

Miss Bampton Wins Tumultuous Ovation

Metropolitan Soprano Thrills Audience With Loveliness of Her Voice

By RALPH LEWANDO, Press Music Critic

It would have been well worth shoveling through snow and ice to listen to the singing of Rose Bampton, the noted American soprano of the Metropolitan opera, who was soloist with the Pittsburgh Symphony under the expert conducting of Dr. Fritz Reiner last



Mr. Lewando
thing of beauty.

That Miss Bampton's singing meant coping with such diverse and demanding pieces as the recitative and aria from Beethoven's opera, "Fidilio," excerpts from the opera "Wozzeck," by the lamented Alban Berg; and Ariadne's Monologue from Richard Strauss' one-act opera, "Ariadne auf Naxos," gave further significance to her superb efforts.

For to perform these difficult works in a thoroughly artistic style demands fine vocal quality and intelligent production, which Miss Bampton possesses to a high degree; knowledge of the intimate details of text, which was revealed eloquently; and a natural warmth and breadth of expression which were ever present.

Tumultuous Ovation

One might discourse on the philosophical implications of the Beethoven number, or expatiate on the psychological complexities of the "Wozzeck" extracts, and even argue on the weaknesses and debilities of the Strauss score; but these were forgotten under the spell and appeal of Miss Bampton's powers that served Beethoven in the grand manner and imparted vitality to the other pieces.

All of which resulted in a tumultuous ovation by the audience, which was fascinated by real singing.

It mattered not what compositional idiom was the medium of that singing, the enjoyment was

rampant. Miss Bampton responded graciously to numerous recalls.

Orchestra in Happy Form

The orchestra and Dr. Reiner again were in happy form and gave added evidence of their virtuosity in a program that was intriguing and instructive.

The vigorous setting by Leo Weiner of Bach's C-major Toccata and Fugue is a monumental addition to orchestral repertory. Every moment of its performance was magnificently engrossing. Dr. Reiner knows how to employ the full resources of the instrumental tone colorings, and what he brought forth in this number was as rousing as it was impressive, with the players responding with brilliance and unanimity.

Schoenberg's Theme and Variations is not as advanced in atonality as others of this composer's works. He has not tried to create a score that purposely repels aural response. Here, on the contrary, is subtle music, skillfully spread over the orchestral canvas and developed with every means at the composer's disposal into a work of magnificent proportions that appeals, though, rather to the intellect than to the emotions.

Repeat Program Tomorrow

Dr. Reiner and the orchestra performed through the mazes of the score with remarkable clarity and balance and received hearty approbation.

The collaboration of Dr. Reiner and his musicians with Miss Bampton was memorable. We know of no conductor who could approximate Dr. Reiner in the mastery displayed in providing the orchestral assistance to the soloist.

The program closed with Mozart's D-major symphony (K-504). The program will be repeated tomorrow.

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