

Brahms and Beethoven Bring Los Angeles Season to Close

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The Arts in California

Los Angeles

An all-Beethoven program was chosen by Otto Klemperer to close the Philharmonic Orchestra subscription concerts (April 28-29). Besides the Symphonies No. 3 and No. 7, we heard the "Coriolanus" Overture. All were given with Klemperian authenticity and the Overture was more than usually dramatic in effect.

The previous symphony pair was marked by two piano concertos—the Mozart C major (K. No. 467) and the Beethoven E flat major—played by Artur Schnabel. It was evident that soloist and conductor were congenial in their approach to the works performed. Mr. Schnabel's digital technique was particularly suited to the Mozart and in the Beethoven the orchestra furnished an inspiring background for the pianist.

Hindemith's Symphonic Dances were featured on this program, having their second American performance here. The modernist is now viewing the romantic style with considerable respect, but just how to make a consistent composition in both romantic and modernistic idioms induced a problem whose working out was interesting and somewhat exciting, if not always comfortable, to follow. There were many moments of lyrical beauty which moved along surely and delightfully, only to suddenly find themselves lost in a maze of brilliant confusion. The question is: How will Hindemith make out in this new trend? We shall be eager to hear another opus after a lapse of time; but not too soon.

The Brahms cycle of six concerts brought forward an unexpectedly large company of Brahms enthusiasts. The programs were well arranged for contrast. At one concert Richard Buhlig played the two piano concertos with fire, controlled emotion and a mature musicianship which, combined with the splendid orchestral interpretation, made this program memorable.

The fifth Brahms concert was also noteworthy. It began with the Rhapsodie for alto solo, male chorus and orchestra. This seldom heard work had a magnificent performance. Clemence Gifford's solos were sung with rare artistry and a beau-

tiful mellow voice; the men's voices, of good quality and well trained by Richard Lert, and the orchestra in rare form combined to produce a thrilling effect.

The German Requiem while performed with dignity, was not of that uplifted quality that one has come to associate with this deeply reverent work. Mr. Klemperer gave to it his fine musicianship; the orchestra was beyond reproach (the strings being especially lovely), the soloists—Anne Jamison and Emery Darcy—were fully adequate, and the chorus was ready and waiting for that devotional spark so necessary for music like this. Yet, because of a certain unyielding rhythm and lack of inspirational fervor on the part of the conductor, the Requiem left us admiring but unmoved.

The final concert of the series (May 7), and the last before the opening of Hollywood Bowl, was devoted to the rarely heard Brahms Second Serenade for small orchestra, performed on this occasion with a nice feeling as the result of a plastic beat.

The Fourth Symphony was expressively beautiful also, although the principal interest centered on the world première of Arnold Schönberg's orchestration of the G minor Piano Quartet. As rewritten, the quartet becomes symphonic. Although the treatment is of today's style rather than Brahmsian, one is sympathetic to the fidelity with which Schönberg approached the work. One cannot agree with all the effects achieved, especially in the use of a xylophone in the Rondo alla Zingarese. If a cembalo is needed why not procure one? (or leave out the other). The quartet—or "G minor Brahms-Schönberg Symphony"—was worthy music as such; nevertheless we would not sacrifice the music in its original form.

Hollywood Bowl will commence its summer season July 12, giving three concerts each week for eight weeks. José Iturbi will conduct the first fortnight, Artur Rodzinski will be in charge the second two weeks, Eugene Goossens will follow for the same number of concerts and Otto Klemperer will lead his orchestra during the final two weeks. Some operas and ballets will also be given.

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