of the Rakoczky March had an unexpected diminuendo, the applause was already breaking out.

MANCHESTER GUARDIAN 30 AUG 1951

Edinburgh Festival

MITROPOULOS CONDUCTS VAUGHAN WILLIAMS'S FOURTH SYMPHONY

mellowness, and lovable reticence

Mitropoulos did not spare it, showed no He suggests public self-flagellation. mercy. Nothing was done to extenuate; there was, indeed, the edge and acidity of the interpretation was, I gratefully and malice. In the vehement staccato stabs of promptly brought back to mind the comtone our ears were split; the assaults of poser's Fifth and Sixth Symphonies, glad brassy noise—even the strings might well at the same time to think that England

EDINBURGH, WEDNESDAY. | Every part was clear, in a vital organic Dimitri Mitropoulos, the Greek conductor context. I wish the composer had been who is regarded among the great and the present to hear it, for no English orchestra revered in America, has been soundly to my knowledge has generated into the belaboured by critics here for his alleged generally unyielding mass of the brutal treatment of Beethoven; one symphony so much plastic power; at times eminent writer has not hesitated to use I felt that an army of musical electric drills the word "hateful." Mitropoulos is obviously more at ease and at home in con- English strings known to me have the temporary music, which is able to return strength and body of tone to take the hate for hate. It is not surprising, then, measure of the high expansive melody of that he and the New York Philharmonic- the "meno mosso" section of the opening Symphony Orchestra have given us an Allegro and to wring even a lyrical satisuncompromisingly outspoken performance faction out of it. The slow movement, of the Fourth Symphony of Vaughan marked "tranquillo," was as a sleeping or, Williams-that astonishing work which it let us say, temporarily inactive volcano is difficult to fit into the Vaughan Williams soon to spit out lava in the Scherzo. Here canon, so harsh and protesting is it, so Mitropoulos was in his element; what is inhibited for all its violence, so lacking in more, he met his match. He conducts the whole the composer's own wisdom, without baton; his gestures have the spasmodic inhumanity of an automaton.

But memorable and impressive though have been made of steel—threatened to produce fissures in the adjacent castle rock. Yet the interpretation was not all sound and fury signifying nothing. Far from it.

possesses at least one musical genius who, through symphonic form, not only composes authoritatively but seeks a way of life; not only expresses himself but, by brave experience, enlarges his spiritual stature.

The visit of the New York Philharmonic-Symphony Orchestra is drawing to an end, and by now those fortunate enough to have attended their concerts will have made up their minds about their merits. In so far as any conductor of outstanding personality will impose his image upon his orchestra, the New any conductor of outstanding personality will impose his image upon his orchestra, the New York players reflect in their playing the impact of Bruno Walter or of Mitropoulos upon their consciousness. The former has given us great performances of Mahler, Bruckner and Schubert, while the latter has done the same for Vaughan Williams and Prokofieff.

In the most general terms it appears as

In the most general terms, it appears as if Dr Walter transforms the orchestra, modifying some of their characteristics which modifying some of their characteristics which to European ears are strange or unwelcome, while Mitropoulos triumphantly exploits them. At the same time, it is worth remembering that just as we have had to become accustomed to this orchestra, it too has had to grow used to us. It is a fair guess that the acoustics in the Usher Hall offer different problems from those which arise in the Carnegie Hall, and there is no doubt that the orchestra took a few days to settle down here. Furthermore, like any orchestra taking part in a Festival of this kind, it is working at considerable pressure, very conscious of its rôle of musical ambassador.

kind, it is working at considerable pressure, very conscious of its rôle of musical ambassador.

Saturday night's concert in the Usher Hall was up to a point representative of its qualities, for it was required to play music by Cherubini, Beethoven, Schumann, and Falla. The reservation implied by the words "up to a point" is caused by the fact that Mitropoulos, who was conducting, does not bring the same authority to bear on every style of music. The Cherubini Overture "Les Deux Journées," for instance, lacked the precision of utterance necessary for its complete effectiveness. The Beethoven second Symphony was awaited with particular interest because of the discussion occasioned by Mitropoulos's previous treatment of the fourth Symphony. The introductory Adagio molto suggested that it was to be a mannered performance, but on the whole it was a straightforward version, which looked formand it is two far more to the Beethoven. was a straightforward version, which looked orward, it is true, far more to the Beethoven of the later symphonies than backwards to the eighteenth century masters. The con-ductor took the Larghetto at a fair speed, as if determined to avoid any accusation of emotionalism, and in doing so went to the other extreme, clipping short the Juxurious serenity of the music. On the other hand, he managed the phrases of question and answer between the upper and lower instruments towards the end extremely well.

DAME MYRA HESS

At short notice and at considerable personal inconvenience Dame Myra Hess deputised for Rudolf Serkin in Schumann's Piano Concerto. There can have been little time for rehearsal, but the scrupulous care which the conductor took to accommodate his orchestra to the soloist and vice versa was quite outstanding. Dame Myra has given more immaculate performances, but it was none the less magnificent playing. The slow movement was something for which to be profoundly grateful. The quality of the wood wind playing was perhaps the feature of the orchestral part that most deserved to be mentioned; there was a stream of beautiful tone and sensitive phrasing to be enjoyed.

The final work was Three Dances from Falla's "Three-Cornered Hat" For sheer orchestral virtuosity it would have been hard to find anything more exciting. It may not have been Falla, and surely the final Jota was on far too grandiose a scale, but, on the other hand, the Americans just broke the noise record established last year by La Scala in Respighi's "The Pines of Rome."

«ΤΟ ΒΗΜΑ» Τρίτη 28 Αὐγούστου 1951

ΑΙ ΣΥΝΑΥΛΙΑΙ ΤΟΥ ΜΗΤΡΟΠΟΥΛΟΥ ΕΙΣ ΤΟ ΕΔΙΜΒΟΥΡΓΟΝ



'Ο κ. Μητρόπουλος διευθύνων τὴν Φιλαρμονικὴν τῆς Νέας Ύόρκης είς τὸ Φεστιδάλ τοῦ Έδιμδούργου.

κης στό Φεστιδάλ του Έδιμδούργου. Διά τήν πρώτην συναυλίαν ή όποία περιελόκμδονε τήν είσαγωγήν του Κορισ-λάνου και τήν 4η συμφωνία του Μπετό-δεν ώς κοί τήν 5η συμφωνία του Προκό φιεφ, οί κριτικοί διατηρούν ώριαμένας φτεφ, στο κητίκο διετήρουν με τον όποιον ο Ελλην άρχιμουσικός διηύθυνε τύν συμφωνία τοῦ Μπετόδεν. Αντιθέτως ή έρμηνεία τῆς συμφωνίας τοῦ Προκό-φιεφ ὑπῆρξε καταπληκτική καὶ οἱ κριτι-

'Ο άγγλικὸς Τύπος καὶ ἱδιαιτέρως τῆς Εκωτίας ἀφιερώνει μακρὰ σχόλια καὶ κριτικὲς γιὰ τὸν "Ελληνα μαέστρο Δημήτρη Μητρόπουλο, ὁ ὁποίος ὡς γνωστόν διευδύνει ἐπτὰ αυναυλίες τῆς Φιλαρμονικῆς 'Ορχήστρας τῆς Νέας 'Υόρκης στὸ Φεστιδάλ τοῦ 'Εδιμβούργου. Αιά πὴν πρότην συναυλίαν ἡ ὁποία περιελάμβανε τῆν εἰσαγωγὴν τοῦ Κορισλάνου καὶ τὴν 4η συμφωνία τοὺ Μπετό δεν ὡς κοὶ τὴν 5η συμφωνία τοὺ Μπετό δεν ὡς κοὶ τὴν 5η συμφωνία τοὺ Μπετό δεν ὡς κοὶ τὴν 5η συμφωνία τοῦ Προκό-

Διὰ τὴν ὁρχήστρα γράφει ὅτι κάθε μέλος της είναι ἔνας έξαιρετος σολίστ καὶ ὅλοι μαζί δίδουν ἕνα καταπληκτικὸ καὶ ἔξαίρετο ἡχητικὸ σύνολο.

τήν συμφωνία του Μπετόδεν. 'Αντιθέτως ἡ έρμηνεία τῆς συμφωνίας τοῦ Προκό-φιεφ ὑπῆρξε καταπληκτική καὶ οἱ κριτι-κοὶ ὁμοφώνως μόνον ἐπαίνους καὶ θαυ-μασμον ἐκδηλώνουν για τὸν Μητρό-τουλο.
Οῦτω οἱ «Τάῖμς» τῆς 24ης Αὐγού-στου διατυπάνουν δυσμενεῖς κρίσεις διὰ τὸν τρόπον ποὺ ὁ Μητρόπουλος ἡρμή-νευσε τὴν 4η συμφωνία καὶ τονίζουν ὅ-τι ὁ ἐκθομιδωτικὸς δυναμισμὸς τῆς όρ-χήστρας διέκοπτε τὴν ἐνότητα καὶ την χαρι τῆς ἀκροάσεως. Διὰ την συμφωνία τοῦ Προκόφιεφ τοῦ Προκόφιεφ τοῦ διαίτερον εὐκοτονος λό-κότητα τοῦ Μητρόπουλος πρώτη συναμλία τοῦ Ελληνος μεθετόριο ἐεν ἐκρίθη ἐπι-τυχής καὶ όλοι διέγνωσαν μίαν νευρι-κότητα τὰ οἰκοπετ τὴν ἐνότητα καὶ την χαρι τῆς ἀκροάσεως. Διὰ την συμφωνία τοῦ Προκόφιεφ τονίζουν ὅτι ἡ ἐκτέλεσις συναμλιῶν τοῦ Μητροπούλου.

PROFILE

IMITRI MITROPOULO

HE music critics at the Edinburgh Festival are finding it hard to make up their minds about the New York Philharmonic and its new conductor, Dimitri Mitropoulos. At first some found the orchestra too much of a machine, brazen, assertive, without feeling. Then, almost overnight, they decided it had mellowed, and innocently speculated on the cause of this remarkably swift development. As for Mitropoulos-he still seems to have the critics guessing: one has the impression that they are uneasy beneath the impact of a new force.

Mitropoulos is certainly a difficult subject. He conducts without a baton and does extra-ordinary things with his hands: sometimes there are no beats in the bar, sometimes more than the normal allowance. It is a little like the style of a dance-band leader: at times one half ex-pects Mitropoulos to turn his back on the orchestra and beat time to the audience. Distracted by all this, people wonder how he conveys his intentions to his orchestra, forgetting that the best conductors do this in rehearsal: the concert itself should be no more than the public production of an effect laboriously and patiently contrived behind closed doors.

MITROPOULOS rehearses more than most, and is infinitely patient. In persuading (for it is always persuasion with him, never bullying) his players into working through the same passage over and over again he is, with his broken English, a master of the picturesque image. In his own mental approach to the score, to its exact embodiment in physical sounds, he is not unlike the novelist-craftsman, Henry James, with his endless striving for precision.

4

Nobody would guess this who watched Mitropoulos only in the concert hall: and nobody would guess it, either, from his conversation. For Mitropoulos is one of those men whose outward bearing has no visible connection with their inner activity. Just as in the concert hall Mitropoulos waves his hands in a seemingly vague and ineffective manner, with little suggestion of the intense and detailed concentration of his rehearsals, so in conversation he discusses life and music in high-falutin' terms which belie his practical activity terms which belie his practical activity.

HE thinks of himself as serving God through music, and frequently says so. He has little to say about the real nature of music, and a great deal about its moral purpose. He regards the dedicated artist, including himself, as a member of a race set apart to carry the sins of the world, and frequently says so. To the chosen, life can appear only as a succession of mountain heights to be scaled with suffering the himself suffering: he himself once took up mountain-eering to point the analogy.

4

Here, one would be pardoned for concluding are all the makings of a mountebank, a kind of pseudo-musical revivalist—or, at best, a musical crank with transcendentalist leanings. One would be wrong.

That there is a touch of flamboyance about the man is perfectly plain. When, for the best reason in the world (because his soloist had failed him) he appeared at his Berlin début in



the dual role of conductor and solo pianist in Prokofiev's Third Concerto, he was quick to realise the potentialities of the idea, and developed it into a speciality. In fact, he is a first-rate pianist: for a long time he resisted the fate which had marked him down as a virtuoso conductor. He had wanted to compose and to be a pianist: conducting seemed to him a somewhat parasitic occupation. to him a somewhat parasitic occupation.

Even before he wanted to be a musician at he wanted to be a monk; the Church was in the family. And to understand Mitropoulos as he is to-day we have to go back to his

4 HE was born in Athens in 1898. His father, a leather merchant, had intended to go into the Church. His grandfather was an Orthodox priest. He had monks for uncles and an archbishop for a grandfather. He himself, at the age of seven, solemnly decided to become a monk and a composer, for the

greater glory of God.

In 1919 his opera, "Sister Beatrice," was performed in Athens and liked by Saint-Saens, performed in Athens and liked by Saint-Saens, who wanted to take him to Paris to study. But an earlier invitation had come from the Belgian violinist, Thompson. Mitropoulos was now a pianist above all, and from Brussels he went to Berlin to study under Busoni. Then, with an imposing career in front of him, and at the age of 26, he went back to Athens to conduct the local orchestra, emerging in 1930 to make a spectacular European tour.

In 1936 Koussevitsky invited him to Boston. In the following year he had the offer of the Minneapolis Orchestra, accepted, and stayed there for twelve years. His full-time appoint-

ment in New York began only last year.

No particular musical merit attached to Minneapolis when Mitropoulos went to live there; but soon he had turned that

unsuspecting city into a famous centre of contemporary music. He has indeed done more than anyone else for the neglected composers of our time—above all for the twelve-tone composers, Krenek, Schönberg, Berg, Schnabel, and others. And his humility before the work of any composer he believes to be gifted and in earnest is the true note of his character. It is not too much to say that he has dedicated his musical life to the spurped and the misunderstood. to the spurned and the misunderstood.

To give an adequate performance of the kind of music he particularly favours is not merely a question of finding concert-time and sandwiching a slab of atonality between Mozart and Tchaikovsky. The orchestra has to be taught. Very often the music is not published, and never will be, at least in our time. Orchestral parts at least in our time. Orchestral parts have to be copied; and on many occasions Mitropoulos has paid for this out of his own pocket.

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BUT before the orchestra can be taught, the conductor must know and understand. And to a symphony, say, by Schnabel, which no other virtuoso conductor will touch, if only for economic reasons, Mitro-poulos will devote endless pains. He will memorise it—not by any trick of

visual memory—but by saturating himself in the music, breaking it down bar by bar until he has satisfied himself that he has come to the germ of the whole idea, and then patiently reassembling it again until it has become almost

his own creation.

This may take a long time. And only then do the rehearsals start. He will give forty rehearsals to a work which may never be played again. He will bring tears into the eyes of its author by revealing depths unsuspected by the composer himself. And he not only works at the music; he works on his management. At Minneapolis he refused a large increase in his stipend in order not to feel under an obligation to cater more for popular tastes.

The would-be monk in Mitropoulos persists. It looks out of those gaunt features through the eyes of the musician. It will be interesting to see how it survives the climate of New York.

MEANWHILE, in Edinburgh, when this extraordinary man reads what our critics have to say, he may well wonder how it is that even those who genuinely believe the atonal composers to be misguided are yet pre-pared to pass them by? "Here am I," he might pared to pass them by? "Here am I," he might say, "who have given the best part of my life to something I believe in—to something, moreover, that is passionately believed in by men such as Krenek, Berg and Schnabel, men of proved musical intellect and sensibility. How is it that you are content to make so little effort to find out what this 'something' means?"

Mitropoulos has a right to ask that question, because, no matter what one may think of him as a conductor of the classics (and many consider him great in this sphere), when it comes to the service of "difficult" and problematic music he is not one of those who pass by on the other side.—Copyright.

NEW YORK ORCHESTRA'S Justin SUCCESS 9-4-11

U.S. Envoy's Congratulations

THE congratulations of the American Ambassador, Mr Walter S. Gifford, to the New York Philharmonic-Symphony Orchestra on the success of their Edinburgh Festival oncerts were sent to a reception which mem bers of the orchestra attended in the North British Hotel, Edinburgh, last night. Mr Robert L. Buell, the American Consul-General in Scotland, who was entertaining Mr Dimitri Mitropoulos, Professor Bruno Walter, and members of the orchestra, read a message from Mr Gifford expressing pleasure "at the outstanding success which has been achieved by the New York Philharmonic Orchestra in its concerts at the Edinburgh Festival."

"I believe that this great orchestra has been achieved for another than the second of the secon

been a means of contributing to a real appreciation here of our American cultural standards. I hope that this series of constandards. I nope that this series of con-certs which has been so highly considered in the United Kingdom may lead to continued American participation in the Edinburgh Festival in the years to come and may further increase the mutual regard and respect that exists between our peoples."

Mr Buell said that the orchestra's great contribution to the Edinburgh Festival had been acclaimed eloquently by the tremendous applause of the audiences at every concert. They had come from afar in a spirit of service to exemplify their love of music and to give pleasure to others.

give pleasure to others.

Replying, Mr Mitropoulos said that the prestige of the Festival in the United States was extremely great. He had had an oppor-"the very wonderful Tattoo," and he thought the artistic standards were of the very highest. The Edinburgh Festival was the finest thing of its kimd in the world, and it had been a privilegie to take part in it.

The orchestra's closing performance is to-

Edinburgh Festival

AT THE EDINBURGH CONTRASTS **FESTIVAL**

Bruno Walter and Dimitri Mitropoulos

By Neville Cardus

EDINBURGH, FRIDAY.

It was irony to invite to this year's poulos-all the more pungent because not designed. Not only are they at extremes as conductors; they represent, almost symbolically, different if not irreconcilable ways of musical thought and feeling; in fact, two different cultures, and one of them seems to be passing away for ever.

Walter is of the Old world, Mitropoulos of the New. The culture that nurtured and ripened Walter disciplined self-expression with a sense of proportion. Ripeness was all-and the pursuit of beauty. The tragic muse and the Furies themselves wore their rue with a difference and wore also the robe of dignity. Walter is the last of a tradition; time, that has taken so much loneliness. To the New York Philharmonic Orchestra he brings a mellow warmth of tone and a civilised poising of phrase which are not there when Mitropoulos takes charge; indeed, we are hearing two orchestras as, in turn, Walter or Mitropoulos conducts. Mitropoulos gets to work at the top of his voice, so to say; he is demagogic. Without a baton for sceptre, he is free to clench his fists or to clutch music and wring the neck of sentiment. He seldom cajoles, though now and again his fingers relax and seem to play individual notes almost as though momentarily in love with them. But mainly he is ruthless, as though of the opinion that beauty is only skin-deep and must therefore be skinned. He is sincere, obviously, searching for truth at risk of bringing all the heavens of illusion down. An additional irony is that this turbulent priest of contemporary musical culture-for he is austere and not merely an exhibitionist-was born in Athens.

On Tuesday, Walter conjured from the New York Philharmonic Orchestra, in the Siegfried Idyll of Wagner and the C major Symphony of Schubert, sounds positively and poignantly autumnal. He alone of conductors spared to us now knows of that art of cadence which was the glory of the romantic age. He could not quite draw from the New York Philharmonic the mazeful shadelike world into which Schubert recedes at times in this wonderful masterpiece, where risks are taken so hazardous that only genius as innocent as Schubert's could have taken them, because he was unaware of them. The mysterious frombone passage of the first movement needed distance; veiled tone is not one of the New York orchestra's possessions. The and poignantly autumnal. He alone of

performance was just a little too masterful. Schubert is never prosaic or insensitive festival Bruno Walter and Dimitri Mitro- enough to be masterful. But only by remembering interpretations of the C major Symphony by Bruno Walter with the Vienna Philharmonic could this one be faulted for a moment. It was worth a long journey to hear; it compelled affection as well as reverence for Dr Walter. From my seat in the Usher Hall I could watch his face. A deaf man might have felt the music.

Next night Mitropoulos galvanised the "Freischütz" overture of Weber into tremendous life. Instead of the sleeping moonlight of the opening section, a searchlight played, revealing instantaneously. Romance took flight. But, all the same, there was much to admire, so strong, away, has given to him the nobility of certain, and flexible was the performance. I hope I have not given a wrong impression of Mitropoulos in my effort to classify him. Clearly he harbours a daemon of genius, prophetic of some wrath to come. The Zeitgeist has him in thrall. Casadesus, a pianist of refined sensibility, played with Mitropoulos the E flat Concerto of Beethoven, and though he was always musical and an artist of his instrument, the tempi and tone of the orchestra seldom lent scope for classic pride of carriage, or for reflection.

Several music critics would be required fully to tell of everything going on at an Edinburgh festival, each conscientiously observing the principle of division of labour. It is easy to miss excellencies in the by-ways. The New Italian Quartet without scores, from memory. play Frankly, I missed the music-stands, and the sight of the fiddlers tapping and straightening their music-pages before beginning a movement, signs of "interior' domestic enjoyment which is one of the graces of chamber playing. The New Italian Quartet are splendid musicians, beautifully blended and precise; but in Haydn the tone had a keen edge more redolent of Chianti than of vintage Bur-

ΑΠΟ ΤΟ ΦΕΣΤΙΒΑΛ ΤΟΥ ΕΔΙΜΒΟΥΡΓΟΥ

Ο ΜΗΤΡΟΠΟΥΛΟΣ, Η ΤΕΧΝΗ ΤΟΥ, ΑΙ ΙΔΕΑΙ ΤΟΥ

ΣΥΝΟΜΙΛΙΆ ΜΕ ΤΟΝ ΕΛΛΗΝΑ ΑΡΧΙΜΟΥΣΙΚΟΝ

ΕΔΙΜΒΟΥΡΓΟΝ, 'Αεροπορικώς, 'Εκ- μάτια στὸν κόσμο, ώστε νὰ μὴ χρειάζεται ικτου συνεργάτου μας.— Κατεδαίναμε νὰ συνθέτω κι' εγώ», το τὸ «'Ασερ Χὰλλικ, τὴ μεγάλη αΙ- — Τὸ κοινὸ τὸ 'Αγγλικὸ, πῶς τὸ

ΕΔΙΜΒΟΥΡΓΟΝ, 'Αεροπορικάς. 'Εκτάκτου συνεργάτου μας. — Κατεβαίναμε άπο το ε'Ασερ Χωλλω, τη μεγάλη αϊσυρα συναυλιάν τοῦ 'Εδιμβούργου, ϋστερα άπο μιὰ κουραστική γιὰ τον μα έστρο πρόδα, καὶ τραβάμε γιὰ τὴ Πρίντος Στρήτ, τὸ κέντρο τής πόλεως, γιὰ νὰ πάμε νὰ φάμε μὲ τον Μητρόπουλο στὸ ξενοδοχείο του. Μασα στον ἐξαίρετον ῆλιο, τὸ σημερικό τὸ 'Εδιμβούργο, έχει κάτι τὸ μοκικό. Με τὸ κάστρο του που δεσπόζει πάνω στὸν καταπράσινο λόφο τὸ μεγάλο πολύχρωμο δημοτικό του κήπο, καὶ με τὰ παλιά, τὰ θλιδερά του σπίτια. Τὴν πόλιν αὐτή τὴν λένε ε'Αθήνα τοἱ μὸς τὸς και από τὸ καταπράσινο λόγο τὸ καὶ τὸς τὸς καὶ τὰ καλιά, τὰ θλιδερά του σπίτια. Τὴν πόλιν αὐτή τὴν λένε ε'Αθήνα τοἱ μὴ "Ελληνες», γιατί πόρρω ἀπέχει ἡ 'Αττική πρωτεύουσα ἀπό την πόλι γιὰ τὴν όποία καμαρώνει ἡ Σκωτία. ε''Οσοι ἀγαπούνε τὸ μπόξ καὶ τὸν Ιπτόδορου», λέει ἡρεμα ὁ Μητρόπουλος εᾶς πάνε στὰ ρίγκς. 'Εμείς παίζουμε γι' αντούς ποὺ ἀγαπάνε τὴ μουσική, γιὰ κείνους ποὺ ἐχουνε ἀνάγκη ν' ἀκού-



'Ο κ. Δημ. Μητρόπουλος

"Ο κ. Δημ. Μητρόπουλος συνε μουσική. Δεν πρόκειται νὰ ἐπαναλάδουμε τὸ Ρωσσικό πείραμα νὰ σταματήσουμε, δηλαδή κάθε ἐξέλιξι μέχρις δτου μᾶς φτάση ἡ μᾶζα. Γιστί ἡ μᾶζα δὲν πρόκειται ποτὲ νὰ ἔλθη σὲ μᾶς, Έμες πιστεύουμε στὴν ἐξέλιξι, προσποθούμε κάθε μέρα νὰ κατακτήσουμε καὶ λίγο ἀκόμη τὴ τέχνη, τὸ νόημιὰ της καὶ νὰ τό μετοδώσουμε καθε φορὰ καὶ καθαρότερα, καλλίτερα. Καὶ γιὰ ἔνα τέτοιο πράγμα, λίγοι μόνον ἐνδιαφέρονται. Παίζουμε ἀναμφισδήτητα— καὶ εἰναι Γσως δέδαια λυπηρὸ—μὲ ἔνα περιρωρισμένο κώκλο, μιὰ αλλίτε, δὲν ἐννοδ κοινωνικὰ ἢ οἰκονομικὰ διαφοροποιημένη κοινωνικὰ μερίδα. 'Ο μικρὸς αὐτὸς κύκλος, μπορεί ν' ἀπαρτίζεται, ἀπὸ οἰοδηποτε τάξι. Μὰ είναι, πάντα, ἔνα ἐλάχιστο μέρος τοῦ πληθυσμοῦ, τὸ ὁποῖον καταλαδαίνει, καὶ τὸ ὁποῖο θέλει νὰ μᾶς καταλάδη.

Τ΄ ἀπὸ ἡ προσπάθειά μου είναι νὰ

λάχιστο μέρος τοῦ πληθυσμού, τό όποιον καταλαδαίνει, καὶ τό όποιο θέλει νὰ μᾶς καταλάδη.

»Γι' αὐτό ἡ προσπάθειά μου εἶναι νὰ δίνω συναυλίες προστιτές σὲ κάθε τσέπη.
"Έτσι πολλὲς φορὲς δίνω συναυλίες σὰ αἴθουσες κινηματογράφου, όπου μ' Ἐνα ὁολλάριο μπορεί όποισδήποτε νὰ ἀκούση μουσική καὶ νὰ δῆ κ' ἔνα φίλμ. Ποτε, ὅμως, δὲν θὰ κάνω ὑποχώρηση στὴν ποιστητια τοῦ προγράμματος, διότι δὲν προσηλυτίζω». σηλυτίζω». — Έξακολουθήτε πάντα να συνθέτε-

επ, ρωτώ το μαέστρο. Γελάει, εΎπάρχουν—λέει—άρκετα κομ-

бріожеть; δρίσκετε; Δέν μπορώ νὰ ἐκφράσω γνώμη γιὰ τὸ Βρεττανικό κοινό. Γιατί ἀφ' ἐνός τὸ κοινό εδῶ εἰναι διεθνές, κι' ἀφ' ἐτέρου, γιατὶ μικράν μόνον ἐπαφήν ἐπῆρα μὲ τὸ καθαυτὸ Βρεττανικό κοινό. Μετά μᾶς μιλόει γιὰ τὴν 'Ορχήστρα του, «Βέδαια - λέει. - 'Η 'Ορχήστρα κι' ἐγὸ ἀποτελοῦμε ἔνα σύνολο ἐνιαίο. "Ος κι ὑνειάζονται αὐτοὶ ἔλλο τόσο τοὺς

σο με χρειάζονται αύτοι, ελλο τόσο τούς χρειάζομαι κι' έγω. Χωρίς τόν Ενα ή τόν έλλο συνακλία δε γίνεται. Καὶ τοὺς Εχω πείσει πὸς Ετσι είναι».

Εχω πείσει πώς Ετσι είναι».

Είναι ἀξιοπρόσεχτο μὲ τί λεπτότητα μεταχειρίζεται πάντα τούς μουσικούς του. Πός προσπαθεί νὰ δείξη στὸ κοινὸ πὸς είναι ἐξίσου ὑπεύθυνος γιὰ τὴν ἐπιτυχία τῆς συνακλίας καὶ ὁ πιὸ ἀφανής ἐκπελεστής, Καὶ είναι συγκινητικό νὰ παραπρήση κανείς πόσο τὸν ἀγαποῦν οἱ μουσικοί του, καὶ πόσο τὸν ἀξοδυνταί.

Δὲν Επαιξε μοντέρνους 'Αμερικανοὺς ἐδῶ, γιαπί, ὅπως μὰς ἐξηγῆ, χρειάζεται γι' ἀντὰ πολλὰ δουλείς, και πολλὰ ἔξοδο. Οὐτε τὸν καιρὸ είχανε, λέγει, οὖτε τὰ χρήματα γιὰ δοκιμές γιὰ νὰ παρουσουμε νέα ταλέντα τῆς 'Αμερικής.

'Ως γνωστὰχ, δὲ, ἡ Φιλαρμονική τῆς

σουμε νέα ταλέντα τῆς "Αμερικῆς.

Τος γνωστάγ, δε, ή Φιλαρμονική τῆς
νέας "Υόρκης, δέν είναι οὐτε κρατική,
οὕτε κοινοτική, ἀλλά συντηρεῖται ἀπὸ
Ιδιωτικές συνεισφορές καὶ ἀπὸ τὸ περιδόητο Μπὸ "Οφοις, δηλαδή ἀπὸ τὶς
εἰσπράξεις. Καὶ Νέους "Ελληνες συνθέσεις μὲ λύτη, των δέν Επαιξε. «Πολλές φορές ζήτησα συνθέσεις τοῦ Σκαλκώτα. Μὰ
ἀκάμα περιμένω. Προσέξτε, ὅμος, ἡ τέχνη δέν έχει Πατρίδει. Καθε γνήσιος καλλιτέχνης, ἀνεξαρτήτως ἐθνικότητος, είναι
σεδαστός». Απὸ μοντέρνους, ἐπαιξε ἄς
τώρα, Προκόριεφ, Ξένεως, ποῦ είναι καὶ
προσωτικός τοῦ φίλος, καὶ τὸν Οὐαλλά
Βών Οὐίλλιαμς, τὸ παίξιμο τοῦ ὁποίου
ὑπῆρξε πραγματικὸς θρίσμιδος.

Βών Οὐτλλιαμε, τὸ παιξεμο τοῦ ὁποίου ὑπῆρξε πραγματικὸς θρίσμόος.
Τὸ Βρεττανικό κοινὸ, ποὺ στὴν πρώτη συναωλία στάθηκε μάλλον ἐπιφυλακτικὸ, γιαπὶ σάστισε, ὅταν είδε τὴ νευρώδη αὐτὴ προσωπικότητα νὰ διευθύνη χωρὶς μπαγκέττα, χωρὶς πολλές περιττές κινήσεις, χωρὶς ἐπιδεικτικότητα, δὲ μπόρεσπαρὰ νὰ ἐυθουισατῆ μὲ τὸ τρίτο του κοντσέρτο, ποὺ τέλειωσε μὲ τὸ κοντσέρτο γιὰ διολὶ τοὺ Μπετάδεν.

"Εντές κόνι λικούν θὰ μιλόση δημες."

για διολί του Μπετοδεν.

"Εντός τῶν ἡμερῶν θὰ μιλήση δημοσία για τὶς Νέες δάσεις στὴν τέχνη. Είναι συνηθισμένος στὶς διαλέξεις, δὲν Εχεν ποτὰ κείμενο, αὐτοσεχδιάζει καὶ κυρίας ἀφώνει τὸ κοινὸ μετὰ τὴ μισὴ περίπου ὧρα ποῦ θὰ κρατήση ἡ διάλεξί του, νὰ κάνη ἐρεντήσεις.

του να κοινή ερωτησεις.
Καταβάλλει, δπως κατάλαβα, μεγάλη προσπάθεια να Ελθη με τη Φιλαρμονική της Νέας Ύδρισης το Μάτιο στὰς 'Αθήσας, ἀφού περφάνει ἀπό τὸ Παρίσι καὶ την Παλαιστίνη. Είναι ένα πράγμα που θέλει πολύ καὶ έλπίζει να υπερνικήση του οδιουφμικούς σκοπέλους που παρουσιάζονται.

ρουτιάζονται.

Μὲ μέρι πολὸ, μᾶς λέει, ὅτι συναγωνίζεται τώρα καὶ τὴ Μητροπολιτική "Οπερα τῆς Νέας 'Υόρκης, καὶ ἐξηγεῖ.
«Διηύθυνα ἤδη δύο ὅπερες ατὴν 'Αμερική. Τὴν «'Ηλέκτρα» τοῦ Ρ. Στράους
καὶ τὸν «βότξω» τοῦ κ. Μπέργκ. «Καὶ
τὶς ἀνέδασα μὲ τό δικό μου πρωτότυπο σύστημα. Δηλαδή χορὶς καμμιό σκηνογραφία καὶ κανένα κοστούμι. "Εσλατότια
τὰ διολιὰ στὸ κάτω μέρος τῆς σκηνῆς
δεξία μου, καὶ ἀριστερά μου, καὶ γέμιατὶ πκηνὴ μὲ τὶς διάλες, διολονταίλα
καὶ λοιπὰ ὅργανα, ἀρίνοντας ἔνα μεγάλο τρίγωνο κενὸ, μὲ δάση τὸ πόντιουμ
πού στῶιουμαι καὶ διευθύνα. 'Εκεῖ μέσα
μπαίνουκε οἱ τραγουδιστὲς— ἡθοποιοί καὶ
ἐκτελοῦν τὸ ρόλο τους. Τὰ ροῦχα, πάντως, εἴκαι μοντέρνα».

Κι' ἐξακολουθεῖ νὰ μιλάη ὁ μεγάλος

Κι' έξακολουθεί νὰ μιλάη ὁ μεγάλος μουσικός καὶ ὑπέροχος ἄνθρωπος, ὡς ποὺ φτάσσιμε σπὸ μεγάλο ζήτημα. «Ἡ θέση τοὺ καλλιτέχνη στὴ κοινωνιίσε. Και γι' αὐτὸ θὰ ἀσχοληθοῦμε σὲ ἄλλο ση-Α. Π. ΚΑΜΠΑΣ



THE SCOTSMAN.

NEW YORK ORCHESTRA Leonard Rose: Dimitri

Mitropoulos By A GUEST CRITIC

Last night's concert by the New York orchestra at the Usher Hall was their last here, under Dimitri Mitropoulos, and their programme had the same blend of known, little known, and unknown as its predecessor.

decessors.

Berlioz's "Carnaval Romain"

Berlioz's "Carnaval Romain" overture opened the concert with a fine flourish; the cor anglais solo was beautifully played, and in the final revelry the full force of the phenomenal brass section was unleashed. The New York players had on a previous occasion provided four of their own members as soloists in a concerto; last night one of them. Leonard Rose, again appeared in this role. The work was Saint-Saëns's rarely heard 'cello concerto, a finely written piece

by a rather enigmatic composer who use:

rôle. The work was Saint-Saens's rarely heard 'cello concerto, a finely written piece by a rather enigmatic composer who uses romantic language in what seem a purely objective way without at all suggesting insincerity. Only in the allegretto—minuet veering into waltz—does a real individuality show, and this passage was played with especial felicity by the upper strings but the whole programme wa on a high level and the soloist well up to the concerto's demands, both virtuosic (except in one octave passag—an unnecessary excrescence in solo string writing, anyway) and expressive.

The evening's novelty was the recently composed Fourth Piano Concerto by Malipiero, in which Mitropoulos showed yet another of his remarkable abilities by playing the solo part and directing the orchestra. (His recording of Prokofiev's Third Concerto on these lines is famous in the States but, unaccountably, not released here.) The normal procedure in Mozart's day, it is a risky one with a modern score; it certainly succeeded last night, however, for Mitropoulos (who, we feel, could find a way of conducting from a strait-jacket) retained control of both virtuoso solo part and orchestra, switching with remarkable agility from one section to another for cues. He was clearly enjoying himself immensely; for the listener admiration was mingled with apprehension lest his incredible gyrations should unseath him. (The old-fashioned circular stool would certainly have unscrewed itself.)

As to the music itself, it was difficult to make much of it. In a work whose slow movement is a long and rather impressionistic pastoral, a tautness of structure is surely needed for the outer movements, and this was not evident at first hearing; they were over almost before they had begun, and although the melodies were diatonic, the texture was bewilderingly kaleidoscopic. But there is a quality in all Malipiero's music which suggests an Italian Vaughan Williams, similarly difficult for an outsider to grasp, but "the real thing" nevertheless.

The choice of th

fashionable post-romantic open or disguised, is forgotten.

Conductor and orchestra rose to it magnificently, and gave a most moving performance, every detail of the rich scoring—and what pianist-composer has ever handled an orchestra as finely as Rachmaninov?—was clear: there was beautiful work from individual players in passages of thinner texture, and the conductor had control of the whole body of sound in passages of marked—perhaps sometimes excessive— rubato, and of disturbing intensity.

It was a fitting climax to a remarkable series of programmes by a conductor whose visit has had a most stimulating effect, and Mitropoulos received a warm ovation.

Mitropoulos received a warm ovation.

ТОУ ЕХАРАКТИРІХӨН ОХ «АЛНВІНН АПОКАЛУЧІХ»

«Ο ΕΝΣΑΡΚΩΤΗΣ ΤΩΝ ΗΧΩΝ"

ZNA EKTENEΣ APOPON TOY «ΟΜΠΣΕΡΒΕΡ»

ΠΡΟΟΔΕΥΤΙΚΟΣ ΦΙΛΕΛΕΥΘΕΡΟΣ

13-9-11

ΓΡΑΜΜΑΤΑ ΑΠΟ ΤΟ ΛΟΝΔΙΝΟΝ

Τό φεστιβάλ τοῦ Ἐδιμβούργου

ΣΕΙΡΑ ΠΕΡΙΦΗΜϢΝ ΣΥΝΑΥΛΙϢΝ ΚΑΙ ΔΡΑΜΑΤΙΚϢΝ ΠΑΡΑΣΤΑΣΕϢΝ

ΤΗΣ κ. ΑΥΡΑΣ ΘΕΟΔΩΡΟΠΟΥΛΟΥ

Μίλησα γιὰ τὶς περίφημες αὐτές συμ-Μίλησα γιὰ τὶς περίφημες αὐτὲς συμ-φωνικὲς συναυλίες. ὅπου κατακυρώθηκε η φήμη τοῦ Μητρόπουλου μὲ τὸν ἐπιση-μότερο τρόπο, πρὸ πάντων στὴν τελευ-ταία του συναυλία, στὶς 3 Ιεπτ., ὅπου ὁ Ίδιος Επαιξε τὸ πιάνο στὸ κοντσέρτο τοῦ Μαλιπιέρο καὶ διεύθυνε συγχρόνως την όρχήστρα καὶ τὴ δεύτερη συμφωνία τοῦ Ραχμάνινωφ, ὅπου ὁ ἐνθουστασμὸς τοῦ κοινοῦ ἐφτασε σὲ σωστὸ παραλήρη-μα καὶ ἀποθεώθηκε ἀληθινά ὁ Μητρόπου-λος. Θέλω τώρα ν' ἀναφέρω καὶ μερικὰ ἄλλα καλ)τιχνικὰ γεγονότα σημαντικά. Είναι ποώτα-πρώτα ἡ Γκλύντευτουν

άλα καλ/ιτεχνικά γεγονότα σημαντικά. Είναι πρώτα-πρώτα ή Γκλύντεμπουρν "Οπερα που Επαιξε δυό Εργα, τό «Δον Ζουάν» του Μόζαρτ καὶ τη «Δύναμι του πεπρωμένου» του Βέρντι. "Όλα σχεδον τὰ κύρια πρόσωπα είναι καλλιτέχνες διαλεχτοὶ διαφόρων χωρών. Στό «Δὸν Ζουάν» ὁ Δόν Ζουάν είναι 'Ιταλός, ὁ Λεπορέλλο Αύστριακός, ὁ Όκτάδιο Κανα-δός, ἡ "Ελδίρα καὶ ἡ Ζερλίνα "Αμερικά-γίδες, ἡ Ντόνα "Ανα Αύστριακη κλπ. Καὶ ὁ θίτασος ἀνανεώνεται κάθε χρόνο γιὰ νὰ παρουσιάζει καινούργιο ένδιαφέρον. "Επειτα είναι τὸ λαμπρὸ μπαλ. λέτο του Σάντλερ'ς Οὐέλς, μὲ χορογράφο τὴ γνωστή μας Νινέτ ντὲ Βαλουά, ποῦ διδάσκει καὶ σκηνοθετεὶ τὸ περίφημο αυτό μπαλλέτο, τὸ τελειότερο ἴσως τῆς Ευρώπης.

ράσταση ποὺ γίνεται σἔ μιὰ μεγάλη αί-θουσα κοντὰ στὸ Κάστρο, Είναι τὸ «Θρή Έσταίητε», μιὰ παλιὰ σάτιρα, ποὺ τὴν ξαναζωντάνεψαν στὸ Φέστιδαλ. Είναι ἔνα είδος «μοράλιτη», όπως το όνομάζουν. Είναι μιὰ σάτιρα τοῦ κλήρου, τῆς πλου-τοκρατίας, τῶν εὐγενῶν, γραμμένη στὴν παλιὰ σκωτσέξικη γλώσσα. Δέν ὑπάρχει καθαυτὸ σκηνή. Μόνο ἔνα «πόντιουμ» κακαθαυτό σκηνή. Μόνο ἕνα «πόντιουμ» κά-πως πιὸ ψηλά ἀπὸ τὸ ἀκροατήριο, οἱ ἡί περνούνε μπροστά άπό τούς θας-ά ν' ἀνέδουν καὶ ὁ λαός, ή «τρίτη είναι ξαπλωμένοι μπροστά σας ταςη», είναι ςαπλωμενοι μπροστά σας στά σκαλοπάτια και παρακολουθούν την παράσταση και στό τέλος άνεδαίνουν κάπου-κάπου και παίρνουν κι αύτοι μέ-ρος. Ή σκηνοθέσια και τὰ κοστούμια είναι καλλιτεχνικότατα και παίξεται μὲ

είναι καλλιτεχνικότατα καὶ παίζεται μέ πολύ μπρίο. Νομίζω πώς μιὰ τέτσια παράσταση θὰ ταίριαζε πολύ σὲ μερικά δικά μας παλιά δράματα, όπως ε'Η θυ-σία τοῦ 'Αδραὰμ» καὶ ἄλλα. Μοῦ ἔκανε ἀκόμα πολλή ἐντύπωση ἡ μπάντα τῶν •κοριτσιῶν ποὺ παίζει στὸ πάρκο. "Ολο κορίτσια ποὺ παίζουν ὅλο τὰ δργανα. "Επειτα γίνεται μιὰ παρέ-λαση ἀπὸ μιὰν ἄλλη ὁμάδα κοριτσιῶν ποὺ παίζουν ἔνα σκωτσέζικο ὄργανο, ἔνα

"Όταν τὸ Καλλιτεχνικό Συμβούλιο τοῦ | εἶδος γκάῖντας μὲ πέντε-ἔξη σωλῆνες ἀ-

"Όταν τὸ Καλλιτεχνικό Συμδούλιο τοῦ Φεστιδάλ τῆς Βρεταννίας ὅρισε διάφορες πόλεις γιὰ είδικὰ φεστιδάλ, ἔδωσε στὸ "Εδιμδούργο τὸ Φεστιδάλ Μουσικής καὶ Αρφίματος. Καὶ δέν μπορούσε νὰ γίνει καλύτερη ἐκλογή. 'Η γραφική αὐτή πόλις μὲ τὰ παλιά της κάστρα, τὰ ὁμοιδιμορφα σπίτια παλιοῦ ρυθμοῦ, τὶς γοτθικές της ἐκκλησίες, τοῦς κήπους καὶ τὸς καλύτερη ἐκλογή. 'Η γραφική αὐτή πόταν της ποτάμι-θόλασας παρουστάζει ἐνα κατάλληλο πλαίστο γιὰ μια καλλιτεχνική ἀπόλασυση, ποὸ δέν τή συντασέζει ἐνα κατάλληλο πλαίστο γιὰ μια καλλιτεχνική ἀπόλασυση, ποὸ δέν τή συντασήζει ἐνα κατάλληλο πλαίστο γιὰ μια καλλιτεχνική ἀπόλασυση, ποὸ ἐκν τὸς καλιτεχνική ἀπόλασυση, τοῦ ἐκν τὸς καλιτεχνική ἐκλονιών, μὲ στοργή καὶ περηφάνεια καὶ γιὰ τὸ παίδακι της ποὺ γεννήθηκε στή φυλακή της στὸ Κάστρο καὶ τὸ κατάδασον μέσα σ' ἐνα καλάθι γιὰ νὰ τὸ φυγαδέρουν καὶ νὰ τὸ σώσουν καὶ καὶ γιὰ τὸ παίδασον μέσα σ' ἐνα καλάθι γιὰ νὰ τὸ φυγάτερα ὁ δασιλιάς τους, φεντισμός τους μὲ καλνιτεχνικός σκοτιδέλι τους καὶ καὶ τὸς τους καὶ καὶ περηφόνεια τὸς ἐνους καλλιτεχνικός απόλα τους καὶ καὶ τὸς ποῦς τις καλύτες καὶ τὸς συρτισμόν τὸν ἐναντεχριστος διαλό τους καὶ τὸ κατάδουν καὶ καὶ τὸς τους καὶ καὶ περηφόνεια καὶ γίνει ἀργότερα ὁ δασιλιάς τους, φεντισμός τους καὶ καὶ περηφόνεια τὸς τους καὶ καὶ περηφόνεια καὶ γίνει ἀργότερα ὁ δασιλιάς τους, φεντισμός τους καὶ καὶ περηφόνεια καὶ νοῦς τους καὶ καὶ περηφόνεια καὶ νοῦς τους καὶ καὶ περισμόν καὶ ἐνα καλάθι γιὰ νὰ τὸ φυγαδερουν καὶ νὰ τὸ σώσουν καὶ ὁνοις τὸς τὸς τὸς και περισμόνος τοῦς σνοντισμού. Όμως ἐρουν κάθε ὑπηρεσία στοὺς ξένους καλλιτέχνες, σολίστες καὶ τὸς και καλούν τοὺς σπουδαιότερους καὶ καλούν τοὺς σπουδαιότες και ποτάλικος τους καὶ διεθνικό χαρακτήρα στό φεστιδάλ τους καὶ διεθνικό χαρακτήρα στό φεστιδάλ τους καὶ διεθνικό χαρακτήρα στό φεστιδαλονο καὶ διεθνικό χαρακτής καὶ τὸς και τὸ

ΑΟΝΔΙΝΟΝ, Σεπτέμδριος. ('Εκτάκτου συνεργάτου μας).— Μία κάπως δεδιασμένη πρώτη έντύπωσις τοῦ μουσικοκριτικου τῶν «Τάϊμς» τοῦ Λονδίνου, ὁ ὁποῖος ἐνεφανίσθη γαρακτηρίζων ἀς «ἀπεχθῆ» τὴν ἐκτέλσειν τῆς 4ης Συμφωνίας τοῦ Μπετόδεν ἀπό τὸν διευθυντὴν τῆς Φιλαυμονικής Συμφωνίκης Όρχήστρας τῆς Νέας 'Υόρκης Αημήτρην Μη τρόπουλον κατά τὴν δευτέραν τῆς σειράς τὰν συναυλιών τοῦ Φεστιδάλ τοῦ 'Εδιμδεύργου, ἔδωσε τὴν ἀφορμὴν εἰς μερικεύς αὐτοκλήτους — ὑπερασπιστάς τῆς μουσικῆς Τέχνης — "Ελληνας ἀτυχώς — νὰ ἐκστρατεύσου» ἐναντίον τοῦ παγκοσμίου φήμης συμπατριώτου των μουσικοσυθέτου. 'Ωστόσο δὲν θὰ ἔποεπε ρῦτοι

συμπατριώτου των μουσικοσυνθέ του. Υοσόσο δὲν θὰ ἔπρεπε οὖτοι νὰ λησμονήσουν, μεταξύ δὲ αὐταν καὶ ὁ ἐν Λουκέρνη συνεργάτης μιᾶς 'Αθηναϊκῆς ἐφημερίδος, ὅτι ὁ μουσικοκριτικός τῶν «Τα-ῖμς» δὲν ἀνεφέρετο εἰς τὸ σύνολον τῆς ἐκτελέσεως τοῦ ἔργου, ἀλλὰ μόνον εἰς ὡρισμένας λεπτο μερείας. 'Αλλως τε καὶ αὐτὸς οὖτος ὁ "Αγγλος ἀρθρογράφος εἰς τὸ τέλος τῆς κριτικῆς του ἐκφράζει ἀπροκαλύπτως την εὐγνωμοσύνην τοῦ φιλομούσου δρεταννικοῦ κοινοῦ πρὸς τὸν Μητρόπουλον καὶ τὴν 'Ορχήστραν του, ἀναγνωρίζων ὅτι, κατὰ τὰ ἄλλα, ἡ ἀπόδοσις ἔργων διεθνοῦς ὁλκῆς, ὡς ἡ 4η Συμφωνία καὶ ἡ Εἰσαγωγή εἰς τον «Κοριολανόν» τοῦ Μπετόδεν, ἡ 5η Συμφωνία τοῦ Βὰν Οὐῖλλιαμς, ἡτο ἀπολύτως ἀστία.

τοῦ Προκόφιεφ καὶ ἡ 4η Συμφωνία τοῦ Βαν Οὐτλιαμς, ῆτο άπολύτως άρτία.

'Επὶ πλέον πρέπει νὰ σημειωθη ότι, κατὰ κανόνα, οἱ "Αγγλοι εἶναι πάντοτε προσπλωμένοι εἰς τὰς παλαιάς παραδόσεις τῶν μου σικῶν ἐκτελέσεων καὶ δυσκόλως ἀπομακρίνονται ἀπο τὰς καθαρῶς δργματικάς των ἀντιλήψεις. Πιθανώς δὲ εἰς τὸ γεγονὸς αὐτὸ νὰ ὀφείλεται ἴσως καὶ ἡ ἐσπευσμένη πρώτη ἐντύπωσις τοῦ Βρε ταννοῦ συναδέλφου.
'Εν τοσούτω, παρ' ὅλον τὸ μει ονέκτημα τοῦ συναϊσθηματικοῦ αὐτοῦ περιομοταμοῦ τῆς ακέψεως εἰς τὴν 'Αγγλίαν, τὴν πρώτην δεδιασμένην γνώμην τοῦ μουσικοκριτικοῦ τῶν «Τάϊμς» — τὴν ὁποίαπ ἔσπευσε τὴν ἐπομένην καὶ ὑπὸ τὰς Ιδίας ἀκριδῶς προϋπο θέσεις νὰ συμμερισθή μόνον ὁ «Κήρυξ τῆς Γλασκώδης» — δὲν ῆργησαν νὰ διαδεχθοῦν ἀληθινοὶ διθύραμιδοι ἀπὸ τοὺς συναδέλφους του τῆς ὁλότητος σχεδὸν

ΑΟΝΔΙΝΟΝ, Ζεπτέμβριος.
Εκτάκτου συνεργάτου μας).—
α κάπως δεθιασμένη πρώτη τοῦ μουσικοκριτικού να «Τάϊμς» τοῦ Λονδίνου, ὁ ὁιῖος ἐνεφανίσθη γαρακτηρίζων Καὶ ἰδοῦ τὶ γράφει σχετικῶς εἰς πρώτος κατέκθη» τὴν ἐκτέλεστιν τῆς κατέκθη» τὴν ἐκτέλεστιν τῆς καὶ εἰδοῦ καὶ κατέκθη γαρακτηρίζων λος» ὁ διαπρωπης μουσικοκριτικοί εἴς τριφονικῆς Τοῦ Μπετόδεν ἀτὸν διευθυντὴν τῆς Φιλαυμος Νέας Ύόρκης Δημήτρης Μη οπουλον κατά τὴν δευτέραν ς σειράς τῶν συναυμλών τοῦ
στιδάλ τοῦ 'Εδιμβεύργου, ἔδωτὴν ἀφορμὴν εἰς μερικοῦς αὐκλήτους — ὑπερασπιστάς τῆς
υσικῆς Τέχνης — "Ελληνας
καὶ τὸν κου της διευθυντὴν Αημπατριώτου τοῦ παγκοσμίου φὴμης
μπατριώτου τοῦ παγκοσμίου φὴμης
μπατριώτου τοῦ παγκοσμίου φὴμης
μπατριώτου τοῦ παγκοσμίου φὴμης
μπατριώτουν, μεταξῦ δὲ αὐλοις μὲ ενα είδος μηχανής μὲ
ἀπεριαν γαλκίνων καὶ χωρις αὐσότις Αθηναϊκῆς τφημερίδος,
καὶ ὁ το Λουκέρνη συμεργάς πια 'Αθηναϊκῆς τφημερίδος,
καὶ ὁ το Λουκέρνη συμεργάς μιας 'Αθηναϊκῆς τφημερίδος,
και ό το Λουκέρνη συμεργάς μιας 'Αθηναϊκῆς τφημερίδος,
και τὸ το Κατραπερίδος
και το το πανακομεργάς μιας 'Αθηναϊκῆς τφημερίδος,
και το το πανακομερίδος,
και το το πανακομερίδος
και το το πανακομεργάκαι το το πανακομερίδος
και το το πανακομερίδος
και το το πανακομεργάκαι το το πανακομερίδος
και το παναμμά το το πανακομερικο το το κάπο το δια το το δ



"Ενα πρόσφατο σκίτσο τοῦ Δημήτρη Μητροπούλου

μεως.

»Φυσικά, είναι δύσκολον νὰ διερευνήση τις ἐπακριδώς τὴν ἀξίαν του Μητροπούλου. Διευθυνει χωρίς μπαγκέτταν καὶ ἐπιτυγχάνει ἀξιοθαύμαστα ἀποτελέ σηματα μὲ τὰς ἀπλὰς κινήσεις τῶν χειρῶν του. "Εχει κάπως τὴν ἐμφάνισιν ἐνὸς ἀσήμου μοἐστρου ὀρχήστρας χοροῦ. Καὶ κάθε τόσο περιμένει κανείς ὅτι θὰ ἴδη τὸν Μητρόπουλον νὰ στρέφη τὴν ράτιν του πρὸς τὴν ὀρχήστραν καὶ νὰ δίδη τὸν «χρόνον» εἰς τὸ.... ἀκροατηριαν. Παρασυμομενοι ἀπὸ ὅλα αὐτά, μερικοὶ διερωτῶνται πῶς κατορθώνει νὰ μεταδίδη τὰς δλα αύτά, μερικοί διερωτώνται πῶς κατορθώνει νὰ μεταδίδη τὰς προθέσεις του είς τοὺς μουσι-κοὺς τῆς 'Ορχήστρας του, λησμο-νοῦντες ὅτι οἱ καλύτεροι τῶν δι ευθυντῶν 'Ορχήστρας πράττουν τὸ 'ὅιον εἰς τὰς δοκιμάς: ἡ ἐκ-τέλεσις μιᾶς συναυλίας ἐνώπιον τοῦ κοινοῦ δὲν είναι παρὰ τὸ ἀ-ποτέλεσμα μιᾶς ακληρᾶς καὶ ὑ. ποτέλεσμα μιάς σκληράς καί

ποτελεσμα μίας σκληρας και υπορωνικής έργασίας, πού προε τοιμάζεται έν τῶ κρυπτῶ.

«Καὶ ὁ Μητρόπουλος δὲν ἀρκείται εἰς ὁλίγας δοκιμάς. Ἡ ὑπομονή του εἰναι ἀπεριόριστος. Εἰς τὰς ἐπιμόνους προσπαθείας του νὰ ἐπιτύχη τὸ τέλειον ἀπο τούς μουσικούς του, παρουσιάς τούς μουσικούς του, παρουσιά-ξει μίαν γραφικώς έπιδλητικήν είκόνα. Ἡ έκτέλεσις τὸν συναρ παίζει καὶ τὸν καθιστὰ τὸν φυ-σικώτερον ἐνσαρκωτήν τῶν ἥ-

χων. «Κανείτ ἐξ ἐκείνων ποὺ παρα κολουθοῦν τὸν Μητρόπουλον μότον εἰς τὴν αἴθουσαν τῆς συναὐ λίας δὲν ἡμπορεῖ νὰ τὸ ὑποπτευθῆ αὐτό. Καὶ κανείς δὲν ἡμπορεῖ ἐπ΄σης νὰ ὑποπτευθῆ τὸ ἰδιον ἐκ τῆς ὁμιλίας του. Διότι ὁ Μητρόπουλος εἰναι ἐξ ἐκείνων ποὺ ἡ ἐξωτερική των ἐμφάνισις δὲν ἔχει καμμίαν εὐδιάκοιτον σχέσιν μὲ την ἐσωτερικήν των ὑναμικότητα. "Όπως ἀκριδώς εἰς μίαν αἴθουσαν ὁ Μητρόπουλος κινεῖ τὰς χείρας κατά φαινομε κινεί τας χείρας κατά φαινομε νικώς αφριστον καὶ χλιατρόν τρό πον, γωρίς δηλαδή να φανερώνη την ἔντονον προσοχήν, ποὺ συγ-κεντρώνει καὶ εἰς τὴν μικροτέ-ραν τῶν λεπτομερειών τῆς ἐκτε-λέσεως ἐνὸς ἔργου κατὰ τὰς δα-Λεσεως ένος έργου κατά τας δοκιμάς, έτσι και είς την όμιλίαν του συζητεί περί της ζωής καὶ της τέχνης του είς την μουσικήν κατά τρόπον πού μειώνει τόν δυναμικότητα, άπό την όποίαν όντως έμφορείται.

Νομίζει ότι διά της μουσικής ύπηρετεί τον Θεόν — καὶ τὸ

άπό τὸ θέατρον) εὐρέθη ἡναγκα σμένος νὰ κάμη τὴν πρώτην του εὐράνιστον εἰς τὸ Βερολίνων μὲ τὸν διπλοῦν ρόλον τοῦ μαἐστρον μὲ τὸν διπλοῦν ρόλον τοῦ μαἐστρον μὲ τὸν διπλοῦν ρόλον τοῦ μαἐστρον καὶ τοῦ σόλο-πιανίστα εἰς τὸ 3ον Κοντσέρτο τοῦ Προκόφιεφ, δὲν ἐδίστασε καθόλου ν' ἀναλάδη τὸ δυσχερὲς αὐτὸ ἔργον — καὶ νὰ τὸ μετατρέψη κατόπιν εἰς εἰδικότητα. Πράγματι, εἰναι πιανίστας πρώτης γραμμῆς. Ἐπὶ ἀρκετὸν κούνον εἰνεν ἀντιστέρ εἰς τὴν Τύχην, ποῦ τον προδρίζεν ως διρτιουόζον μαἐστρον. Άργικὰ ἐπιθυμία του ἔτο νὰ συνθέτη καὶ νὰ παίζη πιάνο. Ἡ διεύθυνσις τῆς 'Ορχήστρας τοῦ ἐφαίνετο ὡς ἔνα κάπως παραστικών ἐπάγγεθμα».

Συνεχίζων ὁ ἀρθρογράφος, ἀναφέρεται εἰς τὰ πρώτα ἔτη τῆς ζωῆς τοῦ Μητροπούλου, λέγκαν ὅτι προστο ἔτηδοθῆ εἰς τὴν μουσικήν, προωρίζετο νὰ περιδληθῆ τὸ μοναχικὸν σχῆμα. Ἅλλως τε πολλοὶ θείοι του ῆσαν ἐπίσης μοναχοί, ὁ πάπωςς του Ιερεύς καὶ ὁ ποοπάππος του Μητροπολίτης. Εἰς ἡλικίαν 7 ἐτῶν καὶ ὁ ἴδιος εἶχεν ἀποφασίσει νὰ γίνη μονοκχός καὶ συνθέτης διὰ νὰ τὲςμινῆ — ὡς ἔλεγε — καλώτερον τὸν Θεόν!

'Αφολ κατόπιν ὑπενθυμίζει ὅτι εἰς ἡλικίαν 23 ἐτῶν —τὸ 1919 — ὁ Μητοποσουλος παρρουσίασεν εἰς τὰς 'Αθήνας τὸ πρώτον του μελόδραμα ὑπὸ τὸν τίτλον «'Η 'Αδελφή Βεατρίκη» διὰ νὰ προσκρικών την ἀμεριστον προσοχήν τοῦ διασήμου Γάλλου μουσουρνού τοῦ διασήμου Γάλλου μουσουρνού ποῦ διασήμου Γάλλου μουσουρνού ποῦ διασήμου Γάλλου μουσουρνού ποῦ διασήμου Γάλλου μουσουρνού ποῦ διασήμου Γάλλου μουσουρνούς καὶ συνθετης διὰ και προσκρικών τοῦ διασήμου Γάλλου μουσουρνούς καὶ συνθετος τὸς κάκον του υελόδραμα ὑπὸ τὸν τίτλον «'Η 'Αδελφή Βεατρίκη» διὰ νὰ προσκρικών την ψεριστον προσοχήν τοῦ διασήμου Γάλλου μουσουρνούς καὶ συνθετον που συνθεριστον προσοχήν τοῦ διασήμου Γάλλου μουσουρνούς καὶ συνθετος τὸς κάκον του προσοχήν τοῦ διασήμου Γάλλου μουσουρνούς καὶ συνθετος τὰς 'Αθήνας τὸ ποῦτον του υπελόδραμα ὑπὸ τὸν τίτλον καὶ Τοῦν καὶ το καὶ τὰ το το τόπος του που διασήμος του που που που που διασήμος του που που που διασήμος του που που που που διασήμος του που που που που που που που διασήμος του που που που που που που που που διασήμος του πο λαξαν γνώμην, διαπιστώσαντες όπο τὸ θέατρον) εὐρέθη ἡναγκα σεντι ή Όρχηστρα... «ώριμασε», και με άρκετην ἀφέλειαν σπευδουν νὰ σχολιάσουν τὰ αἴτια τῆς ἀξιοσημείωτης ραγδαίας αὐτῆς και τοῦ σόλο-πιανίστα εἰς τὸ μεταβολῆς. "Οσον ἀφορὰ τὸν Μη τρόπουλον, φαίνεται ὅτι ἀποτελεῖ ἀκόμη διὰ τοὺς κριτικοὺς τὸ ἀντινείμενον πολλών ἀποριών: "Εχει κανείς τὴν ἐντύπωσιν ὅτι ἀισθάνονται ζωηρῶς τὸ δάρος μιὰς γέας μουσικῆς δυνάρες καθόλου της εἶναι πιανίστας πρώτης. "Επὶ κανείς τὴν ἐντύπωσιν ὅτι ἀισθάνονται ζωηρῶς τὸ δάρος μιὰς νέας μουσικῆς δυνάρες τοῦ τὸς πρώτης γραμμῆς. "Επὶ τὸς μετας τοῦς του τὸν προώριζεν την Του τον προώριζεν την Του τον προώριζεν

τελικώς την θέσιν τοῦ διευθυντοί της μεγαλυτέρας Φιλαρμονικής-Συμφωνικής 'Ορχήστρας τοῦ κό

Συμθωνικής 'Λοχήστρας τοῦ κόσμου.

« Η ἀφιλοκέρδεια τοῦ Μητροπούλου — ἐπάγγεται ὁ μουσικοκοιτικὸς τοῦ « Όμπσέρδερ» — είναι παροιμιώδης, Πολλάκις ἐξο δεύει ἐξ Ιδίων δια τὴν ἀντιγοαφήν διαφόρων ἔργων καὶ τὴν δια νομήν των εἰς τοὺς μουσικοὺς τῆς 'Οοχήστρας του».

Μὲ τὸ αὐτὸ ἐνθουσιώδες πνεῦμα ἔγραψεων καὶ πολλαὶ ὅλλαι ἀγγλικαὶ ἐφημερίδες. Οὕτω ὁ «Μαγχεστριανὸς Φύλαξ» ναρακτηρίζει τὴν ἔκτέλεσιν τῆς Είσονω»

«Μαγχεστριανός Φύλαξ» ναρακτη ρίζει την έκτέλεσιν της Είσονωγης «Κοιολοανός» τοῦ Μπετόδες
καὶ τῆς 5ης Συμφωνίας τοῦ Προ κόφιεφ ὑπὸ την διευθυνσιν τοῦ Μη
τροπούλου ὡς «Εξαιρετικός Ικανοπαιητικήν καὶ ἀσυνήθως δυνομικήν». Οἱ «Ράντιο Τάϊμς» λένουν ὅτι ὁ «Ελλην μουσικοσυνθέτης ἀπέκτησε μεγάλας συμπα
θείας εἰς τὸ εὐρύτερον ἀγγλικόν
κοινόν, καὶ ὅτι, μεταξὺ τῶν ἄλ-

'52 EUROPEAN TOUR FOR PHILHARMONIC

Plans to Perform Next Spring in Italy, Greece, Israel and France Near Completion

By HOWARD TAUBMAN

EDINBURGH, Scotland, Aug. 27 -The plan to bring the New York Philharmonic-Symphony to Europe next spring, this time to Italy Greece, Israel and possibly, France, is nearing completion. All that is needed to make it a reality is the agreement of the Musicians Union in America and guarantees of about \$150,000 to meet the expected deficit.

The idea for the new trip was projected in New York before the Philmarmonic had left for its appearance at the Edinburgh Festival, where it is now playing. It has been speeded by the success of

Edinburgh's Usher Hall has been full, with the maximum number of standees, for every concert and public enthusiasm has run high Furthermore other cities in Brit-ain and on the continent wanted to know why the Philmarmonic did not include them on this tour. The orchestra management has had to reply that the Edinburgh Festival, which is footing the bill, insisted on an exclusive contract.

Next season's tour envisages co-operation of the American Export Line. Top officials of the company already have offered the fullest They are willing to assign one of their new ships—the Con-stitution or the Independence—for a thirty or thirty-five day cruise into the Mediterranean.

Would Make Quarters on Ship

The Philharmonic would make the ship its quarters, except for a few days when it would travel by rail in Italy and, perhaps, in The plan is to sell space on the

ship not used by the orchestra and its staff to the general public for the Mediterranean cruise. Whether the line would handle this phase of the plan or whether it would be turned over to a travel agency has not yet been decided.

It has been ascertained that the countries to be visited are eager to have the Philharmonic play in their cities. Bruno Zirato, co-man-ager of the Philharmonic, con-ferred with officials in Italy some weeks ago and they were willing to meet the orchestra's full fees. Greece has just sent a wire to

Arthur Judson, orchestra manager, stating its anxiety to have the Philharmonic and its Greek-born music director, Dimitri Mitro-poulos, who would conduct nearly all of the tour, play there. French officials have offered to post a sizable guarantee for two or three concerts, especially of modern music, including a concert version of Alban Berg's "Wozzeck," which was a tremendous success in New York Level York last spring.

To Leave U. S. in May

Present plans call for the orchestra to embark in May and make its first pause in Genoa. Then it would travel by rail and play in Florence, Rome and Naples, where it would board the ship again and head for Greece. When Arturo Toscanini heard of the plan in his Milan home he asked indirect. Milan home, he asked indignantly why Milan had been omitted. The answer was that the orchestra would not consider playing in his home city unless he were to conduct. The report is that he did not sav

In Greece there would be two concerts, one in Athens and one in Piraeus. Then the ship would sail for Israel, where the orchestra would play twice in Tel Aviv. On the way back they would stop at Cannes and the orchestra would go by rail to Paris for two or three concerts.

The American Export Line, it is understood, is prepared to make a avorable arrangement. Nevertheless, Mr. Judson estimates that the projected trip would need further inancial guarantees. He and the

λων, ούτος διακρινέται δια την πρωτοφανή μουσικήν του μνήμην, παραθέτουν δε πολλά χαρακτηριπρωτοφανή μουσικήν του μνήμην, παραθέτουν δὲ πολλὰ χαρακτηριστικά πρὸς τοῦτο παραδείγματα. Ο «Σκότσμαν» γράφει ὅτι ὁ Μητρόπουλος ἐχάρισεν εἰς τὸ "Εδιμθοῦργον μίαν ἀξέχαστη δρα δυὰ καὶ ὅτι ἀνεδείχθη ἄξιος τῆς μεγάλης φήμης, ποὺ ἀπολαύει εἰς τὸν διεθνή μουσικὸν κόσμον. Τὸ «Σκότις Νταίηλυ Μαίηλ» ἐνθουσιάξετσι κυρίως μὲ τὴν πιστὴν ἀπόδοσιν ἀκόμη καὶ τῶν τελευταίων λεπτομερειῶν τῆς συναμλίας καὶ τὰς ρυθμικὰς κινήσεις τῶν χειρῶν του, ποὺ δίδουν εἰς τὸν ἀκροατὴν τὰ συναίσθημα ὅτι μὲ τοὺς μουσικοὺς τῆς Όρχήστρας του ἀποτελεί ἔνα ἀδίασπαστον σύνολον. Τὸ «Νταίηλυ Τέλεγκραφ» παρατηρεί ὅτι ὁ "Ελλην μαέστρος ἀπέδειξε τὴν μεγάλην του ζωτικότητα καὶ τὴν ἀπαράμιλλη δυναμικότητά του κα τὰ τὴν ἐκτέλεσιν τῆς 4ης Συμφωνίας τοῦ "Αγγλου συνθέτου Βὰν Οὐῖλλιαμς, Τέλος τὸ «Ικό τις Νταίηλυ "Εξπρέςς» τονίζει ὅτι ὁ τὰ πρώτην φορὰν ἔργον Βρε ταννοῦ συνθέτου εῦρεν ἔρμηνευτὴν τῆς ὀλκῆς τοῦ Μητροπούλου. W.

«ΤΟ ΒΗΜΑ» Κυριακή 9 Σεπτεμδρίου 1951

ΑΠΟ ΤΟ ΦΕΣΤΙΒΑΛ ΤΟΥ ΕΔΙΜΒΟΥΡΓΟΥ

ΑΥΡΑ Ι. ΘΕΟΔΩΡΟΠΟΥΛΟΥ

ΜΗΤΡΟΠΟΥΛΟΣ ΚΑΙ ΜΠΡΟΥΝΟ ΒΑΛΤΕΡ

ΤΙ ΑΠΟΔΙΔΕΙ ΜΙΑ ΛΑΜΠΡΑ ΟΡΧΗΣΤΡΑ

ΕΔΙΜΒΟΥΡΓΟΝ, Σεπτάμδριος. Έκτάκτου συνεργάτου μας.— Δέν πρόκει-ται να κάπουμε κριτική στό άρθρο αύ-τό. 'Απλώς προσπαθούμε να δώσουμε μιαν ίδεα ή μια είκόνα, τοῦ τὶ ἔδωσε στο φετεινό Φεστιδάλ τοῦ 'Εδιμβούργου ή 'Ορχήστρα τῆς Νέας 'Υόρκης, ὑπό τη διεύθυμαι τοῦ Δ. Μητροπούλου καὶ τοῦ Μπορίως Βάθτες.

Μπρούνο Βάλτερ.
Η Φιλαρμονική τῆς Νέας Ύόρκης,
μιὰ ἀπὸ τὶς μεγαλύτερες καὶ πιὸ σημαντικές τοῦ κοσμου, μπορούμε νὰ ποῦμε
πὰς πραγματοποιεί τὸν πιὸ ἐκπροσωπευτικό τόπο ὀρχήστρας στην ἐποχή μας.
Οι 110 καλλιτέχνες, ποὺ τὴν ἀποτελοῦείναι στή πρωτηματικότητα, ὁ κα-είναι στή πρωτηματικότητα, ὁ κα-είς άπο αὐτούς κι' ἔνας ἰκανώτατος ἰστ στό όργανό του. Τό σύνολό της ἔχει καταφύρει νὰ δώση, μια ποίο-α ήχου όλως έξαιρετική καὶ παρουπιάξει διαρικώς και καθημερινώς άδιά. Αειπτη έξελιξι. Η όρχήστρα αυτή κατα-φέρνει να δώση άπό τα άπαλότερα πια-νίσιμα, ώς τα τρανταχτάτερα φορτίσσι-μα με θαυμαστή έπιτυχία. Το δεύτερο μα με θαυμαστή έπιτυχία. Γο σευτερο καὶ έξ ίσου μεγάλο πλεονέκτημα της Ορχήστρας, είναι ότι ήμπορεί να προσαρμοστή άμεσως καὶ έπιτυχέστατα σὲ κάθε μαέστρο. Ἡ ρυθμική της εύλυγι-

οτό σόλο τοῦ Φαγόττου, Τὸ τίμπο ηταινε τέτοιο καὶ τό φαγόττο ἀκολούθησε καὶ ἐπαιξε τόσο λομμπρά, ἄσπε ὁ Μητρόπουλος μόλις τέλειωσε ή συναυλία ἔσπευσε νὰ συγχαρῆ τό μουσικό. Τό γεγανός αὐτό ἔδωσε λαδη σ' ἔναν ''Αγγλό κριτικό νὰ παρατηρήση, μὲ κάποια εἰρανεία τὰ ἀκόλουθα: «'Η δημοσία συμφιλίσωση Μαϊστρου καὶ φαγόττου στό τέλος τῆς 4ης τοῦ Μπετόδεν νομίζουμε πὰς ῆτσωε... ἀπαραϊτητημ». Τὸ εἰπε δέδαια εἰρωνικὰ ὁ 'Εγγλίδζος, Αὐτό ὁμας δείχνει ἀκόμη πιὸ καθαρὰ πόσο κολὰ μπορούν τὰ μέλη τῆς 'Ορχήστρες νὰ παρακολουθοῦν τὸν Μαϊστρο. ''Αλλη μιὰ φορά, ὅπου μπορέσσημε νὰ διαπιτώσουμε σὰ εἰρυττατη πλέον κλίμροκα τὶς ἀφάνταστες δυνατότητες τῆς 'Ορχήστρας αὐτῆς, ήτανε στὴ 5η συμφωνία τοῦ Προκόπιεφ καὶ πάλι ὑπὸ τὴ ἔπιδυντία τοῦ Μητροπούλου.
''Οπως εἶναι γνωστόν, τὴ Φιλαρμονικὴ Νέας 'Υόρκης, τὴν διεμθύνουν διο διεθνούς φήμης μαἐστροι, ὁ Δημήτριος Μητρόπουλος καὶ ὁ γποραίος πλέον μὰ πάντα ἄμεμπτος Μπροῦνο Βάλτερ. Πραγμα σοφώτατο, γιατὶ χάρις στὴν ἀλληλοδιαδόχη πῶν δύο αὐτῶν μεγάλων ἐρμηνευτῶν, μὲ σαφῶς ὅμως διαφορετικάς ἰκανείς ν' ἀκούση εἰς τέλειον σημείον καὶ ἐποστηπας και προτιμήσεις κατορθώκει κανείς ν' ἀκούση εἰς τέλειον σημείον καὶ κανείς ν' ἀκούση εἰς τέλειον σημείον καὶ κανείς ν' ἀκούση εἰς τέλειον σημείον καὶ κανείς ν' ἀκούση εἰς τέλειον σημείον καὶ

κονότητας και προτιμήσεις κατοοθώνει κανείς ν' άκούση είς τέλειον σημείον και Ι μοντέρνους και κλασσικούς.

'Ο Μητρόπουλος, ὡς ἀνεμένετο, ἔδωσε μαζὶ δέδαια μὲ Μπετόδεν καὶ ἄλλους γνωστοτέρους, πολύ μοντέρνους καὶ άγλλους γνωστοτέρους, πολύ μοντέρνους καὶ άγνωστους ἀκομη εἰς τό εὐρωπαϊκό κοινό, ὅπας τόν Μορτον Γκούλντ, τόν Σονώνσαν, Ξένεκ κλπ. Καὶ κατώρθωσε, πράγμα δύσκολο γιὰ τὴν συντηρητική Αγγλία, όχι μόνο ἀ πείση τό κοινό γιὰ τὴν ἀξὶα τῶν νέων καλλιτεχνών μὰ καὶ να τὸ ἐνθουσιάση μὲ τὴ καθαρά καὶ να τὸ ἐνθουσιάση τὰ την ποὺ τοὺς ἔδωσε, μὲ όλο τὸ μπρίο ποὺ κατάφερε νὰ δγάλη ἀπό τὴν ὀρχήστρα του. Ἰδίως δὲ μετά τό παίξιμο τῆς 4ης Συμφωνίας τοῦ Οὐαλλοῦ Βῶν Οὐῖλλιαμς, σύσσωμος ἡ κριτική ἐστράφη ὑτὰς τοῦ Μπτροπούλου. Ουσκλού Βων Ουπλιαμς, σύσσωρος το κριτική έστρωθη ύπερ του Μητροπούλου Ένω ώς τη στιγμή έκείνη είχε σταθί άρκετα έπιφυλακτική και ἴσως-ἴσως θυσμενώς ένοχλημένη πιθανώπατα άπ' τήν έλλειψι κάθε συντηρητισμού και στό νόκυκλοφορούσανε με μεγάλα γράμματ. στίς Σκωτικές και "Αγγλικές έφημερί δες μετά άπό τὴν πρώτη ἐμφάνισι τώ μοντέρνων, «'Επὶ τέλους ὁ Δημήτρης σ δλο του τό μεγαλείο» καὶ «'Ο "Ελλη. Μητρόπουλος στάθηκε καταπληκτικός», κλπ.

• Μὰ καὶ στὰ ἄλλα κομμάτια τὰ καθιερομένα ὁ Μητρόπουλος ὑπῆρξε ἐ ξαιρετικός. Ὁ τρόπος μὲ τόν ὁποῖον ἐσυνώδευσε, ἐπροστάτευσε καὶ ἐδοήθησε σολίστ του ήτανε βαυμάσιος. Βέ είχε σολίστ μεγάλης όλκης: Μόϊ δαια, είχε σολιστ μεγαλης ολιτις: που ρα Έςς το πιάνο της όποίας είναι ά φθαστο με το μαλοκό, σταθερό και ώ ριμώτατο παίξιμο. Νομίζουμε πώς ώ τὰ τώρα ή Έςς ήτανε τό καλλίτερο πι άνο που άκουσε έφετος τό Έδιμδοῦργο Του που άκουσε έφετος τό Έδιμδοῦργο Του που άκουσε έφετος το συσγιο ήνι Φραντζεσκάπτι με το σπάνιο ήχι διολιού του, τη θαυμάσια τεχνικ καὶ τη λαμπρά του ερμηνεία. Τό του και τη λαμπρα του ερμηνεία. Το Καζαντεσύς, ό όποιος είναι ό μόνος πο στάθηκε σ' ένα ἐπίπεδο πιό κάτα, δυ στυχώς, ἀπό τους ἄλλους σολίστ, καὶ ό όποιος, κατὰ τὴν γνόμην μας, στό όμι νόλε ἔχασε κάπως τό μέτρο, πραγμιπού ἔσεινε νὰ τονισθή ἀκόμη μιὰ φερά, τόν παρακολούθησε που δίν που στόν παρακολούθησε που δίν που τον παρακολούθησε που δίν που στόν παρακολούθησε που δίν στο στον παρακολούθησε που δίν που στον παρακολούθησε που στον παρακολούθησε που δίν που στον παρακολού που στον παρακολούθη που στον παρακολού που στον παρηκολούθησε παρ' όλα τὰ παρ στρατήματά του.

Τό μόνο ποὺ μᾶς λύπησε στόν Μπρω νο Βάλτερ είναι ότι ἐκτός ἀπό τὴν 3!! συμφωνία τοῦ Μότσαρτ δὲν ἔδωσε κανέπ ἄλλο ἔργο τοῦ μεγάλου μουσουργοῦ τι όποῖου είναι ἔνας ἐρμηνευτής από τοι καλλιτέρους τοῦ κόσμου. "Εδωσε ὅμω Μαλερ, τὴν Ϥη συμφωνία Μπρούνερ, τη Απ συμφωνία τοῦ Γοῦμπεστ του 2.00. 4η συμφωνία τοῦ Σοῦμπερτ, τὴν 2κα τοῦ Μπράμς,

'Η θερμή, άπλη καὶ τόσο άνθρ έρμηνεία του στάθηκε τό πιό άξισση μείωτο γεγονός τοῦ φεστιδάλ.

Α. Π. ΚΑΜΠΑΣ

'52 EUROPEAN TOUR

Plan Next Spring Italy, Greece, Israel and France Near Completion

HOWARD TAUBMAN By

EDINBURGH, Scotland, Aug. 27 -The plan to bring the New York Philharmonic-Symphony to Europe spring, this Italy, next time to Greece, Israel and possibly, France, is nearing completion. All that is needed to make it a reality is the agreement of the Musicians Union in America and guarantees of about

in America and guarantees of \$150,000 to meet the expected deficit.

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It has been ascertained that it countries to be visited are easy to have the Philharmonic play their cities. Bruno Zirato, comager of the Philharmonic, conferred with officials in Italy someweeks ago and they were willing to meet the orchestra's full fees.

Greece has just sent a wire Arthur Judson, orchestra manage. ascertained that the be visited are eager e eager play in co-mancon-

willing Greece has just sent a wire to Arthur Judson, orchestra manager, stating its anxiety to have the Philharmonic and its Greek-born and its or. Dimitri Philharmonic and its Greek-born music director, Dimitri Mitropoulos, who would conduct nearly all of the tour, play there. French officials have offered to post a sizable guarantee for two or three concerts, especially of modern music, including a concert version of Alban Berg's "Wozzeck," which was a tremendous success in New York last spring. poulos, was poulos, was a la fixed by the tour la have want music,

was a tremendor York last spring To Leave U. S. in May

Present plans call for the orchestra to embark in May and make its first pause in Genoa. Then it would travel by rail and play in Florence, Rome and Naples, where it would board the ship again and head for Greece. When Arturo Toscanini heard of the plan in his Milan home, he asked indignantly why Milan had been omitted. The To Leave U. S. in May home, he Milan home, he asked indignantly why Milan had been omitted. The answer was that the orchestra would not consider playing in his home city unless he were to conduct. The report is that he did not say "no."

say "no. In Greece In Greece there would be concerts, one in Athens and on Piraeus. Then the ship would for Israel, where the orche would play twice in Tel Aviv. the way back they would stop the way back they would stop Cannes and the orchestra would cannes and the o two he orchestra Tel Aviv Would stop at iestra would go

rail Paris for to two or thr concerts concerts.

The American Export Line, it is understood, is prepared to make a favorable arrangement. Neverthe less, Mr. Judson estimates that the projected trip would need further financial guarantees. He and the the further guarantees. He and the financial guarantees. He and the Philharmonic board hope to interest private persons and foundations in putting up the necessary money. They feel that American prestige in the cultural field has been enhanced enormously by the d has Edinburgh visit of the orchestra and would make a further gain from the tour next spring. Some oncessions would ences to that end will be under-taken when the orchestra returns to America next month. be needed from

DIFFERENCES IN TASTE

European Reaction to American Orchestra Conditioned by Standards Abroad

By HOWARD TAUBMAN

fresh in their minds, one may be music is rather amateur, using the sure, the experience of playing in word in a modern way, to suggest a foreign city before an international audience. It is just a little essarily implying that what is more than a month since they being done should be done with impact of Europe can hardly have the bat. In our hearts we prefer worn off.

One would guess that the impact

of the New York Philharmonic on Europe has not worn off, either. "The New York Philharmonic-Although the orchestra played only Symphony Orchestra make music; in Edinburgh, some of its concerts the tone is opulent but not wastewere broadcast, and the audiences ful; it is spent with the true econincluded knowing listeners from omy of the rich of the earth. Atnearly all the Western European tack and balance are quick, sure countries. The character and quality of the New York ensemble The playing has natural character; evidently made a deep impression not excluding roughness. There is on Europeans, and the experts will nothing here of the chromium no doubt spend a long time displate of the superb Philadelphia cussing questions raised by the Orchestra, which, if it ever fell playing of the orchestra from into mortal error or insecurity,

Comparisons

How do orchestras abroad differ chestra is compared with the best from ours in America? If there Continental bands such as the Conare differences, how do they certgebouw of Amsterdam and the happen to exist?

the outset with a tenet that we in The Vienna Philharmonic's strings America accept without much have a sweetness and mellowness argument—that the New York that are wholly distinctive, and the first rank. That is, they agreed a special warmth and integration that it was a highly trained, thor- all their own. oughly seasoned, instantly respon-sive group of instrumentalists. Fundamentals They agreed that it could play But granting the presence of with dazzling brilliance and that these differences in taste and style no technical demands, not even of the fundamental truth remains the were beyond its capacities.

as an overemphasis on technical tors. perfection and on gleaming, corus- Under a Bruno Walter, the New Vaughan Williams' Fourth Sym- and intense than it is under Walter. hony under Dimitri Mitropoulos sts of the classical—or eighteenth Karajan—taut, incisive, brilliant. and early nineteenth century—
repertory. There were even dissents on Bruno Walter's interpretations of the classic repertory,
tations of the classic repertory. Mozart symphony.

after hearing a fair cross-section and raucous. of British orchestras, under British

It may be true, as one observant

British Critic

fense of the American orchestral date our public, way.

the New York Philharmonic-Sym- tinctive virtues in the best orchesthe composer's lifetime the cry in- est way of broadening all our per-variably goes up: 'No soul'-like spectives.

HEN the members of the Mr. Jellyby's 'No wings'—'Cold-New York Philharmonic-Symphony Orchestra re-assemble this week to be-Berlin Philharmonic first went to gin the new winter season at Car- London, under Furtwaengler (of negie Hall, they will still have all precisians!). Our attitude in completed fourteen concerts on love. Likewise even in our cricket: fourteen successive nights during Bradman is without soul because the Edinburgh Festival, and the he hits every ball in the middle of

> might easily find reason for not playing at all.

In short, a first-class American The most insistent and provoca- orchestra simply has different tive questions will revolve around technical standards from those of comparisons. How does the New most British orchestras. The dif-York Philharmonic compare with ferences are not so great in this he best European orchestras? respect when the New York or-

Vienna Philharmonic. But here The British experts agreed at there are differences of quality. hilharmonic is an orchestra of the Concertgebouw's wind choirs have

the most complex, modern scores, same all over the world: Each orchestra reflects the personality Some qualified judges had reser- and artistic orientation of the men vations. They intimated that the who are responsible for the large virtues led to certain failings such musical conceptions — the conduc

cating tone. They complained that York Philharmonic is more expanhe brilliance was often so hard sive and relaxed than it is under that it negated the very nature of a Dimitri Mitropoulos. And the much of the music the orchestra New York Philharmonic under played. When the orchestra played Mitropoulos can be more electric

The fine orchestra assembled at with a savage grandeur, the Brit-Baireuth for the resumption of the sh critics declared that they had Wagner festival, said to be made never heard so stirring a revelation of the score's contents. But Berlin Philharmonic, was one thing ome protested that this very aporoach was used everywhere and broad, slow-moving, full-breathing was detrimental to the best inter-

specially of his conception of a In "The Magic Flute" it played with spaciousness and delicacy. If To an American listener it Mr. Furtwaengler's tempi were seemed that these objections slow, as they had a tendency to be stemmed from habituation to Brit- in nearly everything one heard him sh orchestras. The Philadelphia do, they were not wholly out of Orchestra, which had visited Brit-line. But what he did in "Otello" ain several seasons before, had also was a caution, and he succeeded in been accused of being too sure and making the fine-grained Vienna brilliant for its own good. And Philharmonic sound gross, crude

as well as Continental conductors, European who knows the Amerione felt certain that standards of execution were simply not the tempo of life in the United States requires dash and brilliance and that even the conductors trained It was a British writer, Neville in Europe to more relaxation and Cardus, writing in The Manches- mellowness, change their ways ter Guardian, who spoke up in de- when they get here to accommo-

Perhaps the fairest judgment is "I do not agree," he wrote, "that that there are rewarding and disphony Orchestra is concerned tras on each side of the Atlantic, mainly with streamlining its tech- that America and Europe can learn Whenever an orchestra from each other and that the exvisits these islands and plays all change of visits by leading orchesthe notes as truly written down in tras should be speeded as the sur-

NEW. YORK PHILHARMONIC OPENS 110TH SEASON THURSDAY.









Dimitri Mitropoulos, music director, will conduct the first weeks of the season at Carnegie Hall. On his opening program this week he will present the American première of Busoni's "Arlecchino." At top, he is shown at the piano rehearsing this

work with the guest artists: (l. to r.) J. Alden Edkins, James Pease, Pauline P. William Wilderman, David Lloyd, Martha Lipton and John Brownlee. Above, sea guest conductors: Guido Cantelli (left), Bruno Walter and George Szell (ri

RECALLING **BUSONI**

Mitropoulos Remembers Teacher With Affection

By HAROLD C. SCHONBERG IMITRI MITROPOULOS opens the Philharmonic-Symphony season on Thursday with a Mozart-Busoni program featured by the first American performance of Busoni's "Arlecchino." The juxtaposition of Mozart and Busoni is not accidental, nor is it an example of awkward program-making by Mr. Mitropoulos. He likes to see something symbolic in the coupling.

"Mozart, you have to know, was Busoni's god," explained Mr. Mitropoulos the other day. "They both had the same basic attitude toward music-a sort of intellectual objectivity without dryness. Busoni studied Mozart all his life. He had definite ideas about how the music should go. Especially tempos. In Berlin once he programmed, with himself as piano soloist, a long series of Mozart's piano concertos. The conductor, Gustav Brecher, just could not understand what Busoni was driving at. After a while they had a violent disagreement and Brecher walked out. It was quite a scandal in its day, I assure you."

Mr. Mitropoulos was one of Busoni's pupils in composition, and he well remembers his first meeting, in Berlin, with the fabulous composer-pianist. Busoni never carried more than five students at a time. He had been appointedthis was after the first World War-to a special professorship of composition by the Weimar Government. The young Mitropoulos walked in, bowed to him and to his four pupils, and sat down to play a long, complicated piano sonata that he had composed.

Passionate

"It took forty-five minutes," recollected Mr. Mitropoulos. "Busoni listened without saying a word. I finished. Still not a word. You can imagine my feelings. Finally Busoni said 'All right, You can enter my class. But your music has too much passion for me.'

The final upshot of Mr. Mitropoulos' studies in composition with Busoni was that he eventually ceased composing altogether.

"From what Busoni told me I lost all respect for myself as a composer. My intellect agreed with him-but my nature didn't. So I listened to Busoni, and studied with him, and absorbed his knowledge, and ended up a re-creator intead of a creator, I have not regretted it for a second."

Busoni was not the tonic-domnant-parallel-fifths kind of teachr. Everybody in his class brought what they wanted and then there vere discussions about it, No standard theoretical analysis at all. Nor did Busoni's own music enter into the picture. All Busoni tried to do, says Mr. Mitropoulos, was help the pupil develop his own style. Music, Busoni preached, was neither an imitation of nature nor of life. Rather it was a stylized way of expressing mood and emotion. Hence his overpowering admiration for Mozart, the greatest stylist of them all. Hence, too, his admiration for Berlioz and his acute distaste for the extroverted nusic of a Wagner.

Modern music fascinated Busoni, who was a highly advanced thepretician himself-more so in his critical articles and in his little book, "Sketch of a New Esthetic for Music." than in his music. One of Mr. Mitropoulos' fondest recolections is the time Busoni heard Stravinsky's "Histoire du Soldat" for the first time.

"Everybody was laughing and hissing at the music," the conductor remembers. "But Busoni was standing up in lhis box shouting 'Masterpiece! Massterpiece!'"

Mystic

There was a large degree of the nystic in Busoni, thinks Mr. Mitropoulos, who himself inclines toward a certain type of mysticism. Busoni's approach toward composition and the keyboard was spiritual rather than sensuous, tempered by an enormous intellectuality.

He feels that Busoni as a comoser was far in advance of his day. In the early Twenties, Mr. Mitropoulos rehearsed "Arlec-chino" at the Berlin Staatsoper,

"Each of us had ten free tickets. We couldn't even give them away,' said Mr. Mitropoulos sorrowfully, still pained at the recollection "But all those who did come had a wonderful time.

The point is that his music di not have direct audience appeal. Busoni was not the exuberant type. He would not parade his emotions Today I feel that we have progressed. The time has now come for such music. 'Arlecchino' is anti-romantic or-how shall I put it? - a negation of the romantic spirit. That feeling is prevalent today and it will be understood. It wasn't in Busoni's day."

Mr. Mitropoulos would like, as time goes on, to present more of Busoni's music, and he would like to hear more from other organizations. Two of the Busoni operas-"Turandot" and "Doktor Faust"should definitely be revived, in his opinion.

"And I will get around to presenting his piano concerto,' said. "It is a difficult work to do. Over sixty minutes long, with a chorus at the end. No, I will not play the solo part myself. It would be too much to play and conduct it at the same time." To violinists in search of unhackneved work. Mr. Mitropoulos suggests the Busoni concerto, "A noble piece! But." he sadly adds, "not flashy enough for most soloists."

Villed

110TH YEAR BEGUN

Mitropoulos Conducts First tenor delivers a dramatic aria. U.S. Performance of Busoni's tre piece? Busoni, who was an ob-'Arlecchino' in Carnegie Hall

By HOWARD TAUBMAN

Reinvigorated by its late summer excursion to Scotland, the New
libretto are occasionally thin, too.
York Philharmonic-Symphony Orchestra last night began its new
Musically it is the work of a season—its 110th, if you please—with so much gusto and good cheer you would have thought it was just emerging out of its adolescence.

Carnegie Hall was turned into a playhouse — the sets and lights were largely imaginary—and Dimitri Mitropoulos conducted Ferruccio Busoni's "Arlecchino" in a performance that had most of the largely in a pe

This was the first American per-formance for "Arlecchino," as far as the records show. Busoni, who described his work as "a theatrical capriccio in one act," finished it in 1916. Since Mr. Mitropoulos at one time studied with this great musician, perhaps there were some who thought that this would be merely a solemn devotion on the part of a pupil for a beloved master.

"Seragio" Overture Player "Arlecchino" was not the sole business of last night's concert. After beginning with the National Anthem—the orchestra played it every night for two weeks in Edinurgh and the practice may have become a habit—Mr. Mitropoulos directed Mozart's "Seraglio" Overture Player as the records show. Busoni, who

There was nothing solemn about "Arlecchino." It was sung and spoken in English; the translation is credited to the venerable Ed.

There was nothing solemn about ture. The playing was crisp, bright, somewhat heavily accented and lacking a shade in elegance.

Then Mr. Mitropoulos asked for ern colloquialisms in the text that of the orchestra society, who died bespoke recent emendations Mr. on May 21. Bach's Air from the Mitropoulos did not get credit in Suite in D, in the Reger edition, the program for more than conducting, but it may be reported on good authority that he also was responsible for the staging.

Suite in D, in the Reger edition, was the moving tribute.

Mozart's Sinfonia Concertante in E flat (K. 297b) for four woodwinds and orchestra wound up the

orchestra sat in two sections, with a triangular area from the podium to the rear cleared for action. The dramatis personae were in costume, and a few simple props were employed. The action was largely stylized, occasionally broad, and once or twice downright corn. But taken all in all, it was fun. taken all in all, it was fun.

was gentle and serious as a betrayed tailor who loves Dante. James Pease as Abbate Cospicuo, a cleric, and J. Alden Edkins as find the moral. To this one it Dottor Bombasto were a delight-fully pompous pair. David Lloyd as Leandro, the knight, did a wonderful take-off on the breed, operatic tenor. Martha Lip-ton was a lively Colombina. All of these performers but Mr. Brownlee sang, and with style and

Pauline Polisi was thoroughly decorative in a part that required only that she look beautiful. There were two other actors who, through an oversight in the program no doubt, did not have proper credit. They were Sam Gold, baggage master of the orchestra, and Nat Van Praag, one of its libra-rians. Mr. Van Praag wore the wig of the "asinus providentialis," which turned him into a crucial character of the story, and Mr. Gold was his master. There was

than its share. It played the score with transparency of texture and with bouncing animation. And when Leandro delivered himself of a dramatic aria, it stopped playing and gave him a big hand—stand-ard operatic procedure when a

jective man, thought it was his most distinctive work. It has a special flavor. It is meant to be satire, often bitter satire, but the bitterness seems to have drained off. The humors of Busoni's own

ing a gift for melodic invention.

ruccio Busoni's "Arleccnino in a performance that had most of the audience chuckling.

It is difficult to imaging the lecchino" enjoying much of a carrier in today's opera houses, but

"Seraglio" Overture Played

is credited to the venerable Ed-permission to play a piece in mem-ward J. Dent, but there were mod-ory of Charles E. Triller, president

Brownlee Speaks Title Role
And staging there was. There was a gray curtain across the back of the stage. The men in the orchestra sat in two sections, with a triangular area from the podium

taken all in all, it was fun.

Mr. Mitropoulos had the help of some capable people. John Brownlee, playing Arlecchino in white tie and tails, did his speaking role with relish. William Wilderman was gentle and serious as a beautiful and

MUSIC

= By VIRIGIL THOMSON =

PHILHARMONIC-SYMPHONY ORCHESTRA

CARNEGIE HALL

Dimitri Mitropoulos, conductor, first concert of the 110th season last night. The proogram: Overture, "The Abduction from the SSeraglio" ... Mozart-Busoni Aria, Suite No. 3... Mozart-Busoni Gemental Andrea Companiment of Charles The Carince and Bassoon with Orchestral Andrea Companiment of Charles Theorem and Mozart Soloists: Harold Gembers, Robert McGinniis, "James Chambers, William Polisi (In concert form; in English; first Amoerican Petromanae)

CAST:

Ser Matteo del Sarto, a fallor

Abbot Cospicuo. Jämes Pease
Doctor Bombasto. James Pease

Pretentious and Unclear

BUSONI'S "Arlecchino" ("The Harlequin") was the purported novelty of last night's Philharprogram. Mozart's "Sinmonic fonia Concertante" for Oboe, Clarinet, Horn and Bassoon with Orchestral Accompaniment (K. 297b) held a fresher perfume for this guest, though the Busoni comic opera, or "theatrical ca-priccio," was a first performance in America. Your informant found read it in score and last night himself also resistant to the idea heard it again, he remains of that that there is either fpun or funniopinion. It represents a hopeless ness in this work. At this point effort to combine Italian animahis objections end. It is skillfully tion with the heaviest sort of Gercomposed, intellectually and mu-man satire and an equally impossically sophisticated to the last sible desire to eliminate schmalz degree, a major effort of a major from the German operatic style musician. Also, its execution, without renovating the late Rothough a bit loud throughout, mantic and early Modernist of was a triumph of skill and loving Germany in which that schmalz care on the part of Dimitri is firmly embedded. The com-

ter of the orchestra and a pleated lectual ambition. grey curtain at the back. The singers wore clothes that were not

Martha Lipton



Mitropoulos, who conducted the opening concert of the Philal for writing tunes. The reharmonic-Symphony Orchestra's sult is a mess all the more pitiful from its author's accomplished fro musicianship, high motivation and, There was a corridor in the cen-let's say it, over-weaning intel-

quite theater costumes and not quite their usual evening - dress goods. Tuneful, talented, fanciful, sound as an apple and as monumental as a palace courtyard, it is sound and process and policy frank and handsomely. considerably both inside and outboth really frank and handsomely side the curtain and made lots of elaborate. As performed by the gestures. They sang in English first-desk Philharmonic soloists, it (the Edward J. Dent translation, was full, for this listener, of all I believe). Some of them sang musical delights and refinements quite well. They had to sing loud The Busoni version of the same all the time, because the orchestra composer's "Seraglio" overture, was right there on the stage with them. As a result of all these circumstances, less than 10 per cent Star-Spangled Banner, which of the text was clear to this lis- directly preceded that, had rubbed off on it. The celebrated Aria from Bach's D minor Suite came along

Reviewing this opera from a then, in memory of the late Charles Triller, formerly president correspondent found that its much property of the Philharmonic board, and the sair heavilight for the pair heavilight for the correspondent. ic contained everything but cleared the air beautifully for the plain feeling." Having recently Sinfonia Concertante.

Aldo Ciccolini

CONCERT AND

By Arthur Berger PHILHARMONIC-SYMPHONY

Philharmonic and Satie

ment," or furniture music, and ye it belongs to this class. Such music, like wallpaper, was to be conconductor; soloist: Johngenial to the senses, but was to have no distracting element, and he following program:

fass of the Poor; Passacaglia Satis-Diamond we were scarcely to be aware of it.

Szymanowski we were scarcely to be aware of it.

Mahler Satie's lovely little mass fits into the church in just such a way.

Erik Satie's name is a rather The orchestral version of the unexpected one to find on a fullmass was heard in New York for symphony orchestra's program in the first time, and it was acconnection with anything but the companied by a piano passacaglia Debussy transcriptions of hisnot so skilfully transcribed by early "Gymnopedies." The Phil-Diamond, in its first performance harmonic's list for its secondarywhere. How much happier we Thursday concert in Carnegie Hallmight have been to have had in-last night was thus something tostead Satie's ballet, "Parade." For consider with more than ordinaryeven if it is a theater piece, the interest since two of its inclusionsingenuity with which, like Toulosewere of his authorship. They were Lautrec, he evokes the side-show "The Mass of the Poor" and ais a constant delight in any form. passacaglia, and they found their John Corigliano, the orchestra's way on to the program of Dimitriconcertmaster, was temporarily Mitropoulos by virtue of the factrelleved of his post last night to that David Diamond had followed appear as soloist in Szymanowski's the example of Debussy and Mil-First Concerto. He reminded us haud and had provided us withonce again what a first-class some further orchestral tran-violinist the Philharmonic has as

Scriptions of Satie's music. its concertmaster. It was good, too, something your reporter is apt to and to observe the many ways in view a bit suspiciously, for where which Mr. Mitropoulos distinational composer is adequately, orguished himself during the even-might, he better, represented by ing's course.

might be better, represented bying's course original music for the medium, there does not seem to be much

point in the efforts of the transcriber or the performing group Now Satie has not written much for the conventional full orchestra of the concert hall, and since composer's reputation is often measured by the extent of his symphonic music and opera whatever might be done through transcription in his case to advance a well deserved reputation is much to be welcomed.

I was, therefore, disappointed to find that his unconventional little mass for two organs, with voice in the first movement only, did not translate itself too well to the concert hall even though Diamond's orchestration was the height of delicacy and discretion, and executed with the most loving care. The voice-parts were orchestrated and the absence of the singers was seriously felt. The subtle harmonies and the quiet, chaste lines evocative of Gregorian chant give their secret up by the time the first movement is over, and the rest of the fifteen-minute period is a prolongation of the same mod and devices so that we are quickly anesthetized against them Whether or not Satie intended this as a strictly religious work, its context is properly the church, where the lengthening out of such a moo is proper. Written in 1895, it preceded by some twenty-five year Satie's cult of "musique d'ameubleTHE NEW YORK TIMES,

RIDAY, OCTOBER 19, 1951 TWO SATIE WORKS

HAYE LOCAL BOWS Szymanowski, Mahler Pieces Also Played by Philharmonic

-Corigliano Is Soloist

There was a fin-du-siècle tint to the music in Carnegie Hall last night when the Philharmonic-Symphony began the second week of its season. The selections were by Erik Satie, Karol Szymanowski and Gustav Mahler.

The evening's novelty was an or-chestral arrangement by David Diamond of parts of Satie's "Mass of the Poor," which was followed without pause by his Passacaglia, arranged by the same man. Both compositions were played for the

first times here.
Satie, of course, is famous for his musical whimsey and for his intuitive handling of musical materials. There is none of the former quality here, but enough of the lat-ter to overcome the static and repetitious effect of the musical

The liturgical mood, if any, is akin to the one engendered by an organist improvising freely during offertory, but this part of the Mass is not intended strictly as a part of the service. The orchestra-tion contributes much to the atmosphere in the wood-windy second movement.

John Corigliano's performance of the solo part in Szymanowski's Concert for Violin and Orchestra, No. 1, was intimate rather than dynamic. His instrument sang a wistful, birdlike song above the sophisticated sonorities of the orestra and the expre was one of decadence despite-or perhaps because of-the technical

mastery of the playing.

The program concluded with
Mahler's youthful and often charming Symphony No. 1. The scene of this luminous work could be no-where else than the Vienna of fifty years ago, and there were some delicious melodies to prove it. There is not, all the same, much musical meat to this score, and the program as a whole suffered from ack of nourishment C. H.

THE NEW YORK TIMES

FRIDAY, OCTOBER 20, 1950.

RENARDY SOLOIST IN LALO SYMPHONY

Violinist in First Appearance With Philharmonic-Berlioz and Strauss on Program

By HOWARD TAUBMAN

Dimitri Mitropoulos' policy as principal conductor of the New York Philharmonic-Symphony Orchestra this season is to give each series one program of familiar works and a succeeding one with something contemporary and per-haps problematical on it. Since last night's concert at Carnegie Hall was the first of the session for the subscribers to the even series, they got three compositions that could scarcely have been much in the way of a listening hazard. For those who like the standard

repertory and nothing else, it was a delightful evening. And even for Lalo's "Symphonic Espagnole." those who like something spicier, there was Strauss' tone poem, profundities, this score has an unthere was Strauss' tone poem, profundities, this score has an unpretentious charm and mellifluousago this piece upset people with its "turbulent ocean of sound," acness. Mr. Renardy played it. as it cording to Romain Rolland. It is still lively, and as it was played last night, it was exciting music. But if one dares to say so in public meeting there are places in it. lic meeting, there are places in it rhythms had life. that come close to being super- He made it cl elegant movie music.

The evening began with Berlioz' 'Roman Carnival' Overture, which was played with incisiveness and a wealth of coloring. The orchestra judging from last night's perform-Judging from last hight's perform ances, is in fine shape. Mr. Mitro-poulos has it playing his way— brilliantly, colorfully and freshly.

The soloist was Ossy Renardy, gifted young violinist, who was making his first appearance with

ness. Mr. Renardy played it, as it were, straight, like an honest musician. His tone was rich and vibrant, but not too lush; his

He made it clear that he belongs among the eminent virtuosos of our day, and achieved this impression not through stunts alone but through his musicianship. With Mr. Mitropoulos and the orchestra providing expert support, the per-formance was thoroughly agree-

HERALD TRIBUNE, FRIDAY, OCTOBER 26, 1951

 $= B_y$ VIRGIL THOMSON =

PHILHARMONIC-SYMPHONY ORCHESTRA

CARNEGIE HALL

THE centenary of Vincent d'Indy's birth was honored at last night's concert of the Philharmonic Symphony Orchestra in Carnegie Hall by the playing, under Dimitri Metropoulos's direction of the French according to the Armonic Symphony Orchestra in the edifice of modern French music, but its independent existing of the French according to the French according to the Armonic Symphony Orchestra in the edifice of modern French music, but its independent existing the french according to the Armonic Symphony Orchestra in the Armonic Symphony Orchestra under Dimitri Metropoulos's direction, of the French composer's three-movement symphonic poem entitled "Wallenstein." The occasion was enlivened by Aldo Ciccolini's piano-playing in the Schumann Concerto. Otherwise the Whole evening, which included also a César Franck piano piece—the Prelude, Chorale and Fugue—orchestrated by Gabriel Pierné and the celebrated "Sorcererer's Apprentice" by Paul Dukas, was stodgy.

The Schumann Concerts, which has long enjoyed an independent existence and a healthy one, is fading a bit. Almost any performance of it seems stodgy because the piece itself is overfamiliar both to audiences and to the musicians who play it. It slips through the listening mind, offers little surprise to the attention. Mr. Ciccolini and the orchestra played it ever so expertly but without any evidence that

Itwenties a gift for dramatic expression, a clean orchestral palette A History Piece and a Vehicle turesque. But like all of d'Indy's

It was stody because these latter pieces are too familiar to be much fun any more and because the d'Indy "trilogy" (after Sphile).



Piano soloist with the Philharmonic-Symphony Orchestra

cause the d'Indy "trilogy" (after Schiller) is not intrinsically very interesting. It is interesting as showing in the composer's early peccable taste with an especial of the last movement as a virtuoso piece of the utmost animation had lift, in it, excitement. His expert but; literal readings of the other lift, in it, excitement. His expert but; literal readings of the other two seemed lacking in warmth, though whether anybody can be spomtaneous any more about this all ito familiar music I doubt. Certaimly nobody is. In any case, i was more like a train ride last night than a book of poetry. And everybody seemed grateful to the

PIERNE'S 'PRELUDE' HEARD AT CONCERT

Mitropoulos and Philharmonic Offer Version of Franck Work -D'Indy Trilogy Given

By OLIN DOWNES

Philharmonic - Symphony concert last night in Carnegie Hall with an orchestration by Gabriel Pierne of Cesar Franck's "Prelude, Chorale and Fugue," originally for piano. One asks why? This piece probably could not be orchestrally tran-scribed by anybody with success.

It is conceived for the piano and the piano's pedal effects and that freedom of style which one performer can achieve and 100 per-formers cannot. Moreover, the orchestration is without imagination or any great distinction of coloring. It is an obvious copy, and a poor one, of a great original. Nor was Mr. Mitropoulos' interpretation particularly distinguished or sensitive in spirit.

came the d'Indy "Wallenstein" trilogy, with the three move-ments inspired by episodes of Schiller's drama: "Wallenstein's Schiller's drama: "Wallenstein's Camp," "Max and Thekla," "Death of Wallenstein." This music sounded brave and modern too a half century ago. It is the music of a very sincere young composer, uncommonly serious and noble of in-tention, still very much of a Wagnerian and a well-known disciple of Franck.

Wagner is the predominant influence here, and the music has aged very much. It could have been played with more glamour and ro-mantic intensity of expression, and certainly with more orchestral pre-cision and shimmer and brilliancy of tone. The sum of it last night was a score that is now platitudinous and long.

More Atmosphere Later

The first movement with the waltz and the passage of the bassoons representative of the sermon of the Capucin monk whom the soldiers get tough with is now pretty commonplace. There is more atmosphere, and pages genuinely emotional in the second part, and there is the suggestion there of o'erhanging fate — bodeful meas-ures, even though they come to us by way of Baireuth,

The most striking idea, the cur-iously spaced chords at the beginning of the movement, are emblematic of Wallenstein's belief in the stars and their prophecies. When these progressions return toward the end, they are filled out within the harmonic framework by other thematic material earlier intro-

The initial motive becomes thereby of a grander significance and more dramatic accent than ever. This score is an early step in the evolution of a great French com-poser of the romantic period. The "Wallenstein" trilogy, if memory is correct, was last heard in New York when played here by the Boston Symphony Orchestra in 1923. We do not expect to hear it soon

Aldo Ciccolini, pianist, Aldo Ciccolini, pianist, who made his first appearance with the Philharmonic-Smphony last Nowember, playing Tchaikovsky's popular concerto, played last night the concerto by Schumann. He has a beautiful tone, an extensive if not too precise technique, and musicianly intent.

But there were instabilities of

But there were instabilities of tempo and rhythm in various places. The first movement was made episodic and lost impetuousity and sweep, partly for these reasons. The "innigkeit" of the lovely Intermezzo was only partly achieved. Mr. Ciccolini was most achieved. Mr. Ciccolni was most successful in the finale, which is exciting in its own right.

Dukas' scherzo, "the Sorcerer's Apprentice," brought to a close a

program devoted predominantly to French music. It must be said that the French repertory has much that is more distinguished than the scores heard last night.

Dimitri Mitropoulos began the THE NEW YORK TIMES, DAY, NOVEMBER 2, 1951.

SUITE BY WOLFE INTRODUCED HERE

Man From Midian' Presented by Philharmonic-Symphony -Work by Franck Heard

By OLIN DOWNES

The unpredictable Mitropoulos bened the concert of the Philharonic-Symphony Orchestra last Aght in Carnegie Hall with the ost sensitive and dramatic readng of the "Symphonic Piece" from ranck's "Redemption" that it has een our fortune to hear. It was ne of those performances when he interpreter, sensing the cominnermost intention, realizes it in a degree that the music itself does not always attain.

Pages in this score are Franck at his most sensuous and mystical; other pages, such as the one when the Meyerbeerian trombone is loosed, are theatrical and indeed almost cinematographic throughout. Mr. Mitropoulos felt the music on its loftiest plain and conveyed it in that spirit.
Stefan Wolfe's First Suite from

the ballet, "The Man from Midian," was played for the first time. The action of the ballet centers about Moses, the mighty leader, and his stricken people. The suite is in seven parts, "Serf Lamentation," "The Mother Conceals the Child,"
"Pharaoh's Daughter, Bathing in
the Nile, Finds the Baby," etc. The two last movements are "Moses Among the Workers" and "Portrait of Moses," and these movements have the most elaborate development and summing up of earlier

The movement that would be perhaps, the most agreeable to the ears of the untutored is the waltz occasioned, apparently, by the thought of Pharaoh's daughter disporting herself in the Nile. All the movements, we are told, are but developments, free, subtle, elaborate as they may or may not be, of themes of the initial section. The most elaborate movements are the last two, which are indeed formidable in fugal developments and polytonal devices. These movements generate rhythm and are skillfully composed, so far as techniques of the matter are concerned. The whole is essentially old-fash-ioned, done in a way esteemed to be modern in the late Twenties, and now passing out of style. the most part, it is ugly, pretentious music

Gregor Piatigorsky, with his arely beautiful and expressive rarely tones and his unquestioned accomplishments as a virtuoso, played the Haydn Concerto. He played smoothly, richly, with finish and affability. His cadenzas, which could hardly have been created by Haydn or any member of his circle offer diverting examples of skill and dexterity. We heard, of course, first-class 'cello playing. Yet the performance was sluggishly in-clined. Old Haydn—if Haydn it was who wrote this concerto veller. We even thought his or chestra could have been more sub-tle, more refined. Mr. Piatigorsky vas exemplary in tone and execution.

No doubt the Fourth Symphony of Camille Saint-Saens, which ended the concert, is a symphony. It has four pretty movements, the third positively coquettish, all lively and gracious in what is popularly supposed to be the polite

«ΤΟ ΒΗΜΑ» Πέμπτη 8 Νοεμβρίου 19er. Mr. Mitropoulos work in this spirit be called edifying, if

ΠΑΡΟΥΣΙΑ ΤΟΥ κ. ΤΡΟΥΜΑΝ ΕΛΟΘΗ ΧΘΕΣ ΣΥΝΑΥΛΊΑ ΔΙΑ ΤΑ ΟΡΦΑΝΑ ΤΗΣ ΕΛΛΑΛΟΣ

ΝΕΑ ΥΟΡΚΗ, 7 Νοεμβρίου. Τοῦ ἀνταποιοριτοῦ μας.—Εἰς τὴν ἀμερικανικὴν πρωτεύουσαν εδόθη χθες ὑπὸ τὴν αἰγίδα τοῦ κ. καὶ τῆς κ. Τρούμαν συναυλία διὰ τὴν ἐνισχυσιν τῶν ὀρφανῶν πολίφιου τῆς Ἑλλάδος, τοῦ Ταμείου τῆς Βασιλίσσης Φρειδερίκης. Τὴν Φιλαρμονικὴν 'Ορχήστραν τῆς Νέας 'Υόρκης διηύθυνεν ὁ διεθνοῦς σήμης ματάστρος Δημήτρης Μητρόπουλος. Ὁς σολίστ μετέσχεν ἡ κ. Τζίνα Μπαχάουερ Πλην τοῦ 'Αμερικανοῦ Προέδρου, την τυναυλίαν παρηκολούθησαν πολλοί 'Αμερικανοῦ Προέδρου, την τυναυλίαν παρηκολούθησαν πολλοί 'Αμερικανοῦ καὶ 'Ελληνες ἐπίσημοι. Τὸ ἀκροατήριον ῆτο τόσον πυκνὸν, ὧατε πολλοί παρέμειναν ὅρθιοι. Πρὸ τῆς ἐνάρξεας τῆς συναυλίας, ὁ κ. Τρούμαν ἐκάλεσεν εἰς τὸ θτωρείον του τον κ. Μητρόπουλον καὶ την κ. Μπαχάουερ καὶ τοὺι συνεκχάρη διὰ τὴν συνεργασίαν των εἰς τὸ ἱερὸν αὐτὸν σκοπόν. Σημειωτέον, ὅτι ὁ κ. Τρούμαν παρέμεινε μέχρι τέλους τῆς συναυλίας, τὴν ὁποίαν καὶ ἐχειροκρότησεν ἐθουσιωδός. Οἱ ταξιθέτσι ἔφερον ἐλληνικὰς στολάς, ἐν γένει δὲ ἐπεκράτησε καθαρῶς ἐλληνικὴ ἀτμόσφαιρα κατὰ τὴν διάρκειαν τῆς συναυλίας. 'Η κ. Μπαχάουερ ἐκλήθη ὁυτὰ φοράς εἰς τὴν απηγήν. Τὰ δύο μικιρά τέκνα τοῦ 'Αμερικανοῦ ὑφυπουργοί κ. Μάκ Γκή, φέροντα φουστανέλες, προσέερον ἀθθη εἰς τὸ' κ. Μητοδπουλον καὶ τὴν κ. Μπαχάουερ. Κατὰ τὸ τέλος τῆς συναυλίας, ὁ Ἑλλην πρεσδευτής πύχαρἰστησε τὸν 'Αμερικανο καὶ τοῦς ἐκτελεστὰς, κατ' ἐπιτικητήν τῆς Βασιλίσσης Φρείδερίκης. 'Επηκολούθησε μεγάλη δεξίωσις εἰς τὴν ἐλληνικήν πρεσδείων. Αὶ ἀμερικανικαὶ ἐφημεοίδες δημοσιεύουν περιγραφάδιὰ τὴν συναυλίαν καθώς καὶ διὰ τὴν ἐπακολουθήσασας δεξίωσις εἰς τὴν ἐλληνικήν πρεσδείουν.

By Francis D. Perkins PHILHARMONIC SYMPHONY CARNEGIE HALL

CARNEGIE HALL

Conductor. Dimitri Mitropoulos; sololst.
Gregor Piatisorsky, cellist. The program:
Symphonic Piece from "Redemption"...Franck
Cello Concerto in D malor. Op. 101...Haydn
Pirst Suite from the ballet

"The Man from Midian"....Stefan Wolpe
Pirst Performance
Symphony No. 2 in A minor, Op. 55,
Saint-Saens

Music For Ballet

The first of two suites arranged by Stefan Wolpe from his music to the ballet "The Man from Midian" was played for the first time last night in the Philhar-monic-Symphony Ombestra's varied and slightly heterogeneous program under the direction of Dimitri Mitropoulos. Mr. Wolpe composed the ballet music nine years ago to a libretto by Winthrop Palmer on the subject of Moses for Eugene Loring's Dance Players which staged the ballet in Washington and New York in 1942. For these perfo----" - music was played on two pianos.

The ballet score, Mr. Wolpe notes, is a set of variations on musical statements contained in its first section, which is the first of the seven parts of the concert suite. This gives the suite a unity of its own during its seventeen minute course, apart from its dramatic subject which is, at least in a general way, convincingly and vividly revealed, although the relation of certain sections to the corresponding action in the scenario was less clear. The suggestion of the dominating personality of the protagonist was, however, persuasive. The structure of the often energetic, effectively music, judi-

ciously dissonant in its harmonic coloring, is lucid and skilful; the orchestral hues are pronounced and skilfully wrought. The emotional range had less variety than that suggested by the outline of the libretto, and thus it frequently, but not invariably absorbed the listener's attention. It was warmly received, and Mr. Wolpe was called to the stage for several bows.

In the Haydn cello concerto Gregor Piatigorsky played with his expected and customary technical mastery and ingratiating quality of tone and authoritative understanding of the style of the music Franck's "Redemption" had ar imposing interpretation. Saint-Saens's second symphony, last played here by a major orchestra twenty-five years ago, has its suggestions of Mendelssohn and Beethoven; it is not momentous, but it is spirited and well wrought, and fared well in this interpretation by Mr. Mitropoulos' talented musiFRIDAY, NOVEMBER 9, 1951.

THE NEW YORK TIMES.

ROSSINI OVERTURE

by Mitropoulos-Premiere of Charles Mills' Piece

of the inevitable Rossini crescendo when it arose from the instru-

as we of today understand it, of Haydn's style. It was more theat-rical than we have considered Haydn to be in his symphonic works. It was underscored here and italicized there in a new interpretation. The question then arises, who knows today, aside from manifest principles of musicianship, exactly how Haydn would sacrell has with figurations and style and proportion were the total sacrell has a basis for a set of variations and fugue, and following up the development of that theme as the passible, exactly how Haydn would sacrell has with figurations that

louder voiced and more rhetorical Mr. Mills does not force a style, than we had deemed it to be, and more episodic, because certain pasmodel. One asks whether, on the

to the clasic style.

'La Scala di Seta' Work Given caused one to ask himself whether there was not a hotter blood and a deeper and more personal emotion while it had an inevitable degree in this music than he had believed.
And this symphony, the last that satisfactory. The Rachmaninoff Haydn wrote, has certain modern premonitions in it; passages that

when it arose from the instruments. They proceeded to more important matters with the Haydn symphony and the Theme and Variations of Charles Mills, given its première on this occasion.

The treatment of the Haydn symphony was individual and challenging, and not, from a traditional point of view, or the tradition as we of today understand it, of Haydn's style. It was more theat-

ship, exactly how Haydn would sacagli bass with figurations that have liked his symphony to be really stemmed from the initial played? Another question: Must a thought, and proceeded to their symphony composed in the eighteenth century be presented in the
twentieth as if the work had been
kept on ice for 200 years, and
frozen stiff in the process?

Speaking from the written's conviction and direction and the Speaking from the writer's con-conviction and direction, and the ception of this symphony, it was instrumentation is expert.

sages were stressed and thrown principle of variations over a fixed

into higher relief than seemed to bass a greater degree of harmonic him proportionate to the form and contrast would have been possible. to the clasic style.

Take another point of view:
various passages in the symphony
were given a new significance that

Mr. Mills made acknowledgements

lenged, excited by his interpreta-tion. keep abreast of the soloist as she threatened to run away from him.

FRIDAY, NOVEMBER 9, 1951

NEW YORK HERALD TRIBUNE.

By Arthur Berger PHILHARMONIC-SYMPHONY CARNEGIE HALL

A Philharmonic First

casion whose dedication to new music is The second half of the concert such that even on the work of a was given over to Rachmaninoff's n advance.

tion of style, or at least the variations did not have much of this. They rarerly got off the ground. o speak out for themselves. This much affection for it. is one reason why the fugue was such a relief, since the contrapuntal method demanded the removel of this floor. But the music was amiable and not too preten-

The theme of the variations echoes from afar the blues and has a pentatonic cast that places t in a very familiar category of

American music that is being writ en tody by young men and older ones from Rochester (where it was probably born) to California. The reiteration of the theme makes the work seem more like a passacaglia, and while various ingenuities are superimposed on the In every composer's life there is theme, the basic approach does that special occasion when he not change enough to redeem a hears a symphony orchestra play a work of his for the first time, at a minimum. But the fugue is and last night in Carnegie Hall highly effective. Here the seeds of Dimitri Mitropoulos gave that oc- blues blossom, and the instruto thirty-seven-year-old ments race around in a style that Charles Mills. Not every one is was altogether approapriate, just quite so fortunate as Mr. Mills in preceding the intermission, to put having a first-rate orchestra on the audience in a good mood for such an occasion, and a conductor the interim.

new comer he lavishes the most Third Piano Concerto with Gina loving care. Nor does every com- Bachauer as soloist. Only the top poser in this circumstance have as degree of brilliance and much vamuch reason to be pleased with riety and color can make up for himself for the professional sound the obvious basic conception of of his orchestration and the genthis work. Miss Bachauer's playeral respectability of the work, a this work. Miss Bachauer's playing was in many ways impressive.

It was fleet, and some of the rapid figurations had a gossamer quality.

But it was not a first-rate or auorchestra because he finds he needs But it was not a first-rate or auexperience before his orchestration thoritative reading by any means can sound the way he envisages it Even with the cuts made last night in this lengthy score (not But this was not the first work all of them discreet) it seemed Mr. Mills has written for full or-fairly interminable and unduly chestra. It is Opus 81 in his cata-episodic. Nor did there seem to ogue. Though even his chamber be too much team-work between music has not been heard very soloist and orchestra for the much, he has continued undis-couraged to compose, and has sev-sonorities. Earlier in the evening eral works for orchestra that have the orchestra had shown, however, never been perofrmed. Last night's in a Rossini overture and Haydn' work did not have much distinc- Symphony in D major, No. 104, that it is capable of sounding very clear and very appealing under the A persistent floor of tone in the baton of Mr. Mitropoulos. But the ower nages was almost never given Rachmaninoff was dashed off as a rest to allow the higher ranges if the conductor did not have too

NEW YORK WORLD-TELEGRAM AND SUN, FRIDAY, NOVEMBER 9, 1951.

Gina Bachauer Wins Ovation at Carnegie

By LOUIS BIANCOLLI.

One of the young season's credible as the man who held this warmest ovations went to Gina seething fabric together.

I did feel a slight difference in a flash, and the movement swept of recent seasons. on to its exultant close.

The Bachauer, a gifted lady from control was little short of mirac-Athens, for her rendering of ulous, and the music seemed to Rachmaninoff's Third Piano Con- flow from every fiber and vein of certo with the Philharmonic- his tense being. It was one of Symphony in Carnegie Hall last his most exciting readings to date. On the orchestra's novelty

There seemed to be some divi- counter last night was the world sion of opinion between the ex- premiere of a "Theme and Variaperts and the audience, and I'm tions" by Charles Mills, a native afraid I must be numbered among of Asheville, N. C., now living in the latter. I thought the perform- Brooklyn. This was well worth ance a highly exhilarating one for the hearing and ought to survive its technical might and expressive many more performances before it languishes in the music diction-In certain spots toward the end aries as another opus number.

The score leads a very active outlook between the soloist and life. The theme plays leapfrog conductor Dimitri Mitropoulos. among the strings, coils elfinly There are at least three places in among the woodwinds, marches in that finale where the whole ma- and out of an Oriental procession chine can easily fly apart. But the and finally dodges down a side tense moments were few, over in street in one of the breeziest fugues

Mr. Mitropoulos and the or Miss Bachauer is a pianist of chestra gave Mr. Mills' music just shrewd dramatic instinct. One the sendoff it needed to make its sensed a reserve fund of dynamics start in life. The composer was from the beginning—a gradual brought out smiling. If Rossini building up to one crisis after and Haydn had been around, they another. There was also an abil-ity, in the poetic passages, to make way Mr. Mitropoulos took care of little say much, which is always their respective babies—the "Scala the mark of a sensitive artist. di Seta" overture and the D Major Mr. Mitropoulos was again in- Symphony (B. & H. No. 104).

E. TZAMOYPANHI

Schoenberg's 'Erwartung' Heard With Dorothy Dow as Soloist THE NEW YORK TIMES,

years later, the piece received its first performance in this country last night, with Dimitri Mitropoulos, an ardent advocate of Schoenberg, conducting the Philharmonic at Carnegie Hall.

Mr. Mitropoulos, probably would in pages. One suspects also the contains and often oddly spaced.

The work, in sum, is the product of a man of imagination and intellect. After hearing it at a repeated as well as at the performance one can say that it contains some wonderfully poetic and movements.

July, the conductor seized the op- partly realized. Or would that be party realized. Or would that be portunity to do the work, certainly one of the composer's major efforts, as a memorial tribute. He could not have paid his respects of the early twentieth century?

could not have paid his respects more devotedly.

"Erwartung," which translates into "Expectation," is based on a dramatic—perhaps the more accurate word is literary—idea of Schoenberg's, for whom Marie Pappenheim prepared the actual German text. It tells of a woman who goes out to meet her lover in a forest in the dark of night and who stumbles over his dead body.

of the early twentieth century?

Dorothy Dow sang the only role and gave an astonishing performance. The music is brutally cruel, but she sang it with sovereign control and with musicality. She had done the part in Zurich two years ago, and it was evident that she knew it thoroughly.

Her mastery was intellectual and vocal. If she did not give the part the hysterical, neurotic inten-

music that would be shocking, es- for her, is from Texas. pecially from a composer whose music led to wild, hostile demonstrations years ago. But last night's audience did not seem to be disturbed or shaken. It appeared to heartfelt fidelity. And the orchestrations was remarkable for its bidding of Schoenberg's score with turbed or shaken. It appeared to heartfelt fidelity. And the orchestration of the shaken will be a shaken by the statement of the statement of the shaken will be shown in the shaken will be shown in the shaken will be shown in the shaken when the shaken will be shown in the shaken whose the shaken whose the shaken whose sh take Schoenberg in stride. There tra played brilliantly. Schoenberg's rich, almost too performers, but no angry hissing. sumptuous, Bach orchestrations re-

«ΤΑ ΝΕΑ» Παιραισικευή, 16 Νοεμβρίου 1951

Πρό ήμερῶν ἐδόθη μὲ μεγάλην ἐπιτυχίαν εἰς τὴν Οὐάσιγκτον συναυλία τῆς Συμφωνικῆς 'Ορχήστρας τῆς Νέας 'Υόρκης, αὶ εἰσπράξεις τῆς ὁποίας διετέθησαν ὑπὲρ τῶν 'Ελληνοπαίδων. Τὴν συναυλίαν ποθηκολούθησε καὶ ὁ Πρόεδρος Τρούμαν, ὁ ὁποίος φαίνεται εἰς τὴν ἄνω φωτογραφίαν μὲ τὸν 'Ελληνα πρεσδευτὴν κ. Πολίτην (δεύτερον ἐξ ἀριστερῶν), τὸν κ. Μητρόπουλον (τελευταίον δεξιά) ὁ ὁποίος διηύθυνε τὴν συναυλίαν τὴν πιανίστριαν κ. Τζίναν Μπαχάουερ, ἡ ὁποία ἐπαιξεν ὡς σολίστ (εἰς τὸ μέσον) καὶ τὴν κ. Τρούμαν, ἡ ὁποία εἰκε ἀναλάδει ὑπὸ τὴν προστασίαν της τὴν συναυλίαν.

The New York Philharmonic-Symphony Orchestra. Dimitri Mitropoulos, conductor, Dourthy Dow, sporano. Carnegle Hall.

Two Chorale-Preludes. Schoenberg Monodrama, "Erwartung" Schoenberg Symphony No. Brahms

Arnold Schoenberg wrote "Erwartung," a short opera or cantata or, as he called it, a "monodrama, in 1909. At long last, forty-two years later, the piece received its

Mr. Mitropoulos probably would have got around to this score in time. Since Schoenberg died last

who stumbles over his dead body. part the hysterical, neurotic inten-You never find out what woman, sity it should probably have, it what lover, what forest or what could be because Miss Dow is too did him in. The eerie night and healthy for that sort of thing. No the woman's strange emotions are the burden of "plot" and music.

You would think that such a journ in Europe; it has to be in shocking situation would induce the blood, and Miss Dow, happily

This, of course, is not the most vealed his mind in another light radical Schoenberg. Here, the com- And the darkly radiant Brahms poser has moved away from the symphony, played with a highly Wagnerism of his earliest works charged, singing tone, may have nto atonalism but not yet into his brought surcease to those in the system of tone rows. The orchestra audience who found Schoenberg is used with freedom and boldness; hard to take.

H. T.

FRIDAY, NOVEMBER 23, 11951.

ERKIN IS SOLOIST FOR PHILHARMONIC

Heard in Brahms Concertto-Mitropoulos Also Presentts Gluck Alceste Overture:

minor t Gluck
minor trahms
Nobhaupt
Balakireff-CCasella

By OLIN DOWNES

Mr. Mitropoulos gave us the plleasure, too rare, of hearing the Glluck Overture to Alceste as the ffirst offering of the Philharmonic-Symphony concert last night at Carnegie Hall in place of the one to "Iphigenie in Aulide" that customarily is heard. The Alc:este overture is a mighty symphonic poem, modern in color, superbly proportioned and of a most dra-matic accent. The overture to Iphigenie has an incomparable simplicity and pathos. The Alceste overture towers yet higher in its

evidence of his greatness as a musician and his exceptional power as virtuoso so far as these ters were concerned. Evidently they had a second place in Mr. Serkin's consciousness, for he was absorbed in his interpretation and stirred to the depths of the open ing over the roaring drums and wild skirling of the strings and the

There is nothing like the devel-opment of this material, later on with the aid of the piano. Less spectacular and harder to play, especially for the pianist, is the second theme. The whole movement, the entire concerto, was projected by Mr. Mitropoulos and Mr. Serkin with a breadth and grandeur of spirit that have too often been absent. The perfect understanding between the two musicians, placed at the feet of the composer, resulted in one of the performances remembered long after the concert and the sea-

Richard Mohaupt's Symphony No. 1 of a theme and variations was unfamiliar to this listener. He has only memories, and agreeable ones, of Mr. Mohaupt's witty and amusing "Town Piper Music," played for the first time here in

Mr. Serkin's performance of the Brahms concerto was abundant magnificent music.

son itself has passed.

January 1950. The "symphony" of last night, if

such it is to be called, begins with a twenty-four-measure kettledrum solo, the basis of its theme. It begins developing in a way that re-minds you of Ravel's "Bolero," with which, no doubt, Mr. Mohaupt is as well acquainted as the rest of us. But the symphony, short, very expert in its technique, is not of much substance. Ingenious noises are made from time to time. A final fugue has more underpinning than the rest of it. The piece could be called a successful study in the non-essential.

NEW YORK WORLD-TELEGRAM AND SUN. FRIDAY, NOVEMBER 16, 1951.

Schoenberg Work Scores in Debut By ROBERT BAGAR.

The strange, eerie, expression-istic work "Erwartung" ("Expectation") by Arnold Schoenberg, was given its first performance in this country by the Philharmonic-Symphony under the direction of Dimitri Mitropoulos in Carnegie Hall last evening.

This monodrama, which runs about a half hour, has only one may imagine, listens pretty. character, a woman who enters

had sung it at its first performance in Switzerland in 1949.

The libretto for this piece, dramatic idea suggested by Schoenberg, was written by Marie Pappenheim.

Devastating Power.

What an extraordinary piece of musical writing this work truly is, and how accurately it foreshadows the "modern" idioms that were to come! The atonal quality of the sounds, which clash and clash and yet seem not to, is as daring as anything a 35-year-old of this century's first decade could imagine.

The singing the one character has to do is practically continuous. It has a devastating power, all the more so because of its inthe score. None of this, as you

In fact, a good deal of it, dithe forest at night for a tryst with her lover, only to stumble over his ments, could be quite repulsive. Chorale-Preludes by Bach which were arranged for orchestra by lifeless body. That role was un- The art and the imagination of Schoenberg, and the Brahms

dertaken last evening by Dorothy the composer, however, do not Dow, young American soprano who long permit such a breaking of the bonds. And, finally, the whole work-voice, music dramatic line -is of purest classical intention and achievement.

Mr. Mitropoulos' performance was stunning in its impact, its glistening perfection, its unwaver-ing aims. The orchestra, I thought, had rarely played better, such was the quality of the tone in all dynamic degrees and in a most dif-

ficult score to negotiate. Salute to Conductor.

Reams of praise, too, for the splendid singing of Miss Dow, who, but for her amazing instinct of pitch, might have been in serious trouble. And, in line with tributes, another salute to Mr. Mitropoulos for bringing us this work which, though perhaps it; tegral affiliation with the rest of might be more complete in a theater, could scarcely aspire to better treatment anywhere.

The program also contained two were arranged for orchestra by

NOVEMBER 30, 1951, THE NEW YORK TIMES,

FOR PHILHARMONIC

Michael Rabin Is Impressive as Soloist in Paganini D Major Concerto

By OLIN DOWNES

and his manifest musicianship, since he is the son of George Rabin, who has been for thirty years a first violinist in the orthogonal than the performance of Brahms last night, by a oncerto's accompaniment.

in D major by Paganini. It was a instant, became, instead, a pergood choice for the occasion. It formance of spaciousness and displayed to the greatest advantage Mr. Rabin's astonishing mast through ritards and accelerandication. tery of his instrument, and his that seemed unnecessary and self-particular capacity, at this time, conscious. The performance thereto give an exciting interpretation of Paganini's music. And it did not those which make one wonder why place a boy just past his fifteenth a conductor cannot trust Brahms birthday in a position to be com-pared with the most famous and with a fair approximation of the matured virtuosi in the perform-ance of some formidable classic. way he wanted it played.

As for the technical and tonal demands of the Paganini D major concerto, Mr. Rabin appears to us to have simply everything. He is so completely the master of every technical problem that a passage of superlative difficulty is merely an excitement and a stimulus to him—an additional incentive to

At Peak for Playing

It was Franz Liszt who remarked that youth is the time for virtuosity. Mr. Rabin, his virtuoso equipment being already such that it can be taken for granted, is at the stage and in the frame of mind to give not only brilliance but give a melodic beauty and romantic glow of a Paganini concerto, as he might not be in later and soberer years. He not only astonished and dazzled the audience by his bravu-ra and the ease with which he tossed off the most intricate and delicate problems of technical performance: he sang the music, and rare beauty and warmth of tone; and always with refinement and

We know that when Paganini played this music he deeply affected his audiences by his cantilena, as well as astounded them by technical diablerie. Mr. Rabin always made music, and this without the suggestion of a stunt achieved with effort and daring. In the middle he was rhapsodic and dramatic, He attacked the rondo in a gay and intrepid spirit.

If this achievement had been that of a child phenomenon one would have marveled and speculated as to whether this was a talent of a merely imitative kind. But Mr. Rabin knows what he is doing, and why. He is yet to be heard in one of the major concertos that demand profundity of thought and eling, and it seems sens ble and tive flights. But as of today we hear playing of a highly artistic kind, by a young man whose talent is evidently sound, healthy and solidly developed. All rejoiced in his achievement.

The program began with the

VIOLINIST, 15, PLAYS three preludes to as many acts of Hans Pfitzner's opera, "Palestrina." One can hardly think of these pieces as being more sensitively and sympathetically projected than they were by Mr. Mitropoulos. And the effect was remarkable. For this is second class, somewhat provincial music. But it is so sincere that this quality showed out, in a day when we hear so much that is a matter of stylistic affections and

But what shall one say of Mr. Mitropoulos' Brahms of the First The concert of the Philharmonic- Symphony? Especially what shall Symphony Society last night in one say after a performance of Carnegie Hall introduced us to a this work by him last summer in phenomenally gifted young violin- the open air which was very imist, who is in his sixteenth year, pressive to this writer? Did difand should have a brilliant future distinction? Or does music sound before him. He is Michael Rabin, so differently to all of us at difwho comes honestly by his talents ferent times that a fixed criterion

years a first violinist in the orches-wonderful musician who has sura, which last night played the perb orchestral control and who can mold a phrase or even The concerto chosen was the one rhythm to his heart's desire on the

HERALD TRIBUNE

By Francis D. Perkins PHILHARMONIC-SYMPHONY

CAENEGIE HALL

Conductor Dimitri Mitropoulos; soloist, kudoli Serkin, planist. The program: overture to "Alceste" Concert for Piano and Orchestra No. 1. in D minor Brahms symphony No. 1 Mohaupt slamey Balakireff, arr. Caselia

Serkin as Soloist

Rudolf Serkin won fervent applause after his performance of Brahms's piano concerto in D minor last night with the Philharmonic-Symphony Orchestra under the direction of Dimitri Mitropoulos and enthusiasm also marked the plaudits received by Richard Mohaupt as he took several bows after the orchestra had played his symphony. This was nearly ten years after its first performances, in March, 1942, by the same organization, then under the guest eadership of Eugene Goossens. The symphony, written soon

after the composer had arrived nere in 1939, is also designated as 'Rhythm and Variations" and this subtitle describes its character. The markedly rhythmic main theme is followed by seven variations, repeating the general rhythmic pattern with varying instrumentation; the other three movements are also variations, but with some changes in the pattern. High spirits and momentum pervade much of the music, the rhythms themselves have a vigor that is not merely mechanical, and the scoring is masterly in its use and combinations of instrumental color With ample tunefulness the wo appropriate for him, now, to play Paganini, Vieuxtemps, et al, before essaying more ambitious interprecourse, but the general impression was one of stimulating and effective music.

Spirited and effective music occupied the second part of Mr. Mitropoulos' program; its first hour was devoted to noble and eloquent music. Mr. Serkin's playing in the Brahms concerto was that of an artist who had long studied and thoroughly understood it, expressively communicative throughout its course, pervasively musical in tone and realizing the stature of the work without weightiness, The orchestra was in excellent form in this concerto and also in he Gluck overture, played with a memorable lyricism and sense of sential tragedy.

By Francis D. Perkins PHILHARMONIC-SYMPHONY CARNEGIE HALL

Conductor, Dimitir Mitropoulos; soloist Michael Rabin, violinist. The program: Preludes to Acts I, II and III of "Palestrina" Pfitzne

NOVEMBER 30, 1951 HERALD TRIBUNE

A Pleasant Debut

The remarkable violin playing of the fifteen and a half year old Michael Rabin in last night's concert of the Philharmonic-Symphony Orchestra in Carnegie Hall, where he was the soloist in Paganini's D major concerto, was more or less expected, but none the less remarkable. This was his first appearance with the orchestra in which his father George Rabin, is a first violinist on the regular scene of its activiies, but he had played the first movement with this concerto durng a week of the Philharmonic-Symphony's second sojourn at the Roxy Theater last May and, in 50, had been heard in Carnegie once in recital and twice th the National Orchestral Asaliation.

One striking feature of the perrmance was the maturity of ung Mr. Rabin's technique; anher was his poise and unostentious assurance. The Paganini oncerto provides a wide variety of ests for a soloist's skill, which ere met without the least trace of apparent difficulty in an interpretation which suggested that, in his aspect of his art, the youthful Molitist has little, if anything rther to learn. His phrasing and neral interpretation revealed an nate musicianship; the tone was nt, warm and pleasing in qualwith a good range of color learting from its characteristic aly very few measures. He was nly received, while Dimitri Mitropoulos, on leaving the platorm, shook congratulatory hands wish the elder Rabin.

Perhaps a slightly greater revelation of temperament might have had its value in this concerto, with its blend of appealing and of pedestrian music. Had Mr Mitropoulos been able to follow his original plan, he would have in-troduced a Sinfonia Concertante by Karol Rathaus to open the program, but the music did not arrive in time, and the three preludes to Hans Pfitzner's "Pales-trina," last heard here six seasons ago, were played in its stead. The first and third are meditatively imaginative; the second is more conventional, with a reminiscence or two of the composer's contemporary, Richard Strauss.

The orchestra was in good form or this music, and also in the well balanced and sympathetic accompaniment of the Paganini concerto. Its merits were also notably revealed in the performance of Brakms' first symphony. In nuances of tempo, the interpretation under Mr. Mitropoulos had one or two personal touches, particularly in the accelerated pace in the middle of the andante; in general, it was communicatively expressive on a par with the stature of the

Mitropoulos' Symphonic Path

By Miles Kastendieck

New York Already eight weeks of the symphonic season have become history, During this time, under the direction of Dimitri Mitropoulos, the Philharmonic-Symphony has been playing better than for years. Mr. Mitropoulos leaves it in top form as he departs for guest conducting else-where and as George Szell takes over, The Philadelphia Orchestra has made three visits; the Boston Symphony is making its second this week.

Since his opening program, Mr. Mitropoulos has pursued an in-teresting course; avoiding hackneyed works as much as possible, refreshing the memory for some less frequently played music, and introducing several novelties. For a time he showed a leaning to-ward French music. He included the first performances of Satie's "Mass of the Poor" and Passacaglia, in David Diamond's orchestrations; and D'Indy's Trilogy "Wallenstein," to commemorate the 100th anniversary of the composer's birth. The brief Setimate composer's birth. The brief Satie pieces in no way enhanced the composer's reputation, while the D'Indy Trilogy sounded definitely

The first performance of Stefan Wolpe's First Suite "The Man from Midian," reveals seven brief tonal pictures of the story of Moses. In tribute to its epic hero, the score, mounts to a proclamative climax in the final section. Except for the brilliance of the brasses, the simplicity associated

with epic quality is lost in much

churning music.
Much more significant was the first American novelty of the sea-son, Charles Mills' Theme and Variations. Imaginative both in the handling of material and in orchestration, Mills has made much of his pliable theme from melodic and rhythmic angles, ending with a first-class fugue. It is a good piece and it was well-

received.
Still another first performance introduced American audiences to the late Arnold Schönberg's monodrama, "Erwartung" (Ex-pectation), with the soprano, Dorothy Dow, in the solo role. An expressionistic work on a grim subject, "Erwartung" sounds typical of the composer. Its chief virtue in this instance was that it afforded Mr. Mitropoulos occasion for phenomenal achievement with the orchestra and Miss Dow opportunity to show what she could do with an ungrateful role.

Almost Novelty

Almost a novelty was Richard Mohaupt's Symphony No. 1. Primarily a theme and 10 (or 11) variations, the work evolves from fascination with rhythm. Origi-nality of treatment holds the attention. The audience, accord-

artention. The authence, accordingly, found the work interesting.
Among the soloists during Mr.
Mitropoulos's term were John
Corigliano, in Szymanowski's
First Violin Concerto; Aldo Ciccolini, in Schumann's Piano Concerto;
Corgon Picticophysics certo; Gregor Piatigorsky, in Haydn's Cello Concerto; Gina Bachauer, in Rachmaninov's Third Piano Concerto; Rudolf Serkin, in Brahms' First Piano Concerto; and Michael Rabin, in Paganini's First Violin Concerto. Of these, the finest was Serkin,

with whom Mr. Mitropoulos was in complete accord; though the conductor did not always prove satisfying when alone and interpreting the Brahms symphonies. Fifteen-year-old Michael Rabin proved himself a phe-nomenally equipped violinist, for one of his years, deficient perhaps

only in temperament.

Mr. Ormandy launched the Philadelphians' series with a conventional program, including Beethoven's Overture to "Corio-lanus," Strauss's "Ein Helden-leben," and Brahms' First Sym-phony. The concert served to ntroduce the new concertmaster, Jacob Krachmalnick, whose playing of the solo in the Strauss work won him more than the usual round of applause.

Second Program

The second program brought the first performance of William Schuman's Sixth Symphony, which unfortunately conflicted with the Metropolitan Opera's, opening night. The third concert was devoted to Verdi's Requiem was devoted to Verdi's Requiem Mass in its fifth hearing in New

York this year, When Charles Munch and the Boston Symphony Orchestra made Boston Symphony Orchestra made their November visit, they devoted their first program to the memory of Serge Koussevitzky. The music chosen appeared most appropriate — Mozart's Masonic Funeral Music, Honegger's Fifth Symphony, and Tchaikovsky's Sixth, all impressively played.

The other program introduced Lukas Foss's Second Piano Concerto, with the composer as sologist. Far from enhancing Mr. Foss's reputation, this score left many

reputation, this score left many people wondering when the talented young man would settle down and consolidate the various facets of his musical nature.

Pierre Monteux, scheduled as guest conductor for the second visit, offers first a Debussy-Wagner program; and next, a Beethoven-Stravinsky program, giving prominence to Stravinsky's "Le Sacre du Printemps."

EONOZ

H TEXNH EIS TON NEON KOS MON

EABBATON 29 AEKEMBPIOY

ΟΙ ΚΟΡΥΦΑΙΟΙ ΕΛΛΗΝΕΣ KAAAITEXNAI EIZ AMEPIKHN Η ΠΕΡΙΠΤΩΣΙΣ ΜΗΤΡΟΠΟΥΛΟΥ

Τοῦ μονίμου ἀντοποκριτοῦ μας κ. Α. ΑΡΓΥΡΟΠΟΥΛΟΥ



'Ο Μητρόπουλος διευθύνων μίαν δοκιμήν συναινλίας.

'Δ Μητρόπουλος διευθύνων μίαν δοκιμήν συναινλίας.

ἐλάχιστα ἀσγολεῖται μὲ τὸ ὅνομα Ελλάς,που ἀντό δέν σημαίνει ὅτι οὐτό ἀμερικανικήν ἔπιτυίναι για για Μητροπούλου, Νικολαῖδου, Μπαράνει ἐδῶ μὲ Ιδιαίτερο, ἐνδιαφέρον Καθε ἐλληνικής καὶ ἀγολείς καν το ἀνόμος το ἐνθε λογικόν νὰ ἀρικήθης κανείς ὅτι τὸ ὁνομα ἐΕλλάς,που μὲ την δόξαν το Μητροπούλου όγι, διότι ὁ Μητροπούλου όγι δίναι τον καλιτέχνη πος ἐνθε καγικήν δέν θὰ είνε το ἐνθε ἐλληνικής καταγγαγής αυτό ἐξια ἐλληνικής καταγγαγής αυτό ἐξια ἐλληνικής καταγγαγής ανόμος ἐνθε ἐλληνικής καταγγαγής ανόμος ἐνθε ἐλληνικής καταγγαγής το ἀλλάς, διότι ὁ είτε τὸ θέλει ὁ μέγας καλλιτέχνης είτε δέν τὸ θέλει ὁ μέγας καλλιτέχνης του λάθος ὅταν είπε δέν τὸ θέλει το ἀνόμος καὶ ἡ καταγγαγή τῆς Γέχισης του είνε ἐλληνικής ποσοκρίτον καὶ τὸ κοινανικόν του λάθος ὅταν είπε δτι ἔνας καλλιτέχνης ἡμπορεί νὰ κατάγγαγί τὸ τὸ ἔνοινανικόν του λάθος ὅταν είπε δτι ἔνας καλλιτέχνης ἡμπορεί νὰ κοινανικόν του λάθος ὅταν είπε δτι ἔνας καλλιτέχνης ἡμπορεί νὰ κοινανικόν του δυρακιν ἀνάθοεμε ἡ μάννα του, ποὶξε ἐπιρορεί ὑπέστη ἀπό τὸ δυσικό καὶ τὸ κοινανικόν του περιβαλλον στὰ παιδικά του καὶ τὶ ἀνόγης γραμματα ἐμαθε καὶ, προκειμένου περι Τού μουσικού, ποῦ ἀσαγοληθοῦν μὲ ττνν μεγάλη του καλλιτεχνική καὶ τὸ μουσικού, ποῦ ἀσαγοληθοῦν μὲ ττνν μεγάλη του καλλιτεχνική καὶ τὸ του μουσικού, ποῦ ἀσαγοληθοῦν μὲ ττνν μεγάλη του καλλιτεχνική καὶ τὸ ἐνονομος καὶ τὶ λογής γραμματα είμαθε καὶ, προκειμένου περι Τού μουσικού, ποῦ ἀσαγοληθοῦν μὲ ττνν μεγάλη του καλλιτεχνική καὶ του καὶ τὰ ἀσαγοληθοῦν μὲ ττνν μεγάλη που καλλιτεχνική καὶ τὸ του καλλιτεχνική καὶ του μεγάλη του καλλιτεχνική καὶ του μεγάλη του καλλιτεχνική καὶ του μεγάλη του καλλιτεχνική καὶ τὸ ἐντοκοίδος το ποὶ δια το το το και ποὶ τὸ το το το και

κη μόρφωσι άπο τον Μητρόπουλο, ξ-χει δεχθη την έλληνική της κουλτού-ρα και την διακηρύσσει. Μία τρίτη σημαντική έλληνική άξια έδω είνε ή δνίς Μπαχάουερ. Καίτοι το αίμά της θά μπορούσε Ισως να περιγροφή ώς δαυαρικό, ή κουλτούρα της — και αύτο είνε που έχει τη σημασία — είνε έλληνική και έπομένως και ή τέχνη της.

Town Topics

Make Mine Music Is Party Theme in Capital This Week

-By Marie McNair-

DIMITRI MITROPOULOS, famous Greek conductor, went on from Constitution Hall last night to the Greek Embassy, to be honor guest at a supper party following his brilliant conducting of the New York Philharmonic Orchestra.

With the Greek Ambassador, Athanase Politis, host, Mr. Mitropoulos welcomed the guests with Miss Gina Bachauer, noted Greek pianist, who was last night's guest soloist with the

Surely Queen Frederika's fund for the children of Greece must have swelled considerably from the proceeds of the benefit concert. Constitution Hall was packed, with President and Mrs. Truman heading the audience of notables.

Following the Greek Ambassador's welcoming speech, a bouquet of red roses was presented to Mrs. Truman by Marcia and George McGhee, children of the Assistant Secretary of State and Mrs. George McGhee.

The Greek Ambassador had as guests in his box his father, Dr. George Politis, and Miss Yolande Kogavinas, a visitor here.

ECRAN

LES FILMS NOUVEAUX

« ENCHANTEMENT MUSICAL »

UN « GRAND CONCERT » ET MIEUX ENCORE

N véritable « grand concert » durant lequel interviennent: au piano, Rubinstein — au violon, Heifetz — et, conduisant l'Orchestre Philharmonique de New-York, Mitropoulos. Trois phénomènes de l'art musical, auxquels s'ajoute la célèbre cantatrice Ellen Dosia. Le cinématographe permet de vedettes au cer resemblement de vedettes au ses mains, photographiées en presemblement de vedettes au ses mains photographies en presemblement de vedettes au ses mains placement de vedettes au ses mortes en presemblement de vedettes au ses mains placement de vedettes au se vedettes au ses mains placement de vedettes au ses mains placement de vedettes au ses mains placement de vedettes au se ve Dosia. Le cinématographe permet ce ressemblement de vedettes au cours d'une seule soirée. Voilà déjà qui justifie le film.

Mitropoulos dirige l'orchestre plan.

Je laisse à notre critique spécialisé le soin de juger la démonstra-tion de ces trois virtuoses. Pour ma part, j'accorderais une préfé-rence psychologique à Jascha Heifetz. Son jeu m'a paru profondé-

Davenport, Ia. Democrat & Leader

JAN 2 4 1852

Mitropoules Featured in **SUI** Concert

Renowned Conductor Plays Piano Under Student Leader

IOWA CITY Ia - Dimitri Miropoulos, conductor of the New Fork Philharmonic orchestra, was piano soloist with the University of Iowas symphony orchestra Wednesday night in a concert at the Iowa Memorial union.

For the second consecutive year he appeared in a selection conducted by James Dixon, Iowa City, a senior studying under Philip G. Clapp, head of the school's music department and director of the symphony

Respighi's "Toccata" for piano and orchestra, was the selection played by Mitropoulos under the paton of Dixon.

Dixon, formerly of Grundy Cener, who plans to make a career of conducting, enrolled at the university on the advice of Mitropourersity on the advice of the os, who became interested in the outh's work in 1948.

Dixon also lead the orchestra in Bach slection transcribed for resentation by Mitropoulos.
Clapp conducted the second half f Wednesday's concert.
Mitropoulos has spent about a concert of the SUL campus combined.

eek on the SUI campus, combin-ing a schedule of symphonic ar-anging and special conferences ith music students.

mier plan.

Mitropoulos dirige l'orchestre en véritable magicien, par une suite de gestes fluides, avec une envoûtante subtilité. Rubinstein interprétant Chopin, Liszt et Mendelssohn fait songer à quelque appareil de précision pourvu d'une âme supérieure ; le miracle est qu'un doigté d'une si mécanique exactitude puisse néanmoins obéir à des sentiments, les exprimer avec à des sentiments, les exprimer avec tant de vigueur, et nous les rendre impérieux. Quant à Jascha Heifetz, le ralenti seul peut nous livrer le secret de ces véloces exercices qui lui font atteindre aux nuances les plus ténues.

Pas d'entracte. Le cameraman, après avoir étudié, scruté le virtuose, nous le montre dans la vie familière, ou durant une séance de travail. Et c'est encore un attachant documentaire. des sentiments, les exprimer avec

chant documentaire.
Film qu'il faut aller « entendre », et qu'il faut voir. Les profanes eux-mêmes y prendront intérêt.

Louis Chauvet.

30 JANVIER 1952

CARREFOUR =

UN RÉCITAL UNIQUE AU MONDE

Paris est le théâtre d'un événement unique dans les annales de la musique. Quatre des plus grands artistes du monde sont réunis dans un seul gala. Dimitri Mitropoulos dirige le New-York Philarmonic Symphony Orchestra dans le 3º mouvement de la Faust Symphonie de Liszt. Ellen Dosia se fait entendre dans « La Traviata ». Le grand maître du clavier, Arthur Rubinstein joue des œuvres de Schuman. Chopin, Mendelssohn, et le violoniste virtuose Jascha Heifetz des œuvres de J.-S. Bach. Brahms et Debussy.

Le Monte-Carlo, la grande salle des Champs-Elysées, tuellement le fim « ENCHANTE-MENT MUSICAL ».

By Arthur Berrger PHILHARMONIC-SYMPHONY

Leon Kirchner's Sinifonia

monic-Symphony conceert in Carnegie Hall last night, reeflects, perhaps more than any of oour younger composers, the process of absorption, consolidation, evern simplification, to which the legacy of Schoenberg and his oribit is now being subjected. Mr. Kirchner's music is not atonal, nor is it an intricate mesh of those tiny, fragmentary arabesques that make an orchestra sound like as glorified. orchestra sound like a glorified chamber ensemble. His: whole approach to the most advanced forms of chromaticism, including the more tonal chromaticism of Roger Sessions, has a leavening effect and gives his style both its special character and a certain accessi-

But the greatest single factor about Kirchner's music is not style but rather an enormous, powerful musical gift that would invest any diom of his choice with vitality. That gift made itself felt in the effectiveness and imagination of his scoring, though this was his first experience with the orchestra, and in the sheer beauty and skill of almost every section of his Sinfonia in Two Parts. Except for the surprisingly unsophisticated close for such subtle material, the sections follow one another with logic -a logic that is felt more than it is apprehended. But somehow, beyond the familiar curve from beatific calm to turbulent climax, there is little sense that we have progressed from one point to another by the time its duration of twenty minutes has lapsed. This is its weakness and its thirty-three-old composer will have to face this problem in his future

For its conductor, Dimitri Mitropoulos, there were color elements, bell-like halos of the most tender sonorities, to realize his fondest dreams for evoking orchestral magic. Once again he filled us with admiration by the loving care and phenomenal technique he lavished on the execution of a difficult score by a little known composer in fairly advanced chromatic style. In this case, I might add, his efforts were rewarding in a way that they have rarely been

before in a similar situation. The audience response was cool, because the music's immobility and inwardness are not of a kind to bring down the house. Nor is it of chestra did invaluable service last night to a composer whose talents Leon Kirchner, whosse Sinfonia couraged by such occasions, even are important enough to be enhad its premiere at thhe Philhar-though they are not yet mature monic-Symphony conceert in Car- enough to provide us with a musi-

FEBRUARY 8, 1952

HERALD TRIBUNE

PHILHARMONIC-SYMPHONY

CARNEGIE HALL onductor, Dimitri Mitropoulos; soloist, Myra Hess, pianist. The program ;

An American Work

An American work, Philip Greeley Clapp's eighth symphony shared last night's program of the Philharmonic-Symphony Orchestra in Carnegie Hall with three familiar compositions. One of these was Beethoven's piano concerto in C minor, with Myra Hess as the admirable soloist. Both in the advance announcements and in the program notes, the symphony was listed as having its first public performance, although the house program gave this as a first hearing in New York. Mr. Clapp, who has long headed

the music department at the University of Iowa, composed his eighth symphony over twenty years ago, although it has had later revisions. Its three movements, he remarks, follow a sequence of moods, and these are definite and contrasted. It has no descriptive program, although there is a certain programmatic quality in the middle of the second movement with its fanfares, bells and organ music. The energetic first move-ment is the most convincing of the three, with its combination of dif-fering recurrent thematic figures; its rhythmic energy if of a type frequently met in more recently written American symphonic works. But the other movements have less distinction and interest ; there is less unity of style and cogency of ideas. The broad melody of the second movement has a certain American flavor, but borders on the sentimental; the vigorous third movement provides ample and waxing sound, but its material is The symphony less persuasive. was very cordially received, and the composer bowed with Dimitri Mitropoulos at the close.

Miss Hess's playing of the hoven concerto was marked by her customary musicianship and unerring artistic taste; her technical mastery of the music was the servant of her well achieved interpretative objectives. With thorough clarity, there was fineness of dynamic shading and communicative intimacy of expression. In a few outspoken measures in the first and third movements there a slight impression of reserve in this distinguished interpretation. Unity, both in mood and balance, marked the orchestral playing under Mr. Mitropoulos. The conductor and orchestra opened the program with a spirited perform-ance of Mozart's "Haffner" symphony, and began the suite from Stravinsky's "Petrouchka" auspiciously.

FEBRUARY 8,

THE NEW YORK TIMES,

CLAPP SYMPHONY INTRODUCED HERE

Composer's Eighth Is Offered by Mitropoulos on Return to the Philharmonic

NEW YORK PHILHARMONIC-SYMPHONY
Conducted by Dimitri Mitropoulos. Myra Hess,
planist. At Carnegie Hall.
symphony in D (K. 385) ... Mozart
Plano Concerto No. 3 ... Beethoven
Symphony No. 8 (First New York performance) ... Philip Greeley Clapp
Petrushka Suite ... Stravinsky

By OLIN DOWNES

Dimitri Mitropoulos, returning as director of the Philharmonic Symphony Orchestra last night in Carnegie Hall, presented among other features of the program the Eighth Symphony of Philip Greeley Clapp, given its first public performance on this occasion.

Mr. Clapp has a number of important symphonic scores to his credit that would be interesting to know. His "Overture to a Comedy" was played by Mr. Mitropoulos at the Philharmonic-Symphony concerts of Dec. 29, 1949. He has concerts of Dec. 29, 1949. He has been head of the music department of the University of Iowa since 1919; his heavy duties there have not prevented him from individual composition in large and small

The symphony heard last night The sympliony heard last night is a score of vigorous and concentrated writing, buoyant and effervescent in the opening movement, somewhat heavily but clearly orchestrated, with an individual treatment of the form that is free but authoritative and secure. The movement that impresses us most of all is the second the Large and movement that impresses us most of all is the second, the Largo, and here the instrumentation is like clear air, vibrant with the echoes of natural sounds, trumpet calls, choral effects like the memories of hymns dearly remembered, or sounding from afar.

The movement has unmistable.

The movement has unmistakable individuality, a special atmosphere, a mood that is lofty and a line that is sustained, despite the use of a number of short thematic fragments or figurations, incidental to the predominating thought.

A Native Inspiration

One does not like to drag in the national consideration, but it is not easy to feel this movement as anything but a reverie of a native inspiration, as one will hardly listen to the bustle and commotion of the opening without thinking of the pulse and the tumult of city streets. The finale gathers into itself themes from both the preceding movements. It nevertheless has a tendency to the episodic, to present sequence and segment rather than an uncompartmented summation.

Always there is the realization of the sincerity of this music, and the native stuff that is in it, without flag-waving, without bragga-docio—this though the orchestra-tion is fundamentally that of Strauss and the development processes somewhat of German deriva-tion. The symphony was cordially received; the composer was called repeatedly to the platform.

Perhaps the "corner movements" of the first and the last of the Beethoven concert, are aging. Or was it that last night Miss Hess was most distinguished and po-etical in her playing of the Largo?

The Largo then appeared to us. not as the weakest part of the con-certo, but the most original. Miss Hess sang the lyrical themes and wove the delicate ornamentations with delightful taste, expressiveness and beauty of tone. She and Mr. Mitropoulos showed that this movement has a closer relation to the corresponding section of the incomparable Fourth Piano Concerto than is commonly sup-

The brilliant reading of the Mo-zart "Haffner" symphony, which opened the program, and the incisive, dramatic, if overdriven per formance of part of the "Petrouch ka," which ended it, were not the least of the pleasures and excite-ments of the evening.

THE NEW YORK TIMES, FRIDAY, FEBRUARY 1, 1952

Mitropoulos Returns to the Philharmonic And Introduces Sinfonia by Kirchner

subtle and complex, dealing in fine-drawn sonorities and tiny inflec-

ΤΟΜΟΣ Ε΄

ΝΟΕΜΒΡΙΟΣ - ΔΕΚΕΜΒΡΙΟΣ 1951

APIO. 8

TO ΦΕΣΤΙΒΑΛ ΤΟΥ ΕΔΙΜΒΟΥΡΓΟΥ

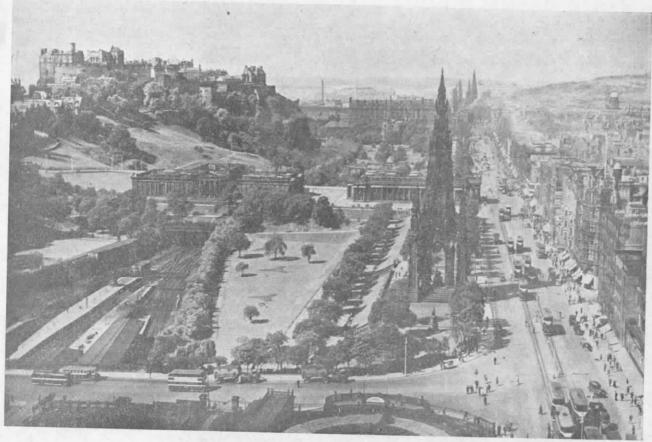
Α το Φεστιβάλ τῆς Μεγάλης Βρεταννίας ἡ 'Αγγλία ἔδωσε ἑξετάσεις προόδου καὶ πολιτισμοῦ καὶ πῆρε «ἄριστα». Αὐτὸς ὁ βαθμὸς τῆς ἀπονεμήθηκε ἀπὸ ὅλους ὅσοι τὴν ἑπισκέφθηκαν φέτος καὶ παρακολούθησαν τὰ διάφορα φεστιβάλ ποὺ ὁργανώθηκαν σὲ πολλὲς πόλεις τῆς Μεγ. Βρεταννίας, σύμφωνα μὲ τὴν εἰδικότητα τῆς καθεμιᾶς. 'Απὸ κάμποσα χρόνια τώρα μετὰ τὸν πόλεμο ὀργανώνονται φεστιβάλ μουσικῆς καὶ καλῶν τεχνῶν στὴν 'Αγγλία, φέτος ὅμως ἀποφασίστηκε νὰ γιουτασθοῦν σὲ μεγάλη κλίμακα τὰ ἑκατόχρονα ἀπὸ τὴν πρώτη ἔκθεση ποὺ είχε γίνει στὰ 1851. 'Η πρώτη ἐκείνη ἔκθεση είχε περιοριστεῖ στὸ Λονδίνο, φέτος ὅμως ἀποφασίστηκε ν' ἀπλωθεῖ τὸ Φεστιβάλ σ' ὁλόκληρη τὴ χώρα. 'Έτσι οἱ ἐπισκέπτες θὰ μποροῦσαν νὰ δοῦν καὶ νὰ διαπιστώσουν τὴ συμβολὴ τῆς Μεγ. Βρεταννίας στὴν πρόοδο τοῦ πολιτισμοῦ, στὶς τέχνες, στὶς ἐπιστῆμες, στὶς ἀνακαλύψεις. 'Απὸ τὸ Γενάρη τοῦ 1951 θἄρχιζαν νὰ γίνονται φεστιβάλ σὲ διάφορες πόλεις, άλλὰ τὸ καθαυτό Φεστιβάλ τοῦ Λονδίνου καὶ τὰ σπουδαιότερα καλλιτεχνικὰ φεστιβάλ ἔγιναν τὸ καλοκαίρι, ἀπὸ τὸ Μάη ὧς τὸν 'Οντώβοη.

πόλεις, άλλα τὸ καθαυτό Φεστιβάλ τοῦ Λονδίνου καὶ τὰ σπουδαιότερα καλλιτεχνικὰ φεστιβάλ ἔγιναν τὸ καλοκαίρι, ἀπὸ τὸ Μάη ις τὸν 'Οχτώβρη.

Στὸ 'Εδιμβοῦργο ὁρίστηκε τὸ «Φεστιβάλ μουσικῆς καὶ δράματος», ἀπὸ 19 Αὐγούστου ις 8 Σεπτεμβρίου. Ἡ ἐκλογὴ ἢταν πετυχημένη. Πρῶτα-πρῶτα γιατὶ φέτος ἢταν ὁ τέταρτος χρόνος ποὺ γίνεται ἐκεῖ ἔνα «Φεστιβάλ μουσικῆς καὶ δράματος», ποὺ είχε πάντα ἐπιτυχία, καὶ δημιουργήθηκε ἔτσι μιὰ παράδοση ποὺ τραβά όλο καὶ περισσότερους ξένους. Έπειτα, τὸ ίδιο τὸ 'Εδιμβοῦργο παρουσιάζει τόσα καὶ τόσα θέλγητρα στὸν ἐπισκέπτη. Είναι μιὰ πόλη ἐξαιρετικὰ γραφική, μὲ τὰ παλιά της κάστρα, τὶς γοτθικές της ἐκκλησίες, τὰ σπίτια παλιοῦ ρυθμοῦ, τοὺς κήπους, τὸ πλατύ της ποτάμι καὶ τὰ παραπόταμα. Είναι διάχυτη παντοῦ μιὰ ἀτησσφαίρα ρομαντισμοῦ, μὲ τὶς ἀναμνήερς τῆς

πολυτάραχης Ιστορίας της. Καὶ μαζὶ μὲ ὅλα αὐτά, ἡ ἔγκάρδια καὶ θερμὴ φιλοξενία ένὸς λαοῦ ἐξαιρετικὰ εὐγενικοῦ, ποὺ ζητεῖ μὲ κάθε τρόπο νὰ κάνει τὴ διαμονὴ τοῦ ξένου ὅσο γίνεται πιὸ εὐχάριστη.

Στό Φεστιβάλ προσπάθησαν να δώσουν χαραχτήρα διεθνικό, μὲ τοὺς διασημότερους ξένους καλλιτέχνες ποὺ εἶχαν καλέσει νὰ πάρουν μέρος σ' αὐτό. Μέσα στὸ ποικίλο καὶ πλουσιώτατο πρόγραμμα τὸ σημαντικότερο γεγονὸς ἤταν, ὅπως ἀναγνωρίστηκε γενικά, οἱ συμφωνικὲς συναυλίες τῆς Φιλαρμονικῆς 'Ορχήστρας τῆς Ν. 'Υόρκης, μὲ τοὺς δυὸ φημισμένους ἀρχιμουσικούς της, τὸν Μπροῦνο Βάλτερ καὶ τὸ Δημήτρη Μητρόπουλο, ποὺ ὁ καθένας τους διεύθυνε ἐφτὰ ἀπὸ τὶς δεκατέσσερις συμφωνικὲς συναυλίες, στὴν περίφημη αἴθουσα τοῦ Usher Hall. Ἡ ὀρχήστρα, ἀπὸ τὶς τελειότερες τοῦ κόσμου όλου, ἀποτελεῖται ἀπὸ 108 ὅργανα, ὅλα τέλεια, ἔγχορδα, πνευστὰ ξύλινα καὶ χάλκινα καὶ κρουστά, καὶ οἱ ἐκτελεστὲς ὅλοι τους πρώτης τάξεως σολίστες. Οἱ δυὸ ἀρχιμουσικοί, μεγάλοι καὶ οἱ δυό, ὅπως παρατηρεῖ ὁ μουσικοκριτικὸς τοῦ Μαπchester Guardian, ἀντιπροσωπεύουν δυὸ ἐντελῶς ἀντίθετες μουσικὲς ἀντιλήψεις, δυὸ διαφορετικὲς «κουλτοῦρες». 'Ο Βάλτερ ἀνήκει στὸν Παλιὸ Κόσμο, ὁ Μητρόπουλος στὸ Νέο. 'Ο Βάλτερ εἶναι ὁ τελευταῖος ἀντιπρόσωπος μιᾶς παράδοσης. 'Ο Μητρόπουλος εἶναι ὁ ἱεροφάντης μιᾶς σύγχρονης μουσικῆς θρησκείας. "Ισως καὶ ἡ ἑκλογή αὐτῶν τῶν δύο νὰ ἔγινε ἀπὸ σκοποῦ, γιὰ νὰ ἱκανοποιηθοῦν οἱ αἰσθητικὲς ἀπαιτήσεις τοῦ κοινοῦ καὶ τῶν μουσικοκριτικῶν, ποὺ κι αὐτὲς εἶναι μοιρασμένες. "Αλλοι προτιμοῦν ἀκόμα καὶ στὰ κλασικὴ παράδοση, ποὺ τοὺς συνήθισαν σ' αὐτὴν οἱ "Αγγλοι ἀρχιμουσικοί, ἄλλοι προτιμοῦν ἀκόμα καὶ στὰ κλασικὰ ἔργα τὴν αὐθόρμητη ζωντάνια καὶ τὴν προσωπικὴ ἀπόδοση τοῦ Μητρόπουλου. Γιὰ τὴν ἐκτέλεση λ.χ. τῆς 4ης συμφωνίας τοῦ Μπετόβεν ἄλ-



"Αποψη τοῦ "Εδιμβούργου.

σή του. Στη γενική αὐτη ἄρνηση τοῦ πολέμου μοναδική ἐξαίρεση ἀποτελεί ἡ « Ἰλιάδα» ἀλλά, ὅσο κι' ἀν ὁ "Ομηρος δέχεται τὸν πόλεμο καὶ τὸν ἀντικρύζει ἀπὸ

λοι την κρίνουν αὐστηρά, ἄλλοι γράφουν πὼς ἦταν «ἔξαιρετικὰ λεπτή» καὶ πὼς «ἢ ὁμορφιὰ τῆς συμφωνίας ở οδόθηκε με εντε είδος εὐλάβειας». Ὁ Μητρόπουλος πατακτούσε ὅ,ο καὶ περισσότο το αὐστηρό καὶ φωτισμένο αὐτό κοινὸ μὲ τὴ στοργὴ ποὺ ἔδειχνε στὴν ἀπόδοση τῶν κλασικῶν παρουσιάζοντάς τους μὲ καινούρια φρεσκάδα καὶ ζωντάνια. "Οσο γιὰ τὸν τρόπο ποὺ ἀπέδιδε ὁ ἔλληνας μαέστρος τὰ σύγχρονα ἔργα δὲν ὑπῆρχε δεύτερη γνώμη. Ἡ ἐκτέλεση τῆς συμφωνίας τοῦ Προκόφιεφ χαραχτηρίστηκε ὡς μεγαλειώδης» καὶ πὼς «ὁ Μητρόπουλος ἔφτασε στὸ ἀνώτατο ὕψος ἐνὸς ἑρμηνευτῆ». Στὸ «Συμφωνικὸ Ελεγεῖο» τοῦ Κρένεκ μετέδωσε ἀμεσώτατο τὸν ἐλεγειακὸ τόνο ποὺ διαπνέει τὸ ἔργο. Μὲ τὸν τρόπο ποὺ τὸν ἀπέδωσε συνεπῆρε καὶ συγκίνησε βαθειὰ τὸ ἀκροατήριο, κι ἔπεισε καὶ τοὺς πιὸ ἀντίθετους στὸ δωδεκάφθογγο σύστημα πὼς ὅταν ὑπάρχει ἔμπνευση βρίσκει τρόπο νὰ ἐκφραστεῖ μὲ ὁποιοδήποτε σύστημα.

Ή φήμη τοῦ Μητρόπουλου ὡς μεγάλου μαξστρου κατακυρώθηκε μὲ τὸν ἐπισημότερο τρόπο, πρὸ πάντων στὴν τελευταία του συναυλία, στὶς 3 Σεπτ., ὅπου ὁ ἴδιος ἔπαιξε τὸ μέρος τοῦ πιάνου στὸ κοντσέρτο τοῦ Μαλιπιέρο καὶ συγρόνως διεύθυνε καὶ τὴν ὀρχήστρα. Κι ἔπειτα ἀπὸ τὴ μνημειώδη ἐκτέλεση τῆς Δεύτερης Συμφωνίας τοῦ Ραχμάνινωφ, ὁ ἐνθουσιασμός τοῦ κοινοῦ ἔφτασε σὲ ἀληθινὸ παραλήρημα κι ὁ Μητρόπουλος ἀποθεώθηκε κυριολεκτικά.

Οἱ λίγοι "Ελληνες ποὺ εἴχαμε τὴν τύχη νὰ παρακολουθήσουμε τὶς συμφωνικὲς συναυλίες στὸ Ἐδιμβοῦργο, ξαναβρήκαμε τὸν παλιὸ Μητρόπουλο, μὲ ὅλη τὴ νεανική του ζωντάνια, ὅμως ὥριμο πιὰ καὶ κατασταλαγμένο. Δὲν τοῦ χρειάζεται νὰ ξοδεὐεται σὲ σπασμοδικὲς κινήσεις, γιὰ νὰ ἐπιβάλει τὴ θέλησή του στὴν ὀρχήστρα. Μερικὲς φορὲς λὲς καὶ τὴ διευθύνει μόνο μὲ τὴ ματιά του, μὲ ἀνεπαίσθητες κινήσεις τῶν χεριῶν ἢ τῶν δαχτύλων του, πάντα χωρὶς δείχτη (baton) σὰν νὰ τὴ μαγνητίζει. ᾿Αλλὰ στὶς δοκιμὲς εἴναι ἄλλος. Κανένας δὲν κάνει τόσες δοκιμὲς ὅσο αὐτός. Ἐπιμένει στὶς λεπτομέρειες, ζητεῖ νὰ πείσει τοὺς μουσικούς του, ὅχι νὰ τοὺς τρομοκρατήσει. Ἐπαναλαμβάνει πάλι καὶ πάλι μιὰ φράση ὡς ποὺ νὰ βγεῖ ὅπως τὴ θέλει. "Όταν στὸ τέλος ἔχει πιὰ δαμάσει τὴν ὀρχήστρα του, δὲν τοῦ χρειάζεται νὰ τὴ βασανίζει στὴ συναυλία. Βρίσκεται σὲ ἀπόλυτη ἐπικοινωνία μαζί της μὲ τὴν παραμικρὴ κίνηση.

Τὸ Φεστιβάλ τοῦ Ἐδιμβούργου, ἐκτὸς ἀπὸ τὶς συναυλίες καὶ τὶς παραστάσεις είχε ὀργανώσει καὶ μιὰ σειρά δμιλίες μὲ τούς διαπρεπέστερους καλλιτέχνες πού είχαν πάρει μέρος σ' αὐτό. Στὴν σειρὰ αὐτή μίλησε κι ὁ Μητρόπουλος μὲ θέμα: «Οί νεώτερες τάσεις τῆς μουσικῆς». Ο Μητρόπουλος μιλεῖ πολύ συχνά στὴν Άμερική σὲ νέους, σὲ μαθητὲς σχολείων, σὲ λαὸ κι έχει συνηθίσει νὰ αὐτοσχεδιάζει τὶς ὁμιλίες του, δίνοντάς τους έναν τόνο οἰκειότητας καὶ «κουβέντας». Γιατί στὴν 'Αμερική γίνεται συστηματική προσπάθεια νὰ μορφώνεται μουσικὰ τὸ κοινό, ὅχι μόνο παρακολουθώντας συναυλίες άλλά καὶ ὁμιλίες ἐκλαϊκευτικὲς γιὰ νὰ νιώθει καὶ νὰ χαίρεται καλύτερα τὰ ἔργα πού ἀκούει. Στὶς 28 Αὐγούστου στὸ Pollock Memorial Hall μίλησε ὁ Μητρόπούλος, ἢ καλύτερα «κουβέντιαζε» μὲ τὸ ἀκροατήριό του, περπατώντας ἀπάνω κάτω. Ἡ όμιλία του ῆταν γοητευτική μὲ τὸν αὐθορμητισμό του καὶ τὴ θερμή του πίστη στὴν ἀποστολή του. Γιατί ὁ Μητρόπουλος πιστεύει πώς έξυπηρετεί τὸ Θεὸ μὲ τὴ μουσική του, πὼς ἔχει χρέος ν' ἀνακαλύπτει τὴν ὀφορφιὰ ὅπου ὑπάρχει στὰ ἔργα τῶν νεώτερων συνθετών καὶ νὰ τὰ παρουσιάζει στὸν κόσμο. Πιστεύει πώς τὸ παλιὸ διατονικὸ σύστημα τῆς κλίμακας έχει έξαντλήσει τὶς ἐκφραστικές του δυνατότητες. Έξηγεί πώς έχουν γίνει πειραματισμοί μὲ τὴν ἀτονικότητα καὶ τὴν πολυτονικότητα καὶ πώς κατέληξαν σ' ἔνα χάος στὸ ὁποῖο ὁ Σόνμπεργκ ἔβαλε μιὰ τάξη μὲ τὸ δωδεκάφθογγο σύστημά του. Μὲ τὸ σύστημα αὐτὸ ὁ συνθέτης ἔχει στὴ διάθεσή του 5.000.000 διαφορετικές σειρές φθόγγων, γιὰ νὰ ἐκφραστεῖ. Πρέπει όμως καὶ ὁ ἀκροατής νὰ εἶναι ὑπομονητικὸς καὶ νὰ βοηθήσει τὸν ἐαυτό του γιὰ νὰ συνηθίσει καὶ νὰ καύμνεῖ τὸν ἀτομικὸ ἡρωϊσμὸ καὶ ἐξαίρει τὸ καθαρὰ ἡρωϊκὸ στοιχεῖο μέσα στὸ πολύστιχο ἔπος του ὁ "Ομηρος δέχεται τὸν πόλεμο καὶ θαυμάζει τἰς ἡρωϊκὸς ἀρετὸς καὶ τοὺς πολεμικοὺς ἄθλους 'Ο πάλεμος γιὰ ταλαβαίνει τὴν καινούρια γλώσσα. Κάθε νέα δοκιμή ξαφνιάζει. Γι' αὐτὸ θὰ πρέπει σὲ κάθε συναυλία νὰ ἐκτελεῖται κι ἔνα ἔργο σύγχρονης μουσικῆς. Ἡ ἐκφραστική δύγαμη συστήματος φάνικε τὰ «Συμφωνικὸ 'Ελεγεῖο» τοῦ Κρένεκ, ποὺ ὅλοι τὴν ἕνιωσαν βαθειά.

"Ηταν βέβαια φυσικό νὰ παρακολουθοῦμε ἐμεῖς οί Έλληνες με ξεχωριστό ένδιαφέρον τίς συναυλίες πού διεύθυνε ὁ Μητρόπουλος, «τὸ ἀγαπημένο παιδί τῆς 'Αθήνας», καὶ νὰ χαιρόμαστε καὶ νὰ περηφανευόμαστε γιὰ τοὺς θριάμβους του. "Όμως στὴν ἑξαιρετική ἐπιτυχία τοῦ Φεστιβὰλ τοῦ Ἐδιμβούργου παράλληλα μὲ τὴ δική του ῆταν καὶ ἡ καλλιτεχνικὴ συμβολὴ τοῦ μεγάλου συναδέλφου του, τοῦ Μπροῦνο Βάλτερ. Ὁ Βάλτερ, μὲ τὴ μακρυὰ πείρα τῶν 75 χρόνων του, μὲ τή μεταφυσική του έξαρση, μὲ τὴ βαθειά του καλλιτη μεταφοτκή διαίσθηση, μᾶς μεταφέρει στὶς ὑψηλότερες σφαίρες τῆς μουσικῆς δημιουργίας. Διαλέγει τὰ ἔργα ποὺ ταιριάζουν περισσότερο στὴν καλλιτεχνική του ψυχοσύνθεση καὶ μᾶς ἔδωσε ὑποδειγματικὲς ἐκτελέσεις ἔργων Μόζαρτ, Σούμπερτ, Μπράμς, Βὼν Οὐίλ λιαμς, Μπετόβεν, Μάλερ. Στὴν ἀπόδοση πρὸ πάντων τοῦ Μάλερ, ποὺ συνεργάστηκε μαζί του ἔντεκα χρόνια στή Βιέννη, είναι μοναδικός. Στήν Τέταρτη συμφωνία τοῦ μεγάλου αὐστριακοῦ συνθέτη, ἀνέδειξε όλες και τίς παραμικρότερες προθέσεις του, ποτισμένος καθώς ήταν ἀπό τὸ πνεύμα του, σὰν ἔνα alter ego του. Στό τελευταΐο μέρος τῆς συμφωνίας ἡ σοπράνο Irmgard Seefried πρόσθεσε τη γοητεία της δροσερής φωνής της καθώς ἀπέδωσε την παιδική άφέλεια τῶν λαϊκῶν στίχων τοῦ «Μαγικοῦ Κόρνου», ποὺ ένέπνευσαν στὸ Μάλερ τὴν αἰθέρια αὐτὴ μουσική.

"Η 'Εννάτη τοῦ Μπετόβεν ῆταν φέτος τὸ ἐπιστέγασμα σ' ὅλα τὰ διάφορα φεστιβὰλ τῆς Εὐρώπης. "Ενας ἐπισκέπτης στὸ 'Εδιμβοῦργο εἶπε πὰς τὴν ἄκουσε φέτος ἑφτὰ φορές! 'Αμφιβάλλω ἄν εἶχε άλλοῦ τόσο μεγαλειώδη ἐκτέλεση ὅπως στὸ Usher Hall, μὲ τὸ Μπροῦνο Βάλτερ, τὴ Φιλαρμονικὴ τῆς Νέας 'Υόρκης, τὴ Βασιλικὴ Χορωδία τοῦ 'Εδιμβούργου καὶ τοὺς τέσσερις λαμπροὺς ἀμερικανοὺς σολίστες. "Ήταν μιὰ ἐκτέλεση κλασικὴ σὲ μεγάλες γραμμές. Ό Βάλτερ ζήτησε νὰ παρουσιάσει τὸ ὑπεράνθρωπο ὅραμα τοῦ Μπετόβεν μὲ δύναμη, μὲ τολμηρὲς ρυθμικὲς ἀντιθέσεις, τὸ Αdagio ἀργότερα ἀπ' ὅ,τι τὸ ξέρουμε, τὸ τελευταῖο Πρεστίσσιμο μὲ ἰλιγγιώδη ὁρμητικότητα.

Ἐκτὸς ἀπὸ τὶς περίφημες αὐτὲς συμφωνικὲς συναυλίες, ποὺ ἣταν βέβαια τὸ σημαντικότερο καλλιτεχνικὸ γεγονὸς τοῦ φετεινοῦ Φεστιβάλ, ὑπῆρχαν καὶ πλῆθος ἄλλο, ποὺ ῆταν ἀδύνατο νὰ τὰ παρακολουθήσει κανεἰς ὅλα, χωρὶς νὰ παραλείψει μερικά, τόσο ῆταν πυκνὸ τὸ πρόγραμμα. Ἦταν ἡ ὀρχήστρα ἐγχόρδων Βογὰ Neel, ποὺ ἔδωσε ἔξη συναυλίες μὲ προγράμματα ἔκλεκτά, ἀπὸ παλιὰ ἴσαμε σύγχρονη μουσική, μὲ λαμπροὺς σολίστες σὲ τραγούδι, ὅμποε καὶ βιολί. Εἶναι μιὰ περίφημη μικρὴ ὀρχήστρα, ποὺ ἄρχισε ἐρασιτεχνικὰ κι ἔφτασε σὲ τόση τελειότητα ποὺ πῆρε μέρος στὰ Φέστιβαλ τοῦ Σάλτσμπουργκ καὶ σὲ

πού τῆς δόθηκε ἀπὸ τὸ Βασιλέα ὁ τίτλος τῆς Dame πού Ισοδυναμεῖ μὲ τοῦ λόρδου, ὁ Σόλομον, ὑπέροχος πιανίστας, σ' ἔνα ρεσιτὰλ ἀπὸ σονάτες Μπετόβεν, καὶ πλῆθος ἄλλα.

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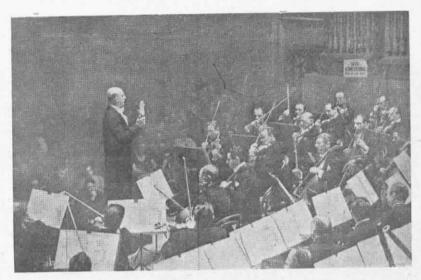
"Επειτα ήταν οι παραστάσεις τοῦ περίφημου ἀγγλικοῦ μπαλέτου Sadler's Wells, μὲ χορογράφο κι ἐμψυχωτὴ τὴ γνωστή μας Dame Ninette de Valois, ποὺ ὀργάνωσε καὶ διευθύνει τὸ μπαλέτο αὐτό, τὸ τελειότερο ἴσως τῆς Εὐρόπης

είχε ὁ Φρίτς Μπούς, ποὺ ἐργάστηκε πολλὰ χρόνια μὲ τὸ θίασο. Πέθανε ξαφνικὰ ἔπειτα ἀπὸ τὴν τελευταία παράσταση στὸ Φεστιβάλ.

Αὐτὰ γιὰ τὴ μουσική. "Ομως ὑπῆρχαν πολλὰ ἀκόμα που μπορούσε νὰ τὰ χαρεί ὁ ἐπισκέπτης. Πα-ραστάσεις θεατρικές μὲ τὸν «Πυγμαλίωνα» τοῦ G. B. Shaw, τὸ «Χειμωνιάτικο Παραμύθι» τοῦ Σαίξπηρ, τὸ «Χορό τῶν λωποδυτῶν» τοῦ ἀΑνούϊγ, μὲ τὸ γαλλικὸ θίασο τοῦ ἀτελιὲ κ. ἄ. Ὁς τόσο μόλο τὸ διεθνικὸ χαρα-Μοίρας», μιὰ δραματική ἀναπαράσταση τῆς Ιστορίας τοῦ παλιοῦ βασιλιά - ποιητή, τοῦ Ἰακώβου τοῦ Α΄ καὶ τὸ «Three Estaites», μιὰ παλιὰ σάτιρα ποὺ τὴν ξαναζωντάνεψαν στό Φεστιβάλ. Είναι ένα είδος «morality», δραμα ήθικολογικό, όπου καυτηριάζονται οἱ τρεῖς τάξεις, ὁ κλῆρος, ἡ πλουτοκρατία, οἱ εὐγενεῖς, γιὰ τὶς ἀνηθικότητές τους. Παίζεται σ' ἔνα μεγάλο σκεπαστό χώρο, δὲν ὑπάρχει καθαυτό σκηνή, μόνο ἕνα podium κάπως πιὸ ψηλὰ ἀπὸ τὸ ἀκροατήριο, οἰ ήθοποιοί περνούν μπροστά σας γιὰ ν' ἀνέβουν καὶ ὁ ηθοποιοί περνούν μπροστά σας για ν ανερούν και ο λαὸς «ἡ τρίτη τάξη», είναι καθισμένος κατά γῆς μπροστά στὴ σκηνὴ καὶ παρακολουθεῖ τὴν παράσταση καὶ κάπου-κάπου πετιέται ἀπάγω καὶ παίρνει μέρος σ' αὐτή. Ἡ σάτιρα εἶναι γραμμένη στὴν παλιὰ σκωτσέζικη γλώσσα, καὶ τὰ πρόσωπα εἶναι συμβολικά. Η σκηνοθεσία και τὰ κοστούμια είναι καλλιτεχνικότατα και ή παράσταση παίζεται μὲ πολύ μπρίο.

Φαίνεται πώς σκοπὸς τῆς σάτιρας ῆταν προπαγάνδα γιὰ τὴ θρησκευτικὴ μεταρρύθμιση τοῦ Λουθήρου καὶ καταγγέλλονταν ἡ διαφθορὰ τοῦ καθολικοῦ κλήρου, ποὸ χρηματιζόταν ἀπὸ τὸ φτωχὸ λαό. Τὴν ἔγραψε ὁ Sir David Lindsay, ποὸ γεννήθηκε στὰ 1485 καὶ πέθανε στὰ 1555 καὶ εἰχε ὑπηρετήσει ὡς ἀκόλουθος στὴν αὸλὴ τοῦ Ἰακώβου τοῦ Δ΄ ποὸ ῆταν φημισμένη γιὰ τὴ λαμπρότητά της.

Χαριτωμένη είναι καὶ ἡ μπάιτα τῶν κοριτσιῶν ποὺ παίζει στὸ πάρκο. Τὰ κορίτσια, μεγάλα καὶ μικρὰ παίζουν ὅλα τὰ ὅργανα. Ἔπειτα μιὰ ἄλλη ὁμάδα κάνει μιὰ παρέλαση. Παίζουν τύμπανα καὶ bag - pipes, ἕνα σκωτσέζικο ὅργανο είδος «γκάιδας», μὲ πέντε - ἔξη σωλῆνες ποὺ φυσοῦν στὸν ἔνα. Είναι ὀγκῶδες καὶ βαρὸ κι ὅμως τὸ παίζουν μικρὰ κορίτσια. Ἦπειτα χορεύουν σκωτσέζικους χορούς, ζωηροὺς καὶ πηδηχτούς, ποὺ μοιάζουν κάπως μὲ τοὺς κρητικούς.



Ο Δ. Μητρόπουλος διευθύνοντας στὸ "Εδιμβοῦργο συναυλία τῆς Φιλαρμονικῆς 'Ορχήστρας τῆς Νέας 'Υόρκης.

Φοροῦν ὅλες τὴν πολύχρωμη σκωτσέζικη στολή, ἕνα εἴδος φουτανέλλας. Τὸ θέαμα εἶναι χαριτωμένο μέσα στὸ γραφικὸ περιβάλλον.

Μοῦ ἔκανε μεγάλη ἐντύπωση τὸ ἐνδιαφέρον ποὺ δείχνουν στὴν ᾿Αγγλία καὶ στὴ Σκωτία γιὰ νὰ καλλιεργοῦν τὴν ἀγάπη στὴ μουσικὴ καὶ πόσο εἶναι ἀνεπτυγμένη αὐτὴ ἡ ἀγάπη. Στὶς συμφωνικὲς συναυλίες δὲν ὑπάρχουν ταξιθέτιδες πληρωμένες ποὺ πουλοῦν καὶ τὰ προγράμματα. Κυρίες καὶ κοπέλλες προσφέρονται ἐθελοντικά, σᾶς πουλοῦν τὸ πρόγραμμα, σᾶς δδηγοῦν στὴ θέση σας καὶ γιὰ ἀμοιβή τους τοὺς ἑπιτρέπουν νὰ παρακολουθήσουν ὅρθιες τὴ συναυλία.

Τὸ Φεστιβὰλ ἡταν ὁργανωμένο τέλεια, ἔτσι ποὺ νὰ ἱκανοποιοῦνται ὅλα τὰ γοῦστα. Ύπῆρχαν καὶ περίφημα ὁργανωμένες ἐκδρομὲς γιὰ νὰ ἔπισκεφθοῦν ὅσοι ἤθελαν τὰ ὡραῖα τοπία τῆς Σκωτίας, τὰ ἀρχοντικὰ σπίτια, τοὺς κήπους, τὰ κάστρα καὶ χίλια δυὸ ἄλλα.

Πιστεύω πώς μέσα στὰ καλλιτεχνικὰ αὐτὰ Φεστιβάλ, ποὺ πολλαπλασιάστηκαν τελευταῖα στὴν Εὐρώπη, καὶ ποὺ ἴσως τὸ λαμπρότερο ῆταν τὸ φετεινὸ Φεστιβάλ τῆς Μεγάλης Βρεταννίας, μέσα στὴ διεθνικὴ ἀτμόσφαιρα ποὺ τὰ διαπνέει ξεχνιοῦνται τὰ ἐθνικὰ μίση καὶ οἱ ἀντιζηλίες καὶ ὁ ἄνθρωπος παίρνει ἕνα ἀναβάφτισμα καλωσύνης, εὐγένειας, ὀμορφιᾶς ὅταν ἔχει ἀκούσει τὸ μήνυμα τοῦ Μπετόβεν στὴν ὁλόφωτη Τέταρτη συμφωνία μὲ τὸ Μητρόπουλο καὶ στὴν ὑπερκόσμια 'Εννάτη μὲ τὸ Μπροῦνο Βάλτερ. "Οταν ἕπειτα ἀπὸ τὶς ἀναταραχὲς καὶ τὶς μάχες στὰ παλιὰ χρόνια ἀνάμεσα στὶς γειτονικὲς χῶρες τῆς 'Αγγλίας καὶ τῆς Σκωτίας, ἔπειτα ἀπὸ τὶς δολοφονίες τῶν βασιλιάδων τῆς Σκωτίας, τοὺς τέσσερις γάμους τῆς Μαρίας Στούαρτ, ποὺ παντρεύτηκε τὸ δολοφόνο τοῦ ἀντρός της, ἔπειτα ἀπὸ τὴν καρατόμησή της ἀπὸ τὴν ξαδέρφη της τὴν 'Ελισάβετ, ἔπειτα ἀπὸ ὅλες αὐτὲς τὶς φρικαλεότητες, βλέπει σήμερα τὴ Μεγάλη Βρεταννία ἐνωμένη καὶ ἰσχυρή, νὰ συνεργάζεται μὲ τὶς γειτονισσές της, πῶς νὰ μὴν ἐλπίζει πῶς θὰρθει μιὰ μέρα ποὺ θὰ κατασιγάσουν τὰ μίση, πὼς θὰ λείψουν οἱ πόλεμοι, πὼς τὸ μήνυμα τοῦ Μπετόβεν «'Αγκαλιαστεῖτε, μυριάδες, στὸν κόσμον ὅλο ἕνα φιλί», θὰ γίνει πραγματικότητα; Τὸ πιστεύω. Κάποτε θὰ γίνει, ἴσως ἔπειτα ἀπὸ πολλὲς γενιὲς ποὺ θὰ ἔχουν χαρεῖ τὰ δῶρα τῆς Τέχνης, ποὺ προσφέρονται στὰ διεθνικὰ αὐτὰ Φεστιβάλ καὶ ποὺ πιστεύω πολὺ γονιμότερα κι ἀποτελεσματικότερα ἀπὸ ὅλες τὶς διακηρύξεις καὶ ἀποτελεσματικότερα ἀπὸ ὅλες τὶς διακηρύξεις καὶ ἀποφάσεις τῶν συνελεύσεων τοῦ ΟΗΕ. Γιατὶ πιστεύω πὸς μ' αὐτὲς θ' ἀνθρωπευτεῖ κάποτε ὁ ἄνθρωπος.

ΤΑ «ΜΥΣΤΗΡΙΑ» ΤΗΣ ΥΟΡΚΗΣ

να ἀπὸ τὰ πιὸ ἐνδιαφέροντα γεγονότα τοῦ Φεστιβὰλ τῆς Μεγάλης Βρεταννίας εἴταν ἡ ἀναβίωση τῶν «Μυστηρίων» τῆς Ύόρκης, ποὺ εἴχαν νὰ παιχτοῦν μπροστὰ στὸ κοινὸ τέσσερις σχεδὸν αἰῶνες. Ὁ συγγραφέας τοῦ περίφημου αὐτοῦ μεσαιωνικοῦ κύκλου — ποὺ ἀποτελεῖ ἔναν ἀπὸ τοὺς θησαυροὺς τοῦ παλιοῦ Βρεταννικοῦ Θεάτρου — παραμένει ἄγνωστος. Ύποθέτουν ὅτι ἔνας Βενεδικτίνος καλόγερος τοῦ ᾿Αββαείου τῆς Παναγίας, στὴν Ὑόρκη, ἔγραψε αὐτὰ τὰ ἔργα γύρω στὰ 1350. Παίχτηκαν φέτος τὸ καλοκαίρι σ' ἔνα περιβάλλον πολὺ κατάλληλο, μπροστὰ απὸ τὸν ἐρειπωμένο βορεινὸ τοῖχο τοῦ νάρθηκα τῆς ἐκκλησίας τῆς Παναγίας, τοῦ μόνου λειψάνου ποὺ ἀπομένει ἀπὸ ἔνα μεγάλο ᾿Αββαεῖο τοῦ Yorkshire.

Ό κύκλος, ὅπως διασώζεται σήμερα, περιλαμβάνει σαράντα όχτω σύντομα ἔργα — ἀρχικὰ εἴταν πενήντα ἐφτὰ — ποὺ παίζονταν συνήθως στὸ διάστημα μιᾶς ὁλόκληρης μέρας. Ἡ σειρά, ὅπως παίζεται σήμερα, πολὺ ἔξυπνα διασκευασμένη, περιλαμβάνει τριάντα σχεδὸν ἔργα, ποὺ μποροῦν νὰ παιχτοῦν μέσα σὲ τρεῖς ὧρες ἢ λίγο περισσότερο, ἔνα χρονικὸ διάστημα ποὺ προσαρμόζεται καλλίτερα στὶς σημερινὲς συνθῆκες. Μέσα στὶς τρεῖς αὐτὲς ὧρες βλέπουμε τὴ Δημιουργία καὶ τὴν Πτώση τοῦ ᾿Ανθρώπου, τὴν ᾿Απολύτρωσή του καὶ τὴν ἔσχατη Κρίση, μὲ τὸ Θεὸ Πατέρα ψηλὰ στὸν Οὐρανό: ἡ τελευταία σκηνὴ εἶναι καταπληκτικὸ θέαμα, φλογισμένο ἀπὸ τὴ θρησκευτικὴ πίστη τοῦ Μεσαίωνα, καὶ μοιάζει μὲ τρίπτυχο μεσαιωνικοῦ ζωγράφου.

Δυόμιση αλώνες τὰ ἔργα αὐτὰ παίζονταν στὴν Ύόρκη κάθε χρόνο, τὴν ἡμέρα τῆς ἑορτῆς τοῦ Corριις Christi, στὶς ἀρχὲς Ἰουνίου, ἀπὸ τὰ μέλη τῶν συντεχνιῶν τῆς πόλης. Ὑπῆρχαν συντεχνίες, ῆ ἐνώσεις, γιὰ κάθε ἐπάγγελμα. Καθεμιὰ ἀπὶ αὐτὲς ἔπρεπε νὰ παραστήσει ἔνα ἀπὸ τὰ ἔργα, σὰν μιὰ μονάδα μέσα στὴ μεγάλη ἱστορία: οἱ τεχνίτες ἔπρεπε νὰ τὸ παίξουν πάνω σ' ἔνα ἀμάξι μὲ δυὸ πατώματα, ποὺ εἰχε μιὰ ὑποτυπώδη πρωτόγονη σκηνὴ καὶ λίγα ἀπλὰ ἀντικείμενα γιὰ τὴν παράσταση. Τὰ «ἀμάξια», γεμάτα ἀπὸ ἀνθρώπους, ξεκινοῦσαν, ἀκριβῶς τὰ χαράματα, γιὰ νὰ κάμουν τὸν μεγάλο γύρο, «ἀκολουθώντας γρήγορα τὸ ἔνα τ' ἄλλο, χωρὶς καθυστέρηση», ὡς τὸ βράδι ποὺ συμπλήρωναν ὁλόκληρο τὸν γύρο τῆς περιτειχισμένης πόλης, ἀφοῦ στὸ διάστημα τῆς ἡμέρας εἰχαν σταματήσει σὲ δώδεκα διαφορετικὲς «στάσεις». Οἱ περισσότερες ἀπὶ αὐτὲς τὶς «στάσεις» εἶταν σὲ προκαθορισμένα ἐπίκαιρα σημεῖα τῶν δρόμων τῆς Ὑροπος Μερινές χίνονταν, μπροστά στὰ σπίτια πλουσίων

Οἱ περισσότερες ἀπ' αὐτὲς τἰς «στάσεις» εἶταν σὲ προκαθορισμένα ἐπίκαιρα σημεῖα τῶν δρόμων τῆς Ύόρκης. Μερικὲς γίνονταν μπροστὰ στὰ σπίτια πλουσίων ἰδιωτῶν ποὺ θὰ πλήρωναν παραπάνω γιὰ τὸ προνόμιο τοῦ νὰ βλέπουν τὴν πομπὴ μὲ ὅλη τους τὴν ἄνεση ἀπὸ τὰ παράθυρά τους. Οἱ ἀπλοὶ ἄνθρωποι στὸ δρόμο, ἀν ἤθελαν νὰ δοῦν ὁλόκληρο τὸν κύκλο τῶν Μυστηρίων, ἔπρεπε νὰ σταθοῦν στὴν ἴδια θέση, ἴσως καὶ δώδεκα ῶρες συνεχῶς, ὥσπου νὰ περάσει ἀπὸ μπροστά τους καὶ τὸ τελευταῖο ἀμάξι. "Αν, φυσικά, ἕνας θεατὴς ἤθελε, μποροῦσε νὰ πάει ἀπὸ ἕνας μέρος σὲ ἄλλο, καὶ νὰ δεῖ σὲ κάποιο ἄλλο σημεῖο τῆς πόλης ὅ,τι δὲν πρόφτασε νὰ δεῖ νωρίτερα. Πραγματικά, τὴν ἡμέρα τῆς ἑορτῆς τοῦ Corpus Christi, κανεἰς δὲν θὰ εἶταν στοὺς δρόμους τῆς Ύόρκης ποὺ νὰ μὴν εἶχε δεῖ κάτι ἀπὸ τὴν πομπή. Οἱ δρόμοι θὰ τραντάζονταν ἀπὸ τὸν θόρυβο τῶν ਰἰμας εἶταν γεμά-



Μιά σκηνή ἀπό την παράσταση των «Μυστηρίων».

INTRODUCED HERE

Frances Magnes Plays Violin Concerto With Philharmonic on Carnegie Hall Program

PHILHARMONIC-SYMPHONY, Carnegie Hall, Conductor, Dimitri Mitropoulos; Frances

By OLIN DOWNES

A new violin concerto by Ernst von Dohnanyi, now resident in Tallahassee, Fla., was played for the first time in this city by Frances Magnes with the Philharmonic-Symphony Orchestra, under Di-mitri Mitropoulos' leadership last night in Carnegie Hall.

The concerto is Hungarian with a vengeance, if by "Hungarian" we are to mean fire, caprice, exotic dance rhythms that alternate with measures of sensuous song. Not that the work employs folk-tunes, at least any known to this re-viewer, in its texture. It is not a concerto based on popular melo-dies. But it is inescapably in a national spirit, and perhaps in no forgiving mood.

It used to be that Mr. Dohnanyi's symphonic music was tinctured more or less strongly with Brahms. This concerto sounds as if, in America, he were more keenly conscious than ever before and reminiscent of his native land.

An Unusual Scoring

The concerto is scored in an unusual fashion, no doubt with pur-pose to leave the upper octaves clear for the tone of the solo violin. There are no violins in the orchestra; only violas, 'cellos, basses where the strings are concerned. But unfortunately the scoring is so heavy that the violin has to be played with special pressure of the bow for its tone to ride over the

instrumentation set against it.

No doubt a dramatic effect is wanted from the orchestra as well as the solo player. But it sounds as if there were miscalculated balances. Miss Magnes is one of the few violinists who might be expected to over-ride these sonorities, as she did.

She has a fine long sweep of the bow, a vibrant tone and an excellent left hand to bring to her task. Mr. Dohnanyi dedicated this concerto to Miss Magnes, who gave the work its first performance with the San Antonio orchestra on the 26th of last month. He probably planned it for a woman of her stature and style. Had he been present last night he certainly would have been gratified with the

performance.

Mr. Mitropoulos brought back to the program a work that has seldom been played in late years—the Schumann "Overture, Scherze and Finale." It is easy to see why this score has been neglected. is not the best Schumann. The first movement is charming and characteristic; the second agree-able in its rhythms and figura-tions, and a delightful trio section in the composer's poetical vein. But the finale is weak, and, one would believe, even of the last movement, that they were a tired aftermath of the four symphonies instead of a work that preceded

The thrill of the evening came with the advent of a composer named Beethoven, in the instance of his incomparable "Eroica" symphony, forever a work without a parallel in symphonic literature. Mr. Mitropoulos gave the sym-

phony a highly dramatic and strongly felt interpretation. did not have to agree with all its details to be stirred by it, and to realize his right to his own ideas of the work, with its intense passion, grandeur of form, eternity of

CONCERT AND RECITAL

NEW YORK HERALD TRIBUNE

By Francis D. Perkins PHILHARMONIC-SYMPHONY

First New York Performance symphony No. 3, in E flat major ("Eroica") Beethove

Frances Magnes, Soloist

the direction of Dimitri Mitropou-los. It gave an impression of in-tits emotionally compelling episodes. dividuality of style in its fluent, melodious measures, with the atmosphere of music of the composer's native land, as in many of his earlier works, in many of its tunes. There are four movements; the first is lively, the second easygoing; the brisk finale follows, without pause, a broadly lyric adagio. The soloist has much to do in music which is sometimes rhapsodic in quality, and is often in the character of an informal cadenza. The orchestral scoring i without violins, a feature which proved advantageous in emphasizing contrasts of color; the solo vio-lin, co-operating with the orchestra, is not merged in it.

Miss Magnes' playing was admirably deft and clear in tone quality and revelation of detail; it reflected an elan which was inherent in much of the music, and had a requisite breadth and warmth in the adagio. At times, a slightly greater volume of tone would have been suitable in a few of the most energetic measures, but in general this was an expressively persuasive as well as technically dextrous performance of a pleasing, effec-

Schumann's Overture, Scherzo and Finale, not often played here by large orchestras, i sa welcome variant from the standard repertory. Mr. Mitropoulos' reading of Beethoven's "Eroica" symphony Ernst von Dohnanyi, the noted is individual, with one or two idio-Hungarian composer who is now syncracies which may be debatable living in Florida, let three decades elapse between the composition of his two violin concertos; he dedicated the second of these, in C minor, to Frances Magnes, who introduced it to New York in last march, resulting in the loss of might's concert of the Philharmonic-Symphony Orchestra under the interpretation, orchestrally

tive work which was warmly received. The orchestral performance was well balanced and expressively sympathetic.

Enchantement musical? Quelle que soit l'acception dans laquelle on prend les mots dont il est fait, ce titre répond imparfaitement à ce qui nous cet précenté. Le sous discusse les tout ce qu'on a fait en général dans le genre musical à Hollywood. Que si, en revanche, nous nettoyons ces mots pour les rendre à leur fraîcheur primitive, rien ou presque rien ne nous est offert de ce que nous espérions : ni enchantement,

ni musique - ou si peu. L'idée était bonne, pourtant, de nous présenter (avec un commen-

Désenchantement musical

CLAUDE MAURIAC

est présenté. Je veux dire que la banalité et même la vulgarité impliquées par cette formule toute faite ne se retrouvent pas dans ce film, supérieur malgré ses insuffisances à puis donnant leurs concerts : le shabituelles ornières. Doublant les accompagnateurs des virtuoses, mon voisin, aux anges, chantonna tout au leng du film. À défaut de Mozart et de Beethoven, nous avions Schubert — mais celui que vous devinez : le chef d'orchestre Dimitri Mitropou-los, le pianiste Arthur Rubinstein, la cantatrice Ellen Dosia, le violoniste Jascha Heifetz. Parfois, grâce à une éphémère mais heureuse utilisation du grande de la contraction de la contractio du gros-plan ou du ralenti, nous ment, un caprice de Paganini (Heiavons une impres-

sion de ce que ce film aurait pu être, s'il avait été réussi.

Et, certes, je sais que le meilleur ap-port d'une telle œure échappe au profane que je suis. Que Of men and music redonnons-lui son titre original, plus digne de son sujet) doit avoir pour les spécialistes une irremplaçable valeur documentaire, Que les doigts d'un Rubinstein ou d'un Heifetz doivent parler aux initiés un langage qui m'échappe. Mais je sais aussi que, si j'ignore tout des techniques de la musique, je connais de la musique quel-que chose, puisque je l'aime. Mon lec-teur doit me comprendre.

Or, de la musique que nous aimons, vous et moi, il n'y a dans ce film que de très rares mo-

rence va à la meilleure, à la vraie musique. Le fait est la, qu'il s'agisse d'un sûr instinct ou d'une lente éducation de notre oreille quasi mécanique puisque nous en ignorons les moyens et les fins. Réflexes conditionnés de l'âme, avec ce que cele soyons, il se trouve que notre préfé- Faust-Symphonie de Liszt (Mitroionnés de l'âme, avec ce que cela mplique à la fois d'inconscience et de science.

Il me semble que les auteurs de Of men and music ont fait à la fois des concessions au goût bien connu

made up of the six best might be well to look also at Vic-The recording is done by the San nini or Mitropoulos efforts are slightly preferable to the earlier ones by Andre, Ansermet and Rodzinski, all of which have some drawbacks, though not serious ones.

Ormandy's recording of "Iberia" Francisco Symphony Orchestra ing to go with Mitropoulos' "La Mer" by offering another colorful work from the same composer. The around any more capable of deal-united work from the same composer. The pulledelphic orchestra's playing in

results. This time the playing was Rodzinski's has no companion full-scale symphonic piece in three movements—"Theria"—flanked by two short pieces each in a single movement—"Gigues" and "Ro de Printemps." Of the three, eria" is the most popular, bold in outline and brilliant in sound, with a sensuosity that delights not only the ear but all the senses. But the entire work is completely ingratiating, a dazzling picture of a country in which the composer spent a total of only three hours in his entire life, and it deservedly ranks with "La Mer" as outstanding among Debussy's orchestral writ-

> Monteux is unusually well qualified to interpret the work, for he has always shown complete affinity for Gallic music. His treatment of "Images" is thoroughly sympathetic, displaying grace and finesse and we can recommend it without reservation. The recording job is

usés des morceaux, le public n'y voit qu'une occasion de retomber dans

gaine. Heifetz et Rubinstein ont beau

effacer les faux plis du ressassé pour

redonner leur originalité aux plus

LE CINÉMA



Jascha Heifetz,

ments. Si incompétents que nous fetz), La Traviata (Ellen Dosia) et la cessa. Sans doute des spécialistes avaient-ils déterminé, à une mesure près, la quantité de Bach, ou, si j'ose dire, la quantité de qualité que peut, au cinéma, supporter le public.

Autre élément de gêne : le cabo-tinage des interprètes. Dimitri Mides virtuoses pour les morceaux de bravoure et à celui du grand public pour la seule bonne musique qu'il lolère : celle qui est devenue rensulte de la composite et anterprètes. Dimitri Mitropoulos et Arthur Rubinstein ieuent un peu trop bien la comédie, à notre grê. Nous craignons que le chique de leur mise en soène ne vienne adultèrer l'interprétation de profanes, bien sur, et qui ne doit avoir aucun sens. Seul le visage de Jascha Heifetz reste sobre. Mais c'est peut-être uniquement parce que le violon être uniquement parce que le violon est, sous son menton, une sorte de cale qui le condamne à l'immobilité.

Pourtant le cinéma l'emporte à la fin, et nous recevons notre récompense. Nos virtuoses jouent tout auant de la prunelle que de leur Mais cet enregistreui sans défaillance qu'est la camera, en nême temps qu'il dénonce les mines et les afféteries, rend dans sa vérité fondamentale ce qui, dans un visage d'homme, échappe au contrôle de l'homme. Au-delà du ridicule, le masque d'e Dimitri Mitropoulos retrouve une beauté que nous ne nous lassons pas de déchiffrer. Et si la *Polonaise en la*, même jouée par Arthur Rubinstein, n'a plus grandchose à nous apprendre (parce que nous ne savons rien, je n'en doute pas!), nous interrogeons avec pasion cette figure effravante et grave : le masque du comédien est toujours là, mais il a glissé, nous laissant voir à demi ce que, sans le cinéma, nous aurions sans doute toujours ignoré, l'affleurement d'une âme.

Le film est très court. Il s'agit sans doute du même dosage savant de ce que les foules du cinéma peuvent tolérer en fait de « grande » mu-sique. L'accompagnent deux dessins animés d'une banalité certaine et l'inévitable documentaire sur les piscines hollywoodiennes, avec les habituels plongeons, les sempiternels skieurs nautiques, les belles dames dénudées qui jouent, avec un visible ennui, à la joie de vivre. Nuile crainte ici de lasser le public. Sa patience est inusable. Mais j'ai eu conte, une fois de plus, de ce qu'on m'obligeait à ingurgiter, le comble étant que ces sottises n'étaient même pas proférées dans notre langue !

Claude Mauriac.

By ROLAND MILLER

One of the interesting phenomena of the record business is the frequency with which major companies duplicate each other's efforts at virtually the same instant shadings of tone, or a more restaution.

Walla Walla, Wash., Union Bulletin

Circ. D. 16,160 S. 15,907

Clipping From

Toscanini and the NBC Symposius yet on LP records.

In a the latter's by Dimitri Mitropoules and the New York Philharmonic Symphony. The former is backed in the longplay version by Mendelssomn's "Midsummer Night's vidly to life. And the record has really excellent reproduction, possibly the latter has the side taken over by Deside taken over b reverse side taken over by Debussy's 'Tberia' played by Eugene Ormandy and the Philadelphia Orchestra—and to make everything completely complicated, RCA Victor has just issued a complete version of Debussy's "Three Images for Orchestra" of which "Iberia" the second of the records may well be the final factor in deciding which to get. Toscanini's "Midsummer Night's reade up of the six best."

Goose Suite" on the opposite sides As we say, the choice is not an easy one. Our recommendation would be either the Toscanini on the Mitropoulos disc, depending factor in deciding which to get. Toscanini's "Midsummer Night's reade up of the six best."

Before we leave the subject, it is made up of the six best.

viewer's money, either the Tosca- slightest exception.

forts at virtually the same instant on the same piece of music. In a way this is unfortunate, because it means less variety; but the situation has its advantages, since the careful buyer is given an excellent opportunity to compare before he buys.

Recently we have seen several examples of this duplication, of which the most significant is on Debussy's noted tone poem, "La Mer." Both RCA-Victor and Columbia have issued new recordings of this work, the former's by Arturo Toscanini and the NBC Symphony,

There are now five versions of sections of this suite, and it is ex-tor's new complete performance of the Mer' on LP records, and all tremely lovely music, beautifully Debussy's "Three Images for Orof them are good, so the choice is and tastefully done in a manner chestra," of which, as we say, the not an easy one. But for this re- to which we can not take the "Iberia" is the second of the trio.

Philadelphia orchestra's playing in round man with the walrus mus-Toscanini's recording is the this suite is remarkable for its tache.

fourth time he tried on "La Mer," color and precision, and Ormandy

As Alfred Frankenstein points but none of the earlier attempts does an excellent job of bringing out in the program notes on the out the distinctive flavor of the jacket, the three orchestral "Immusic. Of the other three versions, ages" are unusual as to form: A

MITROPOULOS BOWS AT EDINBURGH FETE

Leads Philharmonic in Second Festival Concert-Reading of Prokofieff Lauded

By HOWARD TAUBMAN pecial to THE NEW YORK TIMES

By HOWARD TAUBMAN

Special to The New York Times.

EDINBURGH, Scotland, Aug. 23

—Dimitri Mitropoulos made his bow before an Edinburgh Festival audience tonight when the New York Philharmonic-Symphony gave the second of its fourteen-concert series. Since the orchestra's musical director had conducted only once before in Britain—and that in Liverpool a good many years ago—there was great curiosity about him and his abilities.

He impressed the full house with his driving, dynamic personality, especially in his reading of Prokofieff's Fifth Symphony. At the end of the final movement, with its turbulent exuberance, there was a spontaneous outburst of approval.

The international assemblage was evidently convinced that what it had heard about Mitropoulos' mastery of contemporary music was not an exaggeration.

Prokofieff's Symphony was relatively new in Britain, and one heard expressions of gratitude that the Philharmonic had brought it in its repertory. There also were pleased comments that future programs contain other modern pieces.

Prokofieff's score seemed to

were pleased comments that future programs contain other modern pieces.

Prokofieff's score seemed to have little difficulty in making its way with this audience. There could be no doubt that Mitropoulos and his orchestra gave it a vivid reading, stressing its vigor, wit and brashness, and projecting the elegaic quality of its affecting slow movement. Again the orchestra was in fine fettle and played with flashing brilliance.

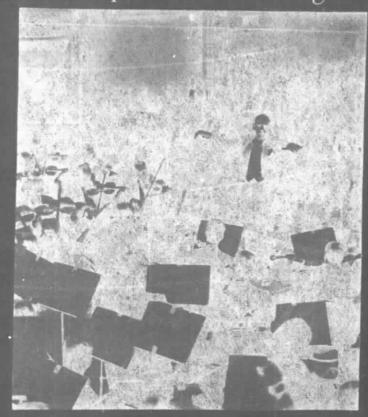
The program tonight began with Beethoven's "Coriolan" overture and Fourth Symphony. The reaction to these performances, particularly the symphony, was less enthusiastic. One had the feeling that this audience was accustomed to a mellower and less-accented interpretation. Nevertheless, the reception was thoroughly cordial. Comments of the British press on New York's orchestra indicate that it had made a deep and favorable impression. It was said by festival officials that no other visiting orchestra had been received with such satisfaction. The Philharmonic's ensemble, playing under Bruno Walter in Mahler's Fourth Symphony last night, won the highest admiration.

The Philharmonic's two conductors are keeping busy here in pursuits other than conducting. They are taking part in the festival lecture series. This afternoon Mr.

suits other than conducting. They are taking part in the festival lecture series. This afternoon Mr. Walter gave a talk on Mozart and "The Magic Flute," and next Tuesday, Mr. Mitropoulos will speak on "Future Frends in Music."

NEW YORK HIERALD TRIBUNE

Mitropoulos att Edinburgh



Dimitri Mitropoulos conducting the New York Philharmonic-

Symphony in Usher Hall, Edinburgh, last week before a capacity house with standees lining sides and rear of auditorium Report From Edinburgh: Critic Appraises the N.Y.Philharmonic

The reporter of the Edinburgh Seems to have been much impressed by the New York Philharmonic - Symphony Orchestra's fourth Symphony under Bruno Walter's Fourth Symphony under Bruno Walter's Girection and Prokofieff's Fifth Symphony under Dimitri Mitropoulos' direction. The unsigned reviews express admiration for the "authentic tradition" Mr. Watter has at his command for the interpretation of Mahler, and the reading of the Prokofieff was described as "stunning." But there were reservations. The writer felt our orchestra has Mr. Walter for the romantic literature and Mr. Mitropoulos for the contemporary, bu-- "who then is to conduct the classics?"

The music of Mozart and Beethoven, as it was executed under both Walter and Mitropoulos, disappointed the reporter, though half that is recomplete unanimity." a hundred instruments playing like

disappointed the reporter, though his third review is substantially more favorable to the orchestra and its conductors, leaving room for the theory that perhaps our musical emissaries merely required

Mitropoulos in New Role: Page-Turner for 'Cellist' Special to The New YORK IMES.

EDINBURGH, Scotland, Aug. 26—Dimitri Mitropoulos, who occasionally doubles as conductor and piano soloist—he will assume the twin assignments later at the Edinburgh Festival in the Malipiero Concerto-added to his chores that of page-turner at last night's concert by the New York Philharmonic-Symphony Orchestra.

Orchestra,

He was conducting Haydn's "Symphonic Concertante." Op. 84, and four first desk men of the orchestra—John Corigliano, Leonard Rose, Harold Gomberg and William Polisi—sat directly in front of the podium.

Mr. Mitropoulos noticed that Mr. Rose was too busy with a solo passage to turn his own page. Without breaking his beat, the conductor stepped off the podium, leaned forward and slipped the page and then returned to the platform while continuing to conduct.

How he knew the page had to be turned is a question, since he faced the back of the 'cellist's music stand. Inasmuch as the conductor memorizes everything, he probably had a visual image of the 'cellist's music, as well as of the score as a whole.

PHILMARMONIC ADROAD By HOWARD TAUBHAN HYDRES (EUN. 9/2/61) II, LX

Even at this writing, when the Philharmonic has not completed half of its schedule of fourteen concerts at the Edinburgh Festival, it is clear that it has made a tremendous impression. The box-office reports a record-breaking

tremendous impression. The boxoffice reports a record-breaking
advance sale, and Usher Hall has
been filled at every concert.

The British press, after hailing
the orchestra's opening concert under Bruno Wafter, was more reserved about Vir. Mitropoulos' way
with Beethoven, while admiring
his vigor and excitement in Prokofieff's Fifth Symphony. There
has been praise for the "remarkable depth of tone" of the orchestra and for the striking unanimity
of ensemble. There has also been
criticism that the orchestra was
sometimes too hard and brilliant
and played with too much accentuation of tone and rhythm.

Differences of opinion are inevi-table and, indeed, welcome. It seems to me that at bottom Brit-ish and American standards are not quite the same. Except for the not quite the same. Except for the Royal Philharmonic, British orchestras do not have the virtuosity of the best American ensembles, and there is a taste in Europe for more mellowness and restraint. Press and public may not have unstinted admiration for everything the Philharmonic will do but admiration there is in plenty.

ULTIMAS NOTICIAS

SABADO 10. DE AGOSTO DE 1942.

ESCENAR

Presentación en Bellas Artes del director huésped de la Sinfónica, Dimitri Mitropoulos

- Por ARTURO MORI -

tor-huésped de la Sinfónica, que se ha presentado en el escenario de Bellas Artes, al frente de la institución que dirige Carlos Chávez, a teatro lleno y en medio de una curiosidad lindante con la emoción de conocer al director del Conservatorio de Atenas, al maestro insigne que condujo a efectos insospechados la Orquesta Sinfónica de París; al director-huésped de los conciertos Lamoureux de la capital francesa; al "suceso" de Montecarlo, cuya orquesta ha contado siempre con los mejores directores del mundo; al viajero incansable que ha recorrido los más importantes núcleos artísticos de Italia y Ale-mania; al autor de la ópera "Bea-

Dimitri Mitropoulos es el direc-| triz"; al protegido de Saint Saens, director invitado de la Orquesta Sinfónica de Boston y de la Filarmónica Sinfónica de Nueva York y espiritu rector de no pocos acontecimientos musicales en Moscú y

Leningrado.

Chávez cedió totalmente la tarima al eminente profesor atenizase, quien tuvo la gentileza de dirigir incluso el Himno Nacional y de presentarse, como tal director, con la primera audición de la Sinfonía de un compositor mexicano, Hernández Moncada, escrita sobre una pauta de ensayismo moderno y salpicada de gratas sugerencias orquestales, para ordenar la interpretación de la Cuarta Sinfonía de Beethoven y sumirse en esa maravilla revolucionaria de Shostakovitch, que se llama su Quinta Sinfonia.

Mitropoulos es un maestro todavia joven, de extraordinarias condiciones de vivacidad y exactitud, intrigadoras y sorprendentes a la vez. Diriase que mueve, con sus brazos incansables, todos los instrumentos de la orqueta, a un tiempo. Lejos de las cuadraturas alemanas, geniales muchas de ellas, y mucho más lejos de las dulzuras clásicas, Mitropoulos, a manos desplegadas, con retorcimientos y vibraciones que marcan constantemente los latidos del entusiasmo, produce el efecto de un creador que, al dirigir a sus músicos, dibuja en el aire las melodías que interpretan. No deja de dar una entrada, ni de anticipar una impresión fuerte; habla a los músicos con los signos de sus manos violentas y, cuando llega el momento del corazón, sus brazos se tornan como alas de cisne, ondulantes y suaves.

En realidad, no resulta fácil comparar a Dimitri Mitropoulos con ningún otro director conocido. Tiene personalidad y escuela propia. Podrá decirse de él que es superior o inferior a tales o cuales celebridades; pero no se encontraría un caso, como el suyo, tan cerca de la rareza genial. El es toda la orquesta. Si, como dijo una vez Kleiber, llevaran los directores un timbre en la batuta, o en las manos, que señalara sus defectos, con el mismo riesgo que cualquier profesor de la orquesta, el timbre de Mitropoulos no sonaría nunca.

La Quinta Sinfonia del moderno coloso de Leningrado fué dirigida por el maestro griego con una grandeza de movimientos y de intenciones que llegaba a tener la misma fortaleza descriptiva y la misma gracia folklórica que la composición interpretada; y, en los momentos en que Shostakovitch cierra los puños y se lanza a la pelea envuelto en su arte rebelde y formidable, parece que el director vaya a su lado, pensando y gritando como él, y con una bandera enarbolada.

El estilo director de Mitropoulos es tan espectacular como preciso. Así lo reconoció el público desbordando sus ovaciones en honor de nuestro visitante y esperando de él nuevas emociones. A Carlos Chávez le cabe la suerte de poder ofrecernos estas novedades radiantes. Y es la Orquesta Sinfónica el soberbio marco de ellas.

Sábado lo. de agosto de 1942.

CRONICAS MUSICALES

For S. VAZQUEZ J.

MITROPOULOS Y LA SINFONICA

Dimitri Mitropoulos se nos reveló como director de gran personalidad. El dinamismo que imprime
a la orquesta apenas puede explicarse en palabras: hay que verle
dirigir. El detalle lo cuida con una
atención exquisita. En el concierto
de ayer noche hizo gala de cuanto
puede obtenerse de una orquesta
bien entrenada, como lo es la Sinfónica de México: calidades finas
y brillantes, pianissimos y fortissimos extremados, flexibilidad en la
dicción de las frases, y todo ello
controlado por un ritmo de acero.
Su técnica es de lo más peculiar,

Toda su persona vibra y se estremece cuando dirige. Sus brazoe tienen una formidable dinamicidad y sus manos saben decir en cada momento el matiz adecuado. Dirige todas las obras de memoria y con una seguridad y riqueza de detalles asombrosa.

Desde el primer momento se siente que este director se apodera del público lo mismo que de la orquesta. Los oyentes vibran con él. El éxito de anoche es de los grandes que hemos presenciado. Las ovaciones que escuchó al final del concierto, terminada la maravillosa ejecución de la no menos maravillosa "Sinfonía No. 5", de Shostakovich, fueron innumerables. Creimos que no tendrían fin, de tal manera cada una era más entusias ta que la anterior.

Comenzó el concierto con la nueva "Sinfonía" de Hernández Moncada. La obra tuvo un gran éxito y muy merecidamente. Se trata de una música seria, inspirada y escrita con gran maestría para la orquesta. Sus cuatro movimientos ofrecen variedad y al mismo tiempo tienen una gran cohesión en

lo que a la unidad de la obra se refiere. En todos ellos podemos encontrar efectos orquestales muy novedosos y personales, siempre dentro de normas de buen gusto que ni por un momento se dejan llevan a las estridencias de que tanto abusan muchos compositores modernos. Tenemos que congratularnos como mexicanos del éxito alcanzado ayer por este compositor nuestro, anuncio de obras que seguramente vendrán a enriquecer la escuela mexicana contemporánea. Dimitri Mitopoulos dirigió la obra formidablemente. Entusiasta aún en el memor detalle, obtuvo todo lo que su autor podía apetecer.

blemente, Entusiasta aun en el mesonor detalle, obtuvo todo lo que su autor podía apetecer.

En la "Sinfonía Número 4" de Beethoven el maestro Mitropoulos supo revelarnos toda la profunda grandeza y las innumerables dell-cadezas que adornan esa obra genial. Asombra la cantidad de dellales que Metropoulos saca a la luz. En cada frase hay innumerables matices, dinámicos y agógicos hasata el punto que su interpretación exige atención y flexibilidad de la orquesta como en ninguna otra obra

del programa.

La apoteosis del concierto la trajo la interpretación de la "Sinfonia Número 5", de Shostakovich. Toda la brillantez, toda la profundidad que Shostakovich acumuló en esta obra suya las lleva Metropoulos al público con toda su pureza, como si entre los oyentes y la obra no hubiese el intermediario encargado de ejecutarla. La impresión que causó a todos esta ejecución fué sencillamente enorme. Al terminar, el público estalló en una ovación que no vacilaremos en calificar de delirante.

S. V. J.

Miércoles 5 de agosto de 1942

DIMITRI MI-TROPOULOS

Por JESUS BAL Y GAY

Si quieren ver ustedes hasta dón-e puede llegar el dominio de un irector sobre una orquesta para él de Schostakovich. La obra, en verde puede llegar el dominio de un de puede flegar el dominio de un director sobre una orquesta para él desconocida, vayan a oír a Mitropoulos y la Orquesta Sinfónica de México. No sabemos qué podrá hacer el próximo viernes, tras una secreta de la companyación, pero si sala mana de preparación, pero si sa-bemos lo que hizo el viernes pasado con sólo dos ensayos. Algo in-creible. Dificultades burocráticas allende la frontera le impidieron llegar a México antes del jueves a mediodía. Cuatro horas más tarde estaba Mitropoulos ensayando con la Orquesta. De memoria ensayó la 'Sinfonia" de Hernández Moncada, una obra nueva para él y para los músicos de la Sinfónica, teniendo en la cabeza no sólo la música en si sino el número de referencia de ca-da pasaje. Al terminar el ensayo, la obra estaba perfilada por com-pleto, y la "Cuarta Sinfonia" de Beethoven quedaba poco menos que lista. En mi vida había visto un trabajo de esta indole tan rápido y eficaz. (Digamos, en estricta justi-cia, que en esta coyuntura la Sinfónica demostró su gran entrenamiento)

La técnica directorial de Mitro-poulos es de una abundancia de movimientos rayana en lo fantás-tico. Sobre todo en los ensayos, No sólo los brazos, el cuerpo todo es un torbellino. En el concierto se modera bastante, y aun así, es uno de los directores famosos que más se mueven ante la orquesta. No hay peligro de que Stravinsky diga que pengro de que Stravilsay des que pertenece a esa especie de directores "que parece que están lavándose las manos". Todos los extremos
son viciosos, ciertamente. El director quieto en exceso logrará mover a la orquesta, pero no conmoverla. El demasiado movido no puede tener reservas para ciertos momentos que exigen el máximum de sonorique exigen el maximum de sonoridad y pasión, de igual manera que
quien prodiga las interjecciones en
momentos normales de la vida no
tiene ningún recurso oral de que
echar mano para expresar una
emoción violenta. Pero estas son
mentiones de temperamento que no emocion violenta. Pero estas son cuestiones de temperamento que no tienen remedio, Hagase el milagro y hágalo el diablo. Y el diablo diná-mico de Mitropoulos hace milagros por demás interesantes en cuanto a

subyugar a los músicos que dirige.
Por dentro de ese constante dis-pararse va, sin embargo, una sóli-da estructura rítmica—esqueleto de acero en un cuerpo de gelatina-que ni por un momento abdica de sus derechos. La mano derecha no descuida el golpe exacto para cada parte del compás, mientras la iz-quierda desempeña sus funciones peculiares de dosificar sonido y ex-

Comenzando por el final del prorama, tengo que decir que su gran

dad, tiene todas las cualidades ca-paces de electrizar al público. Mi-tropoulos las ponderó con exactitud. Toda la gama dinámica de que es capaz una orquesta la obtuvo Mitropoulos con precisión micromé-trica, Los "pianissimos" fueron casi imperceptibles, pero siempre bien equilibrados, y los "fortissimos" tuvieron un volumen verdaderamente colosal sin que la fuerza matase a la calidad. La interpretación en ge neral me pareció en extremo correcta, sabiendo dar a Dios lo que es de Dios y al César lo que es del César o, dicho con palabras menos cripticas, cuidando siempre las dos cripticas, cuidando siempre las dos consecues de con mistos de consecues de con mistos de consecues de cons caras de esa música: la que interesa a los músicos y la que arrebata a las masas. Para un director como Mitropoulos, dueño absoluto de la tec-nica orquestal, debe de ser un placer enorme dirigir una obra de ese género, llena de infinidad de re-cursos sonoros, Sea cual fuere el lugar que la posteridad reserve a Schostakovich, nadie podrá negarle un extraordinario sentido de la orquesta, lo cual confirma—después de Tchaikowsvy, los Cinco y Stra-

de Tchaikowsvy, los Ulnco y Stra-vinsky—su nacionalidad.

De alarde de virtuosismo, en cuanto a dominar a sus músicos, puede calificarse la ejecución de la "Cuarta" de Beethoven. Lo que en cuestión de fraseo exigió y obtuvo Mitropoulos de la Sinfónica es algo difícil de explicar. No sólo cada frase, sino cada motivo estuvo col-mado de matices de toda índole, El mado de matices de toda indoie. En resultado es portentoso desde el punto de vista del arte directorial, pero no puede uno admitirlo si se sitúa en el plano de la música misma. En primer lugar-y permitaseme recordar mi artículo de hace una semana—por respeto a la partitura; y en segundo, porque, contrariamente a lo que podria suponerse, tan enorme variedad de ma-tices engendra una perspectiva mo-nótona de la obra entera: en lugar de un ameno valle rodeado de montes severos, lo que tenemos ante la vista es la monotonía geológica de Mil Cumbres. Además una sinfonía así tocada, en la que cada atril frasea como un solista, se sale de lo sinfónico e invade regiones exclu-sivas de la música de cámara, con lo cual pierde su carácter más ge-nuino. Un roble no es un rosal; un

nuino. Un roble no es un rosal; un fresco no es pintura de caballete.

Hechas estas salvedades, hemos de reconocer en Mitropoulos a uno de los contados grandes directores que existen en la actualidad. Y su estancia en México debe servir para la pública aproude a difera que el público aprenda a dife-renciar entre lo auténtico y lo que no pasa de ser efectismo con miras comerciales. Recuérdense otros directores que por aqui pasaron

compárense con Mitropoulos: la lección es harto elocuente.

En el programa del viernes habia una novedad: la "Sinfonia" de Hernández Moncada, Para quienes deseamos un espléndido florecer de la escuela mexicana más reciente. esta obra constituye una señal llena de esperanzas. Se trata desde luego de una música clara y segura en sus intenciones. El primer movi-miento es todo un "primer movi-miento" de sinfonía, tanto por su arquitectura como por la calidad del arquitectura como por la calidad dei material temático. La cosa es im-portantísima en estos momentos en que muchos sinfonistas escriben cualquier cosa menos verdaderas sinfonías. No basta, para que una obra sea sinfonía, con agrupar cua-tro movimientos bajo ese título. Es necesario que el primero tenga for-ma de sonata y sus temas posean ma de sonata y sus temas posean la peculiar calidad, el genuino espi-ritu—dificilmente explicable en palabras—que informan el material "sinfónico". En la mera exposición del primer tema ya sabemos si la cosa va a ser o no una sinfonia. Por desgracia, muchas de las sin-fonias que ahora se escriben no fonías que ahora se escriben no atienden a esas necesidades, por lo cual mejor sería llamarles suites. Insistir en aquella denominación y no respetar sus leyes formales equivale a escribir poemas de forma arbitraria y pretender dárnoslos como sonetos

Hernández Moncada demuestra, oues, una visión justa de estos problemas. En los demás movimientos de su "Sinfonia" sabe mantener la calidad sinfónica requerida, aun-que, a mi juicio, el "Lento soste-nuto" necesitaría una mayor intensidad, una más honda gravedad, a fin de continuar con el carácter establecido en el primer movimien-to. La orquestación es magnifica, Y en el último movimiento aparece lo folklórico mexicano con toda natu-ralidad. En esto también me parece que Hernández Moncada está en lo justo: si uno "necesita" determinados giros populares, bien está que los emplee; pero imponerse como principio el que la música lleve guaraches y sombrero de petate no es el mejor camino para la mexica-nización de la música. La "Sinfo-nía" de Moncada es mexicana porque su autor nació mexicano y no puede sentir más que como tal. Eso es lo importante. Lo otro, si no es-tá hondamente sentido, no paserá

de lo pintoresco.

EXCELSIOR

MIERCOLES 5 DE AGOSTO DE 1942.

Crónicas Musicales

Por JORGE SANTANA

UN GRAN DIRECTOR DE ORQUES-TA,-Quien ha dirigido las orquestas de la Opera de Berlín, del Conser-vatorio de Atenas, de Montecarlo, la Sinfónica de Boston, la de Mineapolis y la Filarmónica-Sinfónica de Nueva York, como el director-hués-ped de la OSM en el concierto del viernes pasado, Dimitri Mitropoulos, es, evidentemente, un gran director

de orquesta.

Dimitri Mitropoulos dirigió el sugestivo programa que estuvo compuesto por la Sinfonía de nuestro compatriota Hernandez Moncada, la Sinfonía número cuatro, en Si bemol mayor, del por entonces enamorado Beethoven y la Sinfonia número cin-co, opus 47 del soviético Shostakovitch. Y qué gran satisfacción para los mexicanos cuando podemos de-cir que con toda propiedad pueden alternar en un concierto sinfónico, junto a Beethoven y Shostakovitch, nuestro Hernández Moncada y cuando, también, por decirlo así, el mú-sico mexicano "se habla de tu" con los grandes.

Dimitri Mitropoulos es un hombre alto y delgado, "longitípico". de extremidades predominantes sobre el tronco y se encuentra provisto de unas enormes manos; manos de pianista, como debió tenerlas Franz Liszt, perfectamente adecuadas para vencer los más endiablados recursos de la técnica pianistica. Sobre ese cuerpo flaco está una cabeza calva que parece chica. Su aspecto general-con perdón del original-parece el de un oficial mayor que pudiera dirigir a cincuenta mil burócratas. Un hombre, con tales extremidades y, sobre todo, con esas manos, es, justamente, como dicen los modernos biotipólogos, de temperamento efector: nació para modificar el mundo. Desde el primer momento se advierte que guarda en su interior una tempestad de nervios que habrá de escaparse por las, puntas de los dedos: tiembla, se sacude, vibra, vuela, nada; los brazos ejecutan movimientos de mago, o sortilegios, o magias de hechicería, Parece que palpa y modela la música. La orquesta—y ciaro que es una gran orquesta la OSM—responde a todos los conjuros del hechicero y los espectadores escuchan todas las sonoridades imaginables y perciben planos y niveles sonoros distintos y no se pierde, en el conjunto, la más leve intervención del instrumento más insignificante.

No es aventurado pensar que la música de los mexicanos quizá luzca más cuando es dirigida por habilidosos directores extranjeros que, precisamente, por venir de lejos. no estar saturados de la musicalidad de México, pueden descubrirla en toda su grandeza. La interpretación de la Sinfonía de Hernández Moncada, hecha por Mitropoulos, fué lucidísima, grandiosa.

Escuchamos un Beethoven correctisimo, debidamente contrastado, alta-mente expresivo y rítmico y, también, apasionado; como debe ser. La interpretación de la quinta de Shostako-vitch fué magnifica, extraordinaria; en mi opinión, constituyó el número estelar durante el curso de un pro-

grama, también, estelar.

UN GRAN MUSICO MEXICANO.-Yo también estuve en el Conservatorio Libre que dirigia el maestro Rafael J. Tello. Aun existe la casa en la Avenida Independencia y recuerdo al maestro Tello, siempre mascando chicle y andando. Ahi hizo sus primeras armas Hernández Moncada, pianista y percusionista de la OSM y autor de la admirable Sinfonía que escuchamos el viernes.

A pesar de que Hernández Moncada diga textualmente que mente se buscarán en esta Sinfonia alardes de originalidad, pensamientos filosóficos o nacionalismo" tos filosóficos o nacionalismo" y no obstante que él crea que sólo produjo música sinfónica, en su magnifica Sinfonia hay, sin duda, mexicanidad bien entendida. Deja, en conjunto, esta obra, una grandiosa impresión de algo misterioso y sublime-como las grandes obras de arte de los indlos-;

en palabras breves, podría decirse que es algo así como la versión mu-sical de la Teoría de la evolución o, si se quiere, de preocupaciones arqueológicas. Hernández Moncada conoce y maneja en serio los recursos orquestales; produce contrastes mag-níficos. Del principio al fin de su Sinfonia transcurre algo imponente que se ha desarrollado en mil años. Compone logrando grandes perspecti-vas. Esta obra fué justamente aclamada y un triunfo, como el del viernes, debe ser el más legitimo estimulo para que Hernández Moncada trabaje febrilmente y dé a México, junto con su prestigio, el tesoro de su inspiración.

Brillante recepción en la residencia del Lic. Carlos Prieto

Fué dada en honor del señor Dimitri Mitropoulos y el Director Don Carlos Chávez

Jueves. Día gris y fresco. A ratos, el cielo se aclaraba y unas franjas azules lo cruzaban. La Cruz Roja Ecuatoriana estuvo de fiesta. Hubo corrida de toros y tomaba parte en ella el joven Plaza, hijo de uno de los ex presidentes del Ecuador. Nosotras habíamos asistido a esta corrida y pasamos ho-

ra y media felices mirando "las gra-« cias" de "Cantinflas", los pases tem-plados de Solórzano y los "faroles"

plados de Solórzano y los "faroles" del torero ecuatoriano.

Y con esa impresión agradable en la retina nos fuimos a Villa Obregón, el pueblecito risueño aledaño a la capital donde la generación de ayer gustaba de veranear. Buena prueba de ello son esas "quintas" de recreo, en las que el corazón se siente ligero y la imaginación olvida para adormecerse en ese ensueño de reposo y de paz. Rincones donde el espíritu se siente en armonía con la Naturaleza. Y el licenciado Carlos Prieto posee una de esas casonas de amplios ventanales, cenciado Carlos Prieto posee una de esas casonas de amplios ventanales, de jardines floridos, de árboles centenarios. Una casona enclavada en las calles de Altavista y a la que tardamos en llegar más de media hora porque el chofer ignoraba el camino, y los transeuntes a quienes preguntaba daban direcciones falsas, por el puro placer de hacer daño, que asé es esta picara vida. Por ejemplo, uno nos dijo:

—Doblen a la derecha y sigan hasta el cementerio.

Sin embargo, estábamos justamente, y lo ignorábamos, en la misma calle que buscábamos...

ma calle que buscábamos

La numeración era arbitraria. El número 18 frente al 131... pero dimos con la casa.

GENTIL RECEPCION

Las siete y un minuto, y en la puerta del salón el dueño de esta casona y su esposa, una dama gen-tilísima, de ojos azules y rostro fresco y deliciosamente tierno. Un ros-tro lleno de bondad que inspiraba a primera vista confianza.

Los fetejados fueron puntuales. Tanto el maestro Carlos Chávez co-mo el señor Dimitri Mitropoulos, tienen la disciplina del trabajo y saben que cada minuto que se pier-

de, no se recupera.

El cónsul de Grecia, Spiros Makris, y su linda esposa, Stella de Makris, estaban alli para charlar con su paisano que es hombre de extrema sencillez como lo son todas las personas de talento. No conocemos a uno, que no sea así, sencillo, cordial, atento siempre con tocillo, cordial, atento siempre con to-

El señor Mitropoulos está en México muy satisfecho del recibimien-to que le han hecho y del clima de nuestro país, que encuentra delicioso.

so. Stela de Makris, suspira por el

Stela de Makris, suspira por el mar azul.

—Desde niña, Solange, creci contemplándolo y esta nostalgia de su voz, la llevo en lo más profundo del alma, ¡El mar es mi vida!

Nos pusimos tristonas porque pensamos igual que ella. El arrullo de las olas es la más bella canción de cuna que hemos escuchado jamás.

Canción que nos adormece como la voz de una medra empresa.

la voz de una madre amorosa...



DURANTE LA RECEPCION QUE se ofreció en la casa del licenciado Carlos Prieto, apoderado general de la Compañía Fundidora de Hierro y Acero de Monterrey, se tomó esta foto en la que aparecen el señor Magris, señor Carlos Chávez, señor Haffter, licenciado Carlos Prieto y señor Mitropoulos.

Don René Capistrán Garza y su esposa eran invitados, pero la se-ñora del director de NOVEDADES no pudo asistir y sólo estaba él. La lista que nos dieron abarca nombres de personas que no asisten, y como no nos gusta contar mentiras, di-remos lo que vimos y a quiénes vi-mos allá.

Don Carlos Chávez, el director de orquesta más famoso del momen-to actual en México, iba con su es-posa, ataviada de azul, y su hija Anita, monisima, vestida de negro con collar de corales.

OTROS CONCURRENTES

María Luisa Escobar de Rocabruna, vestía de estampado. El maestro

na, vestía de estampado. El maestro
Ponce y su distinguida esposa, Clema de Ponce, con traje azul pálido.
Jesús Ball y Gay y Rosita de Ball
y Gay, muy guapa. con traje negro.
De negro con bordados en el corpiño, iba Adela Formoso de Obregón
Santacilia, que lucía muy guapa. El
arquitecto Carlos Obregón Santacilia.

ina.

Margarita y María Alvarez Vilet y la señora de Alvarez Vilet, el pianista extraordinario, Alejandro Borovsky,, cuyos ojos claros conservan una ingenuidad infantil que contrasta con la plata que llena su cabellera. Ojos de niño, limpios y puros, y sonrisa cordial es la suya; el escultor Asúnsolo y su linda esposa, Mireille de Asúnsolo, que el dia de hoy, a partir de las seis, ofrecen en su casa de la cerrada de Salamanca una recepción.

Miguel Covarrubias "El Chamaco", y su esposa Rosita de Covarrubias, que trabaja con entusiasmo

rrubias, que trabaja con entusiasmo para que la fiesta rusa del 20 de agosto resulte todo un éxito. Bailará Irina Boronowa... y la vere-mos de cerca para comprobar que es todavía más bella así, que de lejos.

-Solange, ¿quieres boletos y cuántos? Dos, chula, si me los envias a esta

dirección. La dimos y nos fuimos a husmear en la biblioteca, que es el lugar que más nos gusta de todas las casas...

Había altos anaqueles llenos de libros y muchos perfectamente em-pastados. Ventanas con cortinas de muselina que hablaban de manos femeninas... grabados en los muros, Paz. Divanes que invitaban al descanso. Butacas cómodas...

je enfrente, como una meditación.
El licenciado Javier Icaza y Ana
Guido de Icaza, que vestía de negro.
Lupe Medina de Ortega, con traje
negro y verde; Guillermo Robles,
Rodolfo Halffter y su esposa Emilia de Halffter, Guillermo Namen y sede Halitter, Guillermo Namen y se-ñora de Namen, con traje negro; Sonia Verbisky, que está pálida y un poco lánguida; señor Gilberto Arvengas y señora de Arvengas, ves-tida de negro; Carlos Pellicer, el al-to poeta mexicano; Jalme Torres Bodet, subsecretario de Relaciones; Rosario Rios de Magdaleno, esposa del escritor Mauricio Magdaleno. Rosario Rios de Magdaleno, esposa del escritor Mauricio Magdaleno, vestida de negro y muy linda; María Teresa Prieto, con traje negro; Margarita Urueta de Villaseñor hija de aquel enorme orador que fué Jesús Urueta, cuyo recuerdo se agiganta con los anos; Margarita U. de Villaseñor, acaba de publicar una novela; "Espia sin serlo", que ha merecido grandes elegios de la crimerecido grandes elogios de la cri-tica, según nos platicaron. Señora de Smilovits, José Smilo-

Senora de Smilovits, José Smilovits, el Exemo. Ministro del Ecuador, don Luis Robalino Dávila, Luiú Jarques, con traje azul; señora Ascott, señora Gaisman, Beatriz Y. de Robles, de negro y rojo; Bert Gassmar, Candelario Huizar, Clements Jacques Adolfo Salagar. mente Jacques, Adolfo Salazar,

La cena que debía celebrarse con motivo del aniversario del "Pen Club", impidió a muchos invitados concurrir a esta fiesta. No se puede estar en dos sitios a la vez. A última hora, llegó Amalia Caballero de Castillo Ledón, con su esposo Luis y su hijo, de los mismos nombres.

ESPLENDIDA CENA

Se pasaron bandejitas con cocte-

les y bocaditos.

Y a las ocho de la noche, el señor

Prieto y su esposa, Cecilia de Prieto, pasaron a sus invitados al comedor donde estaba servido todo un mundo de tentaciones. Platillos riensaladas, sándwiches, quísimos,

dulces y pasteles.
Se charló un rato después, y a las nueve, la mayoría se había marchado rumbo al centro por tener que estar en otros banquetes y recepcio-

Antes de abandonar el salón miramos por última vez el retrato de la señora de Prieto, ejecutado por un artista español muerto en un accidente hace un año. Es un magnifico retrato, que copió su expre-sión suave y la representa sujetan-do a sus dos hijos. Ambos, muy lindos, con sus cabecitas orladas de ri-

Como en la biblioteca había un búcaro colmado de fragantes rosas de sangre, las "robamos" sin poder resistir la tentación. Y al salir, se lo advertimos a Cecilia:

—Me las llevo, porque sí, de todos

modos, han de morirse, es mejor que se mueran sobre mí. Las luciré en el baile de esta noche.

-Lléveselas, Solange, si tánto le gustan.

Estrechamos las manos de los dueños de esa casona deliciosa y aspiramos en el jardin la fragancia de la noche. La arboleda espesa formaba co-

mo un túnel. Sombras. Aceras ro-tas... y unas cuadras más abajo. como no pasaba un tranvia, llama-mos al primer chofer, que nos llevó a casita a ponernos de tiros largos.

CRONICA MUSICAL

POT JORGE SANTANA.

OTRA VEZ MITROPOULOS.—Con gran satisfacción asistió la musical parroquia del Teatro de Bellas Artes, el viernes pasado, para ver dirigir al maestro Dimitri Mitropoulos. Nos pareció más familiar el director griego frente a la OSM y, con más calma, pudimos advertir que no son tan exagerados sus movimientos; que se mueve más expresivamente de lo que uno supone a primera vista y, también, que ejerce un gran dominio sobre la orquesta. Debemos estimar como una apreciable muestra de cortesía para nuestro país que este director, extranjero, haya dirigido ya dos obras de mexicanos, de memoria, que, ciertamente, por su carácter singularisimo deben ser muy difíciles. Mitropoulos se ha apoderado totalmente del público a quien ha dejado completamente satisfecho.

DOS INTERPRETACIONES ESTE-

DOS INTERPRETACIONES ESTELARES.—El programa estuvo compuesto, en orden sucesivo por la Obertura sobre temas griegos de Glazunof,
la Sinfonia número cuatro del mexicano Candelario Huízar —bibliotecario de la OSM—, la Sinfonia número dos en Do mayor de Schumann
y la Fantasia y fuga en Sol menor
de Bach, orquestada por Mitropoulos. Aparte de la novedad que ofrece la obra del maestro mexicano, deben considerarse como estelares la
Sinfonia de Schumann y la Fantasia y
fuga de Bach. En ambas obras hay
serios compromisos que cumplir, sus
dos autores fueron dos eminencias y
el director de orquesta tiene que ser
un sabio para salir airosamente de
su cometido. Mitropoulos dirigió con
absoluto dominio, demostró su cabal
conocimiento de ambas obras, estuvo
doctoral en Bach y apasionado y
emotivo en Schumann.

CANDELARIO HUIZAR.—Del maestro mexicano sabemos—por medio de las siempre oportunas "Notas" del maestro Agea—que tiene 53 años de edad y que nació en Zacatecas. Fué discipulo del maestro Gustavo E. Campa y ha compuesto varias obras sinfónicas: Imágenes, Pueblerinas, Surco y cuatro Sinfonias, la última de las cuales fué terminada durante este año y es la que escuchamos el viernes. Cuando salló a dar las gracias vimos a un hombre moreno, de pelo encanecido, de baja estatura, más bien delgado, de aspecto humilde; en una palabra: un mexicano de origen claramente indigena. Su persona causa muy buena impresión.

MEXICANISMO MUSICAL.—Parece que entre los músicos mexicanos existe una preocupación dominante por hacer nacionalismo en música, fundamentalmente inspirado en la casi obsesión del indigenismo. Sin tratar de desmeritar tan loable esfuerzo es justo aceptar que todo nacionalismo debe ser inferior a una idea de musicalidad universal. Las grandes obras de arte—de cualquier naturaleza que

sea—logran la eternidad precisamente por su carácter universal. En este
plan grende no está el maestro Huizar. Es más, del mexicanismo va hasta un provincialismo que no podrá
nunca dar la vuelta al mundo ni vivir por los siglos de los siglos.

Los indios, y en particular los in-

Los indios, y en particular los indios de México, fueron algo grandioso, pero en la actualidad viven muy
atrasados y su cultura es indudablemente primitiva. Están muy lejos, lo
mismo de la música sinfónica que de
la química o la geometría analítica
o la ciencia jurídica o la técnica
de nuestros dias. Guardan en su interior la semilla de una cultura que,
con el tiempo, será muy singular
pero que, ciertamente, jamás podrá
manifestarse en tanto que no dispongan de un mejor equipo de cultura.
Es manifiestamente equivocado adapfar una orquesta sinfónica moderna
al primitivismo indígena cuando, lo
que debe hacerse es todo lo contrario: tener alma de indio, conocer los
recursos modernos, pensar alto y expresarlo como los grandes. Nunca
imitar lo que todavía—en el correcto
sentido del término—es salvajismo,
porque es tanto como renunciar a los
tractores en la agricultura para eternizar la estupidez antiecconómica del
arado egipcio y el tradicional cultivo del maiz, que, como dicen los
economistas, ha sido la ruina de
nuestro país.

La Sinfonia "cora" inspirada en cantos y danzas de los indios huicholes y con mayor razón si se escesucha
entre Bach, Schumann y Glazumof,
da la impresión de ser algo desarticulado, sin orden ni sistema, incoherente, largo y repetido. Tiene aciertos muy meritorios, precisamente el
segundo tiempo (Scherzo); por ahi
jinta algo nuevo. También se escucha maestría a la hora de producir
muy buenos efectos de solemnidad
misteriosa y enigmática. Mucho habrá
que hacer para que fructifique la semilla de lo indio en la música.

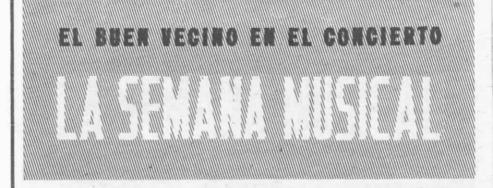


Baisano Halil", cinta en la que tiene también a su cargo el personaje central. En esta escena aparece "El Baisano Halil", rodeado por: Sara García, José Morcillo, Manolita Saval, Emilio Tuero, Mimi Derba, Isabelita Blanch y Roberto Meyer loadinin Pardavé acaba de hacet su debut como realizador de películas, con "El



tuación más próxima... adnellos, ya que le ofrecieron una ac-

The cudando se le habid de sus proyectos and compreso mos el nombre de sus primera película pasará mucho tiempo para que sepamos el nombre de su primera película de esta producio en México, pues acrualmente esta pecha en México, pues acrualmente esta pecha en México, pues acrualmente esta pecha en mucho tiempo para que sepamente esta produción de sus produción e na encerrado en un completo mutis-LOLITA DEL RIO, "nuestra Dolores",



" H O Y " Agosto 8 de 1942

de un autor joven en plena discusión, pero de cuyo efecto estaba seguro Mitropoulos. Una sinfonía de Beethoven que es de las menos susceptibles de arrebatos sentimentales o eufóricos. Una sinfonía de un autor joven mexicano austera, sin halagos. Pero el maestro de Atenas sabía lo que hacía. Y lo dejaba entender a las claras el hecho de que dirigirse la partitura de Hernández Moncada de memoria: como las de un tal Shostakovitch o un cierto Beethoven.

Mitropoulos es un director de la especie de los "anabatútidos". No sé si con ventaja, porque como su preocupación principal consiste en la expresión muy acentuada, en el tono vibrante de todos los elementos de la orquesta, su "cheironomía" le obliga a movimientos excesivos, a un latigueo de los brazos casi epiléptico y a un subir y bajar del chasis que parece querer salirse de sus goznes. ¿Cómo dirigirá Mitropoulos las obras donde la calidad del sonido es esencial, Debussy o Ravel, por ejemplo? No lo sabremos este año aún, pero por detalles aislados en la Sinfonía de Shostakovich (más que en la de Beethoven) comprendemos que puede hallar, cuando quiere, calidades finas, timbres claros y transparentes, límpios electos de color.

En general limpieza, precisión y transpariencia de planos son las cualidades relevantes en la "materia" de este director. Pero, sobre ellas domina la elocuencia, la pasión, el tono exaltado en la expresión. Cuando la obra no lo pide así, se salda en pura pérdida.

BEETHOVEN

En Beethoven, por ejemplo. La versión de la Sinfonía en sí bemol parece justa, precisa; pero demasiado articulada, un poco seca. Con ello sigue Mitropoulos una tendencia actual que consiste en desromantizar a Beethoven, como lo sabemos muy bien aquí y lo saben en Nueva York, porque Toscanini es uno de los propulsores de esa tendencia. Yo, por mi parte, confieso mi debilidad por la Cuarta Sinfonia. Si hubiera sido director, habria sido el especialista de la Cuarta. |Cómo la hubiera cantado! |Con qué "romance"! Observo, sin embargo, que los grandes directores no coinciden con mi versión" hipotética y tengo la modestia de deducir que, probablemente, habría sido muy cursi. Como la hipotética versión de tantos especialistas de la 'quinta". De manera que demos gracias a Dios por no habernos puesto una batuta en lo mano y pensemos que, en el dilema de cursilizar Beethoven o de desecarle un poco, esto último es más dis-

Desde el punto de visia material de la ejecución, la repartición sonora de los planos, la dosificación de las cantidades, la varidad en la oposición de matices, tan rica en esta Sinfonía, fueron otras tantas ventajas para la versión de Mitropoulos. Como se sabe, en esta obra juega un papel muy importante el timbal. En muchas ocasiones he admirado a Carlos Luyando, a quien no creo exagerado llamar uno de los mejores timbaleros del mundo. Pero, en esta sinfonía de Beethoven se sobrepasa a sí mismo en buen gusto, en extensa gama de claroscuro. Y, joh impagable virtud en el arte de tocar el timbal!: en su afinación.

HERNANDEZ MONCADA

En la abundante cantidad de "concerti" y siníonías que el programa de la OSM anuncia para este año, la de Hernández Moncada es la primera de su clase en salir a la plataíorma. Ahora el título sí responde a la cosa, porque, en efecto, nos encontramos con una verdadera siníonía. Y. digámoslo en seguida: de mano maestra. No es poco encontrar un músico que sabe música (caso más raro de lo que parece) y un compositor que sabe la técnica de la composición (caso más raro todavía).

La obra de Moncada es de un compositor hecho; pero su carácter es severo, sin complacencias. Música abstracta, en su más estricto sentido, que podría haber estado firmada por cualquier maestro del centro de Europa, donde la austeridad en el pensamiento va pareja con el laconismo. Como en el sinfonis-Moncada deja postbrahmsiano, aparte el color de los timbres y todo aspecto dramático o sentimental. Música pura", como se decía en otro tiempo, y en la que lo que vale es el desarrollo temático y lo ceñido de la forma. Dentro aún del régimen tonal, los motivos se

mueven en un cromatismo constante. Su reaparición de un tiempo en otro, en diferente dinámica, y el apoyo en ciertos ritmos característicos dan una fuerte trabazón a la arquitectura. La disposición tonal está muy lejos de ser la clásica y los maestros al estilo de D'Indy habrían podido decirle, quizá, que su obra no está en do mayor, sino en la dominante de fa menor, con lo cual la conclusión queda más bien en suspenso. Pero Moncada podría haber dicho a D'Indy que le tiene sin cuidado y que más vale quedar en el aire que caer a plomo.

SHOSTAKOVITCH

Fuera de las razones políticas de actualidad (que siempre han ayudado a los compositores) la difusión y el éxito de las sinfonías del joven autor soviético, que marchan en rápido crescendo, se deben sobre todo a su cualidad esencial: a su desbordada elocuencia. Shostakovitch es un orador. "El" orador arenga a las masas. Sube el tono hasta las nubes. Desciende el diapasón hasta el murmullo. A veces no dice nada, como los buenos oradores, pero ¡qué convincentemente lo dice! Shostakovitch es convertirá rápidamente (si no ya) en el autor favorito de los directores a quienes mueve ese mismo impulso. Dictores de masas dicho sea sin ironia En su torrente, lo bueno y lo menos bueno se mezclan con furia de torbelli-En ocasiones la alharaca es superficial. Strauss, Mahler, Tchaikowsky, Berlioz, asoman entre paroxismos frené-Pero no importa: la elocuencia ticos. arrebata, y en los tiempos que corren los tónicos cordiales son invaluables. Los franceses habrían encontrado en el oficio de bombero, que Shostakovitch desempeña para ayudar a su patria en guerra, el vocablo que mejor define, a ratos, el arte del gran sinfonista "pompier", habrian podido decir. Pero gaujen se acuerda ya de este vocabulario?

CRONICA

POT MARTO MARISCAL

MAGO DE LA BATUTA . . . GRAN COMPOSITOR MEXICANO. PASADO PRESENTE. ¡ ESOS RUSOS !

LA PRESENTACION del gran director griego Dimitri Mitropoulos — que es, actualmente, uno de los conductores de orquesta de primer orden existentes en el mundo, y quien actuará como Director Huésped de la O.S.M., en dos conciertos sucesivos —, constituirá; a no dudarlo, el suceso musical de la presente décima quinta temporada de nuestra máxima institución musical.

LA GENEROSA y — por esto mismo — fructuosístima tradición establecida por Carlos Chávez, de hacer venir por lo menos una gran figura mundial de la batula en cada temporada, mientras por otra parte los directores de orquesta locales reciben el estímulo imprescindible, ofreciéndoles la ocasión de ocupar el podium en algunos conciertos; se ha traducido siempre en inmediatos y bien perceptibles progresos realizados por la orquesta.

BUENA PRUEBA de ello la tenemos en la huella dejada por conductores de orquesta de tan influyente labor como Stravinsky, Ansermet, Sir Thomas Beecham y alguno otro que han ejercido, durante su brevísima actuación, una pasmosa obra educativa, en los ejecutantes y el públi-

LA MEJOR demostración de los benéficos resultados de la costumbre seguida durante los últimos años, nos la ofrece actualmente el nuevo Director Huésped de la O.S.M., Dimitri Mitropoulos, quien nos ha ofrecido una sorprendente versión de un programa extremadamente ecléctico— como que estuvo compuesto por tres obras tan diversas entre sí, como lo resultan una sinfonía mexicana, no únicamente por su autor, sino por su contenido; una obra clásica, y una sinfonía modernísima—, tal cual el de este octavo concierto.

UN MAGO de la batuta que no utiliza para nada, capaz de los más sorprendentes efectos, logrados con esos movimientos eléctricos de sus larguísimos dedos; es lo que nos parece Mitropoulos desde los primeros compases dirigidos por él. Poseedor de un dominio imperioso de todos los instrumentos; con una potencia hipnótica sobre los ejecutantes, Mitropou-

MUSICAL

los dirige — sin batuta ni partitura—, con la más perfecta seguridad y la más completa musicalidad. Rarísimos habrán sido los músicos — de Paganíni para acá— que sean capaces de producir una sensación de hechizamiento tan extraña como perfectamente justificada; una impresión de que lo que realizan, es algo que se encuentra más allá de los medios naturales.

ACASO MAS SORPRENDENTE que la extraordinaria personalidad de Mitropoulos — de la que, al cabo, no dejábamos de estar prevenidos —, resultó la excelencia de la Sinfonía de Hernández Moncada, estrenada el viernes por la Sinfónica. Ninguna obra musical de autor mexicano ha contenido hasta ahora igual número de elementos extraídos de las más puras esencias de nuestra nacionalidad.

LA SINFONIA de Hernández Moncada (de la que dice su autor que "Inútilmente se buscarán en ella alardes de originalidad, pensamientos filosóficos o nacionalismo. Sin embargo, el oyente podrá notar, que en el movimiento final hay indicios de mexicanidad"), posee en el más alto grado una de las cualidades que siempre ha tratado de atribuirse a nuestra música, especialmente en los últimos tiem-Un trasunto de ese pasado - que pos: en México no lo es tanto, puesto que aún se respira en nuestro ambiente y se roza con nosotros a cada instante. Una evocación de las raices indígenas, de la base nativa de nuestra existencia.

ESTA QUE ES la primera obra personal de gran aliento de Hernández Moncada ejecutada por la O.S.M., tiene sin embargo toda la madurez de la perfección adquirida por su autor al través de constantes ensayos realizados en obras y en la orquestación de otras ajenas que han sido instrumentadas por él para nuesra Sinfónica. No es extraño, pues, que no se advierta el menor titubeo del principiante en esta magnifica realización, positivamente consagrada del que desde ahora contará en primer término entre nuestros compositores.

SU EJECUCION, a la altura de la excelencia de la composición, contribuyó en muy grande parte al buen éxito arrollador con que fué saludada por el concur-

OTRA REVELACION del extraordinario talento musical de Mitropoulos, la constituyó la ejecución de la Sinfonía Número 5, de Shostakovitch, de la que nos ofreció la audición más clara, comprensible y de alta musicalidad que podamos recordar.

MARTES 4 DE AGOSTO DE 1942.

ULTIMAS NOTICIAS

ESCENARIO

El caso excepcional de Mitropoulos.—Estreno de "160 por hora", en el Ideal.—Entre el teatro y el "cine".— La productiva revisión de obras en el Fábregas.—Los teatros multicolores y Miller en el proscenio.—Teatro Catalán de Cámara.

- Por ARTURO MORI -

UNAS HORAS DESPUES de la presentación del gran director Mitropoulos, al frente de la Sinfónica apareció el sábado en ULTIMAS NOTICIAS nuestra crónica sobre ese acontecimiento musical de Bellas Artes. Creemos que el teatro, tanto en su aspecto literario, como en el artístico y musical, merece toda la importancia informativa y crítica que exige la avidez del público, y nuestro propósito, desde que este estimado diario, de circulación cada vez más pasmosa, nos abrió un lugar en sus columnas para continuar nuestras tareas de muchos años, frente a los escenarios y estrados de conciertos, ha sido no omitir detalle ni prontitud que contribuyesen a dar al lector una idea, lo más amplia posible, de la vida teatral y lírica, que tiene tan-to derecho al conicimiento del público de los grandes diarios, como el deporte, los toros, la guerra y la política. Así pues, cerca del "suceso" producido por la presentación de Mitropoulos, sólo nos resta decir que en los dos conciertos sucesivos al del viernes maduró el músico ateniense su acoplamiento al auditorio; a quien, por cierto, parecia imposible que, en cuarenta y ocho horas, pudiera un director de orquesta extranjero aprenderse una sinfonía, como la de Hernández atril! Indudablemente, el caso de para dirigirla... Mitropoulos es excepcional. Baste saber, en elogio del autor de "Beatriz", que Toscanini le ha cedido, varias veces, la dirección de su orquesta, con la pública declaración de que sólo en él tenía confianza.

LA ENTREVISTA DE HOY

Charlando con Dimitri Mitropoulos, Director-Huésped de la Urquesta Sintónica de México

Por XAVIER SANCHEZ GAVITO

—No sé qué admirar más; si la magnifica disciplina de los componentes de la Orquesta Sinfónica de México, o el sentimiento musical tan profundo y el entusiasmo con que sus músicos interpretan las obras.

Así nos contestó el maestro Dimitri Mitropoulos, Director de la Sinfónica de Minneápolis y actual director-huésped de nuestra Orquesta Sinfónica, al preguntarle cuál era su opinión respecto de los músicos que forman parte de la misma.

El señor Mitropoulos nos recibió en las oficinas del Real Consulado de Grecia, y, atendidos gentilmente por el Cónsul, señor S. Makris, quien amablemente nos ofreció una taza de exquisito café al estilo griego, dio principio nuestra entrevista exclusiva.

—He dirigido muchas orquestas de diversos países del mundo —continuó el profesor diciendo— y ahora puedo manifestar que la de México es una de las mejores de cuantas he conocido. No cabe la menor duda de que el pueblo mexicano es filarmónico por excelencia; pero, además de esta cualidad, los músicos de la Sinfónica son disciplinados, cosa muy rara, y que se debe solamente a la magnifica labor del maestro Carlos Chávez, quien ha logrado formar este formidable conjunto, que puede presentarse en cualquier parte del mundo.

—No solamente el maestro Chávez es un gran organizador —agregó—sino un magnifico director y un inspirado compositor. En varias ocasiones he dirigido obras suyas que han sido calurosamente aplaudidas por los públicos amantes de la música.

—¿Cuál es su opinión acerca de los demás compositores mexicanos?

—La sinfonia de Hernández Moncada, que dirigi el viernes pasado, es una obra sumamente bella y estoy seguro de que este compositor constituye una gran promesa para el mundo musical. El viernes próximo voy a dirigir una sinfonia del maestro Huizar, que también es muy hermosa.

VIVE EN LOS ESTADOS UNIDOS DESDE 1939

Dimitri Mitropoulos, de nacionalidad griega, llegó a los Estados Unidos a princípios de 1939, contratado por una de las más famosas orquestas de ese país para dirigir una serie de conciertos. Cuando terminó su contrato, no pudo regresar a su patria debido a la guerra, quedándose en el vecino país como director de planta de la Orquesta de Minneápolis.

—Una de las cosas que más me ha llamado la atención —nos dice el señor Mitropoulos— fue la entusiasta acogida que me hizo el público mexicano al presentarme el viernes pasado en el Palacio de Bellas

Occidental,

Em este acto, que tuvo resonancia en la región, estuvo representada la sociedad de Cananea poi
miembros del Sindicato ya mencionado, Sindicato de Trabajadores de
Olicios Varios "Vueva Orientación"
gremio magisterial y la Cámara de
Comercio.

ban de regresar a este mineral lo señores ban de regresar a este mineral lo señores delegados que estuviero la force delegados que estuviero 55 de señores delegados a la Sección 65 de Sindicato Industrial de Trabajado res Mineros, Metalúrgloco y similares de la República Mexicana en la chudad de Mogales, Son., en esto civico que se verificó el martes de la semana actual por los se nadores procedentes de esa capita nadores procedentes de esa capita en lira de orientación patriotics des nira de orientación patriotics desa reputa de la semana social por los se nacional de la semana actual por los se nacional de la semana de casa capita

ESPECIAL DATA EL NACIONAL 6
NEROS SONORENSES
PARTICIPACION DE LOS MI-

sentimientos patrios y del cumpli

Excelentisimo Señor Embajador:
Con sincera salisfacción he escuchado las palabras que os habeis
ga de las Cartas de Retiro de vuestro digno predecesor y de aquellas
que os acreditan como Embajador
Extraordinario y Plenipotenciar i o
de la República Argentina ante mi
de la República Argentina ante mi

A su vez, el señor Presidente Avila Camacho, se expreso en los siguientes términos:

CONTESTACION DEL SENOR

amistosa acogida.

Excelentisimo Señor Presidente:
Trasmito a Vuestra Excelencia el
Presidente de la Nación Argentina,
de hacer fervientes votos por vuestra
ventura personal y por el bienestas
y la grandeza, del Pueblo mexicano,

no me aliente con su gallarda y

ayor de la misma l'residencia,

ESCENARIO

LOS JOVENES QUE VAN A VER LAS OBRAS DE ECHEGARAY.—ESTRENO EN EL IDEAL DE LA ULTIMA OBRA DE LOS HERMANOS QUINTERO: "TUYO Y MIO".—NUEVA PRESENTACION DEL DIRECTOR MITROPOULOS, CON LA ORQUESTA SINFONICA

- Por ARTURO MORI -

".SABE USTED?-nos decia una ! señora amiga—. He llevado a mis muchachos a ver "Mancha que Limpia", de Echegaray, en el Fábregas. El teatro estaba rebosante. ¡Vaya una temporada brillante la de la Montoya! Con retazos gloriosos ha recobrado nuestra actriz a su público, que tantas veces se desperdigara... Pues blen; mis muchachos no se burlaron de Echegaray, ni mucho menos. Al contrario: aseguraban que esas violencias son las que se ofrecen ahora en el "cine". Y tenian razón. El "cine" vuelve al tea-tro, ¿no le parece? Pero al teatro de nuestros abuelos, con toda la técnica luminosa y maravillosa de hoy"... Comprendimos bien a nuestra amiga. Los jóvenes que van a ver las obras de Echegaray, se entretienen más que con algunas comedias modernas. Y es triste decirlo; pero, mientras no surja el autor o los autores de estos climas 1942, el teatro resucitará en la evocación del teatro viejo. De todos modos, si resucita, bastante habremos conseguido; porque, estimulados por la nueva afluencia del público, los autores a que tenemos derecho aparecerán, toda la sugestión nueva a que tenemos derecho, también, cuando menos lo esperamos.

Y NO DIGAMOS que la novedad está en los hermanos Alvares Quintero. Este es precisamente εl teatro que han visto nuestros hijos, y del que se han cansado, para desplazarse hacia el "cine". Indudablemente los Quintero "realizaron" la vida medio burguesa en la escena y esculpieron el sainete andaluz, con maestría inimitable... o lamentablemente imitada. Pero ahora resulta que a nuestros hijos les gusta más Echegaray, porque es lo que no conocían y, por consiguiente, lo que toman por una sorpresa en εu desorientada sensibilidad de espectadores.

Muy bien ha hecho, sin embargo, la empresa del Ideal en dar a conocer la última y dignísima comedia de los hermanos Quintero: "Tuyo o mío", estrenada hace poco en Madrid. Hay que llevar la cuenta de los acontecimientos artísticos y en esa tarea ha sido siempre el Ideal exacto y cuidadoso. Un acto y medio escrito diáfanamente por Joaquin y Serafin y otro acto y medio, escrito solo por Joaquin, ya que la muerte del hermano mayor sobrevino mientras estaba en trabajo "Tuyo y mío", superior la primera parte a la segunda, dicho sea

en honor del finado, vuelven a convidarnos al desfile de personajes amables y característicos, a que tan acostumbrados nos tiene el quinterianismo; con una linea de pura cepa cervantina, que describe soberbiamente el arte de Paco Fuentes en el interesante papel de "Don Jimeno", el amor inspirado por la belleza inteligente de Virginia Zuri y la gracia cuajada en el mejor personaje de la obra, "Doña Celsa", interpretado irreprochable mente por Isabelita Blanch, que dió a la comedia la vida que a la comedia le falta. El problema de ésta se reduce a una herencia, románticamente desechada y a una sátira de la propiedad y del egoísmo. Pepito Cibrián, felizmente reaparecido en el Ideal, el primer galán con que contamos, representó la dignidad del desprendimiento con varonil donosura. Y el público aplaudió sinceramente la nueva comedia quinteriana, que debe llenar el teatro algunas noches, siquiera sea por el esfuerzo de la empresa en ser la primera en los estrenos de España... Y vamos a la música.

POR ALGO suponíamos que el gran director huésped Dimitri Mitropoulos seguiría en su prodigiosa tarima algunos conciertos más. No puede ser meteoro quien lleva en su grandeza artística una verdadera revolución de la técnica y un caudal de memoria difícil de superar.

Presentóse el director Mitropoulos, como en los conciertos anteriores, sin más papeles que su retentiva, en pliegos de prodigiosa asimilación, por su rapidez y por su exactitud; que no es corriente en un director de orquesta, y algunos hemos conocido por el mundo en nuestras andanzas de cronistas, ensayar en cuarenta y ocho horas un poema sinfónico que ha de dirigirse ante un público exigente y con toda la solemnidad de un estreno. Tal cosa ha ocurrido con la "Sinfonía número 4". del mexicano Huízar, panal de canciones y bailes tejidos por la experiencia sabia de un músico

nacional que, recogiendo con virtud genuina la esencia de las pasiones, beatitudes y alegrias indias, ha logrado componer su Sinfonía de motivos inconfundibles, cuya culminación, en el "Ave Maria" del tercer movimiento, deja paso, trás de la evocación religiosa del corno inglés, a una forma libre de canciones, todas descripción y lirismo, al mismo tiempo; sin caer en la sugerencia exótica, aunque sin presumir, tampoco, de profundidad ni de dogna musical. Trátase de una obra escrita más para el cultivo de la forma, que del fondo de la expresión sinfónica.

El profesor Mitropoulos ofreció a Huízar las galanuras de su dirección realmente dibujada y salió, luego, al procenio de la mano del autor mexicano, para redondear efusivamente el mérito de haber comprendido, en pocas horas, todo el sabor de una música que, probablemente no conocía en sus remotos antecedentes.

Antes de ese estreno, dirigió Mitropoulos la "Obertura sobre te-mas griegos", de Glazunof, olda por primera vez en México ; la que el músico ateniense dió a conocer, por natural afinidad de raza, y de nacionalidad, la gracia de una obra pensada por un ruso, a beneficio de la "justa proporción" helénica, que, en música, como en artes plásticas, ha podido invadir el buen gusto de todas las imaginaciones artísticas. Quizás los cinco compositores rusos que tanto lucharon por afianzar su escuela nacionalista, extendieron su inspiración, a veces más allá de las fronteras de su pais para ganar armonia y flexibilidad, nada más; pero no contaban con que un director del tipo de Mitropoulos podría devolver a una "Obertura" no rusa, como esa de Glazunof, la serenidad de lineas propias de los temas griegos que el llamado grupo "de los cinco" sólo era capaz de convertir en audacia instrumental y capricho de erudición.

LA "Sinfonía en Do mayor, número 2", de Schumann fué, en Mitropuoulos, otro alarde de perfección. El cancionista para quien el movimiento sinfónico significaba la cumbre de una evolución tranquila y meditada, encuentra en Mitropoulos la brillante gravedad de un estilo director que, musicalmente, no puede ser otro. El constante diálogo de Mitropoulos con la orquesta, se ajusta siempre, de una manera irreprochable, al momento sinfónico. Quizás sea ese el director con más estilo que hemos conocido, pero también el que con mayor elasticidad se amolda a todas las características de las obras que dirige. Diríase que antes de dirigirlas, ha recibido ampliamente, desde el otro mundo o en este, los consejos de sus au-

tores. Es respetuoso con todos ellos, incluso con los modestos, y cuando se trata de interpretarlos en una nueva forma concertista lo hace con tal severidad de maneras, el genio procura quedarse a la misma altura de la reverencia.

No de otro modo hubiera la conciencia artística de Mitropoulos instrumentado para orquesta la obra: "Fantasia y fuga en sol menor, para órgano", de Bach. Claro que los recitativos de Bach, en esa obra, y las varias y extensas modulaciones que imprimió al teclado, han servido a Mitropoulos de estímulo para llevar a cabo su magna empresa orquestal. Es un trabajo primoroso de cerebro y de corazón, y en él ha quedado la grandeza de Bach muy por encima de sí misma

La Orquesta Sinfónica interpretó esta "Fantasia y Fuga", de un modo magnifico. Y Mitropo ulo s por México será un "fasto" del arte en nuestro almanaque cultural.