

cents. Closed Mondays.

# Piano Work Has Ring of War Plants

By ROBERT BAGAR.

The world—or that part of it which listened to the NBC Symphony's broadcast yesterday afternoon—heard the world premiere of Arnold Schoenberg's Piano Concerto, Op. 42. It was conducted by Leopold Stokowski and the piano soloist was that old familiar Schoenberg standby, Edward Steuermann.

The work, as the announcer declared, is in three movements—Andante, Allegro, Adagio—and is played without pause. To this tuner-in there seemed to be more sections to it than that, but not having had the glamorous privilege to take a pre-peek—or even a post-peek—at the score, I wouldn't swear to it.

## Hustle and Bustle.

This is music of the moment, contemporary in its surge and feel. It smacks of war plants rushing against time, of bustling activity, of rivets and drills and frenzied assembly lines. It is not necessarily music of moment, however, excepting that it is wonderfully constructed, almost challenging in its mathematical philosophy.

I suppose, though, that all the shaping and equating and balancing and scientific purpose that went into its making may be considered worthy ends in themselves, the 12-tone foundations of its structure valid ones for our time.

## Form and Improvisation.

It's all abstract stuff, as it sounds, despite the brain work that went into it. While one may recognize in its quicksilver changes of pace and mood a wonderful form, the music sounds like aimless improvisation in wild flurries, at the same time.

The Concerto was superlatively performed by Mr. Steuermann and the orchestra. I doubt whether it will become a battle-steed of the piano and orchestra repertoire. But you can never tell.

Other items in the program were a transcription of a Cesti aria and the Schubert Unfinished Symphony. These were also beautifully delivered by Mr. Stokowski and his musicians.