

233,820

MUSIC

By RUDOLPH ELIE, JR.

Symphony Concert

The Boston Symphony orchestra, Serge Koussevitzky conducting, gave the third program of its 64th season in Symphony Hall yesterday afternoon. Pierre Luboschutz and Genia Nemenoff, duo-pianists, were the soloists. The program follows: Corelli—Sarabande, Gigue and Badinerie (arr. for strings by Pinelli); Schoenberg—Theme and Variations, Op. 43B; Mozart—Concerto in E flat for Two Pianos (K.365); Martinu—Concerto for Two Pianos; Rimsky-Korsakov—Suite from "The Fairy Tale of Tsar Saltan."

Yesterday's concert, if you ask me, was a perfect symphony concert. It was virtually flawless as a performance, so far as that goes, but it was an extraordinary bit of programming, and it is hard to see how anyone could have come away disappointed.

There was, first of all, Pinelli's graceful arrangement for string orchestra of three pieces from Corelli. It is music of the utmost grace and repose, and it is incomparable, both as a display piece for the string section of the orchestra and as an entr'act to a concert of more substantial music.

Schoenberg's Theme and Variations, here having its first performance, is a curious and baffling work. Not that it is particularly difficult listening even the first time around. On the contrary, such thematic and harmonic candor, coming from Schoenberg, is like being handed a bon bon from a chap you've many times caught trying to poison your tea; you are sure there must be arsenic in it somewhere.

Taking it at its face value, however, it cannot be considered important music coming from so gigantic a musical figure as Schoenberg. Were it the music of a newcomer it would be important as a promise of things to come, but it is, actually, a singular retrogression to a point near where Schoenberg left off decades ago after "Verklaerte Nacht." Thus the implication—and it is as devastating as it is faulty—is that the years devoted to the 12-tone system were fruitless. But of this more later on; the immediate point is that the new piece is good to hear, but that it sounds like something Gershwin might have written if he had studied with Richard Strauss, and later with Schoenberg.

Luboschutz and Nemenoff, who

TONIGHT IN THE THEATERS

COLONIAL—"Harriet," biographical play by Florence Rverson and Colin Clements, presented by Gilbert Miller and starring Helen Hayes; 2:30 and 8:30 P. M.

WILBUR—"Violet," a new comedy by Whitfield Cook, based on his "Violet" stories and presented by Albert Margolles with Harvey Stephens, Helen Claire and Patricia Hitchcock; 2:30 and 8:30 P. M.

SHUBERT—"Rebecca," dramatization by Daphne Du Maurier of her own novel, presented by Victor Payne-Jennings with Florence Reed, Bramwell Fletcher and Diana Barrymore in the leading roles; 2:30 and 8:30 P. M.

COPLEY—"Harvey," a new comedy by Mary Chase, presented by Book Pemberton with Frank Fay and Josephine Hull in the leading roles; 2:30 and 8:30 P. M.

PLYMOUTH—"No Way Out," a new melodrama by Owen Davis, presented by the Messrs. Shubert with Robert Keith, Irene Harvey, Viola Frayne and Vialo Roache; 2:30 and 8:30 P. M.

BRATTLE HALL—"Claudia," by Rose Franken, presented by the Boston Stock Company with Marty O'Brien and Russell Offhaus; 8:30 P. M.

SYMPHONY HALL—The Boston Symphony orchestra, Serge Koussevitzky conducting, performing Corelli's Suite for Strings, Schoenberg's Theme and Variations, Mozart's E flat Concerto for Two Pianos, Martinu's Concerto for Two Pianos (Luboschutz and Nemenoff, soloists), and a Suite from Rimsky-Korsakov's "Czar Saltan"; 8:30 P. M.

N. E. MUTUAL HALL—Robert Friers lecturing on "Mexican Holiday"; 8:30 P. M.

JORDAN HALL—Ruth Draper, mime, in a series of character sketches; 2:30 P. M.

did the Mozart Concerto with Dr. Koussevitzky this summer at Tanglewood, repeated their fine success with the work yesterday. They play it with great refinement and delicacy and nuance, and it sounds wonderful. I felt the first movement needed more blood and thunder and more zip, so to speak, but the slow movement and the rondo were exquisitely conceived. But it was in the Martinu Two Piano Concerto the pianists really came into their own. In the first place, the Concerto is truly marvelous. It is almost incandescent in its forward motion or, if you prefer, in its inspiration. There is never a sense of Let's See, What Shall I Do Now? about it as there is in so much contemporary music. It begins and it goes on, and that going on is completely inevitable, completely right. I know of no recent slow movement which is so irresistible, and no recent composition which achieves such expressive, yet unforced, sonorities throughout. In the second place, it was performed with the most sympathetic insight as well as technical skill by the pianists (for whom it was written) and orchestra.

And to conclude, there was the Suite of Pieces from Rimsky-Korsakov's "Tsar Saltan." As this contains "The Flight of the Bumble Bee," as well as some sparkling fairy-tale music, it brought the concert to an end with plenty of dash.

GLOBE VAUDEVILLE

Seven star vaudeville acts and two feature pictures will make up the program to be given tomorrow

INTO

EXETER—6:40, 9:40 P. M., 2:00 P. M.

FENWAY—11:30; P. M. City," P. M.

GLOBE—"Ch 6:21, "High P. M., 5:18, 2:45, 8:30.

HOWARD—Bu "Uninvited," Rich Haunts

KEITH MEMO 9:55; P. M. "Babes on S P. M., 2:35.

RKO-KEITH-B hattan," A. 7:45, 10:10. P. M., 2:00.

LOEW'S ORPH A. M., 9:30; 10:05, "Ever P. M., 2:14.

LOEW'S STA M., 1:00, 4:0 Venus," A. 8:55.

MAJESTIC— 9:45; P. M.,



PARAMOUNT AND FEN
IN TECHN
WASH. ST. OLY
DON AMECHE
LAUREL &

CIRCLE
Paulette Goddard
Frank Sinatra

CAPITOL Co
Spencer Tracy
Dick Powell

CAPITOL M
"SNOW WH
Eddie Quillan

BRIGHTON
EGYPTIAN 13
Pat O'Brien
Carole Lan
'Secret Com
Joan Davis-Jane
'Kansas City

CENTRAL SO
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BROADWAY

Jan Nor Pow	5s 53	102 3/4	102 3/4	102 3/4	—	1
Cen Sts E	5s 48	53 1/2	52 1/2	52 1/2	—	3/4
C S E	5 1/2 s 54	54 1/2	53 3/4	53 3/4	—	3/4
C S E & L	5 1/2 s st	100	100	100	—	1/2
Chi R	5s 27 dc	66	65 1/2	65 1/2	—	1/2
Cit S	5s 50	103 3/4	103 3/4	103 3/4	—	3/4
Con G & E	5s 56	105	104 3/4	105	—	3/4
E Gs & Fu	4s 56	101	100 3/4	100 3/4	—	3/4
EI F & L	5s 2030	104 3/4	104 3/4	105 1/4	—	3/4