

MARCH 4, 1949

# WHA

## OPERA, CONCERTS

As was predicted in this column, the example of Peter Stadlen's performance of the Schoenberg Piano Concerto stimulated the local German musicians to manifest a more active interest in Schoenberg's music. One of the tangible results of this interest is the performance of that composer's earlier work *Pierrot Lunaire* this Saturday and Sunday at the Haus am Waldsee in Zehlendorf.

This musical setting of 21 poems by Albert Giraud is scored for a *Sprechstimme* (actually a strictly annotated vocal part which is meant to be recited rather than sung) and a chamber orchestra of six instruments. It is conceived and executed in an exalted expressionistic vein, and none of the movements are in any particular key, although strictly speaking the work is not really atonal. Irmen Burmester will do the reciting (the work itself is dedicated to the first performer of the vocal part, Frau Albertine Zehme). Werner Haupt, the performer of the cello part will have to tackle, in a lovely movement called *Serenade*, what might well be the most difficult solo ever written for the cello.