

# Difficult Program Well Played

Sing  
Her

## Splendid Concert Given by Symphony And Rose Bampton

Concert by the Pittsburgh Symphony Orchestra directed by Fritz Reiner. Rose Bampton, soprano, soloist. Last night at Syria Mosque.

### PROGRAM

Toccatina and Fugue in C Major....  
..... Bach-Weiner  
Theme and Variations for Orchestra,  
Op. 43b ..... Schoenberg  
Recitative and Aria "Abscheulicher!  
Wo eilst du hin?" from the Opera  
"Fidelio" ..... Beethoven  
ROSE BAMPTON  
Three Fragments for Voice and  
Orchestra from the Opera "Woz-  
zeck" ..... Berg  
Ariadne's Monologue from "Ariadne  
auf Naxos" ..... Strauss  
ROSE BAMPTON  
Symphony No. 38 in D major  
(K. 504) ..... Mozart

### By Donald Steinfirst

Neatly sandwiched in a concert that began with Bach and ended with Mozart, Dr. Reiner, with the able assistance of Miss Rose Bampton and the Pittsburgh Symphony, gave his auditors a double-barreled dose of atonalism last night. In the case of the Schoenberg music, the Theme and Variations proved to be so mildly atonal, and in the case of the "Wozzeck" fragments, Berg's music, as it was projected by Miss Bampton and the orchestra, proved to be so expressive that modern music probably won a new host of admirers.

Certainly every music lover could quite easily forget all his preconceived notions of atonality in the performance of the "Wozzeck" fragments. In the formation of a tragic opera, Berg adopted a revolutionary style, but one that has special power and special expressiveness. It is music that follows no beaten path. Its harmonies are strange, but never too difficult to grasp. The mood is one of sorrow and resignation and drama, and is redolent of the theater from start to finish. Dr. Reiner and the orchestra played the difficult music in virtuoso style, and Miss Bampton's constant flair for the dramatic stood her in good stead as her rich and voluminous voice poured forth the music. Special acknowledgement was made to the horn section for its fine work.

### Departure from Theories

As for the short Schoenberg work, here this composer, who has always proved such a hard nut to crack, writes a theme and variations that are never out of sight, giving some evidence that Schoenberg is departing from his 12-tone theories. Whatever the value of the music per se, any discussion of the atonality of the music can be dismissed. It is direct, cleverly written and not too impressive.

Miss Bampton's appearances in the Beethoven and Strauss music were both on a high plane. The great "Fidelio" aria was intoned with fervor and power. The singer is always aware of the dramatic values of this music and the aria moved with full voice and in excellent pitch. In the Ariadne Monologue, the exquisite charm of the challenging music was set forth with some lovely tonal expression. Dr. Reiner's accompaniment with a small orchestra was a model of subtlety and adherence to the composer's wishes.

### Dash and Brilliance Shown

The "Prague" symphony of Mozart is in many respects his most mature. Following the effective dramatic slow opening, the orchestra played the Allegro and the concluding Presto as well with dash and brilliance. The slow section was the very acme of Mozartean grace.

Dr. Reiner succeeded admirably in capturing the organ-like quality of the Bach Toccatina and Fugue. The robust arrangement by Leo Wriner is dedicated to Dr. Reiner and there was resounding power in the prelude and sheer massive tonal color in the Fugue with every section clearly heard. A fine oboe solo sparked the slow movement.

The program will be repeated tomorrow afternoon at the Mosque.

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