

# MUSIC

## Schoenberg Innovation Proves Rewarding

By NORMAN C. HOUK

Minneapolis Symphony orchestra, Dimitri Mitropoulos, conductor, and Louis Krasner, concertmaster and soloist, put in an hour's record hard work Friday night in Northrop auditorium. They presented Arnold Schoenberg's Concerto for Violin and Orchestra after a long, arduous preparation, what Mitropoulos has called the severest task undertaken by the orchestra.

From out front the necessity for the many hours of rehearsal and remarkable achievement they made possible both were conspicuous. The concerto is one of Schoenberg's works in the 12-tone scale technique. **Once a willing listener co-operatively surrendered any hope of reaching home plate tonally, or even of recognizing it, the concerto definitely offered rewards.**

The various sounds of nature, singly or together, are agreeable to most persons, and such sounds are not confined to any formal tone relations or fixed rhythms. The Schoenberg concerto, of course, is neither imitative nor informal, but once the ear responds to similarly free tone relationships, the structure, the relation between soloist and orchestra and the shimmering quality of the orchestral color become apparent and for the greater part pleasant. Except for an atomic cli-

max that shocked the dozers, the concerto is not noisy, seldom dynamically bold. A kind of iridescence—an Edgar Allen Poe iridescence — is the prevalent effect.

Krasner's playing was splendid, with an assured command over the unorthodox material and forms, the sincerity and accuracy of his tone important in persuading the audience. The cadenza in the last movement was astonishing.

The Schoenberg was given one of the most enthusiastic receptions the Minneapolis audience has accorded a work so advanced, recalling Krasner and Mitropoulos repeatedly.

The balancing number, after intermission, was Brahms' Symphony No. 2 in D Major. It was selected not so much as an emollient for the Schoenberg recalcitrants as because it is the orchestra's most played symphony under Mitropoulos, and thus was easily whipped into presentable shape in the time left from working on the concerto. The orchestra members were excessively enthusiastic about their homecoming to tonic and dominant in the first movement of the Brahms, but soon levelled off and united in a suavely constructed reading.

The overture was Berlioz' "King Lear," venturesome and dramatic enough, and far enough from classicism to be the concerto's forerunner,