

# Reiner and Symphony In Memorable Concert

By J. FRED LISSFELT

Pittsburghers will doubtless long remember the program played by Fritz Reiner and the Pittsburgh Symphony Society last night in Syria Mosque.

It began with Bach, went to the other pole with Arnold Schoenberg, came back to the revolutionary Beethoven, on to a compromising Alban Berg, to Richard Strauss, and then calmed the audience with an endearing Mozart. Contrasts were violent and well placed. Never have schools of musical thought been more clarified in one night.

If Bach is the Gothic in structure, then Schoenberg's original theme and variations are Gothic in the same spirit as the grotesque and supernatural find their way into medieval tales. The magnificent sonority in Bach is replaced by a mephistophelean cleverness for orchestration in Schoenberg. It is a recent composition and seems to indicate that the composer here returned to earlier structural methods and arranged his 12 tone patterns in some semblance of melodic sequence.

In Alban Berg's fragments from the opera "Wozzek" one can easily trace the influence of Schoenberg as master. His devices are a tremendous element for intensification of moods since the singer's

part is so abstrusely interwoven with the orchestra that the orchestra conveys as much of the drama as the text.

The scene from Strauss' "Ariadne auf Naxos" with its grand vocal line is like a sublimated lied and must have come like balm to the fine audience.

Reiner's playing of the Bach "Toccatina and Fugue" in C major in Weiner's arrangement was in the grand manner, as was his reading of the Mozart D Major Symphony the most impeccable of Eighteenth Century style.

His mastery of detail, precision for rhythm and clarity in the operatic excerpts proclaim the opera master.

Rose Bampton, dramatic soprano, has never before appeared to such good advantage in Pittsburgh. Her appearance gave great dignity to the music before she sang a note. Left to her own talents in the "Wozzek," for there is little or no cue for her in the orchestra, she not only negotiated the music but gave the tragic "Marie" a real personality on the concert platform.

The scene from Beethoven's "Fidelio" gave ample opportunity for variety in tone and expression, and the "Ariadne" displayed her ability to respond to a luscious surge of melody.

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