

Oct 21 '44

BOSTON DAILY GLOBE

MUSIC

SYMPHONY HALL

Boston Symphony Orchestra

By CYRUS DURGIN

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Due-pianists Pierre Luboshutz and his wife, Genia Nemenoff, are the first soloists of the season with the Boston Symphony Orchestra. They played yesterday afternoon—and will again tonight—two remarkable scores, the E-flat Concerto (K. 365) by Mozart, and the Concerto for Two Pianos by Bohuslav Martinu. The latter is new to Boston.

The remainder of the program consists of Ettore Pinelli's familiar string arrangement of the Sarabande, Gigue and Badinerie by Corelli; Arnold Schoenberg's Theme and Variations for Orchestra, Op. 43b (first performances), and the Suite of four orchestral excerpts from the opera "The Fairy Tale of Tsar Saltan" by Rimsby-Korsakoff. Serge Koussevitzky conducts.

It was high time that Luboshutz and Nomenoff appeared at a pair of Symphony concerts in the "regular" series, for they are brilliant virtuosi and distinguished musicians. The extreme precision and smoothness of their ensemble, together with their exact sense of style, were superb in Mozart's graceful, effervescent work. And their playing underscored the inherent brilliance of Martinu's effective and very lively score.

The Martinu Concerto involves the two pianos almost as orchestral instruments, yet most of the way the keyboard parts stand out in the colorful, closely-knit tonal fabric. Martinu's idiom is modern, crisp and expressive and not too dissonant. The composer knows exactly where he is going and there is no uncertainty of direction except where the orchestra gets to ruminating a bit in the slow movement. This Concerto almost surely is a landmark in the history of composition for paired pianos. The audience received soloists and music ecstatically.

The Schoenberg work, first conceived for band, contains the theme, seven variations and a finale, all short. While there is considerable dissonance and much harmonic straying out-of-key, the score does have the key signature of G minor, unusual for Schoenberg. There are some engaging sounds and color, but I found the work elephantine and not very interesting.

Mr. Koussevitzky and the strings again accomplished prodigies of nuance and silken tone with the lovely little movements of Corelli. It was good to hear again the depictive and orientally colored music of Rimsky-Korsakoff, which can be listened to for the sheer luxurious pleasure of rich sounds, and without any of the intellectual wondering - what - the - devil - this - is - all - about required by Schoenberg and certain other abstract composers. The orchestra played magnificently.