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# Civic Symphony Gives First Playing Of Exciting New Schoenberg Work

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Between twelve and fifteen hundred persons went to Carlisle Gymnasium Thursday night to hear the world premiere of Arnold Schoenberg's new work, "A Survivor from Warsaw," performed by the Civic Symphony Orchestra under the direction of Kurt Frederick.

It is a short, extremely difficult descriptive work, accompanied by a narration and climaxing with a surging chorus. The first performance left the audience a little breathless and bewildered, but they loyally and loudly applauded until the conductor, and Sherman Smith, who lent his tremendous bass voice to the narration, returned to the platform and inquired if the audience would like to hear it again.

The applause immediately doubled in volume and enthusiasm, and the entire work was repeated.

The second playing seemed much clearer than the first, and the thundering applause which followed was altogether sincere, and was meant as much for the composer as for the conductor, musicians, narrator, and chorus.

The music, and the spoken words which accompany it, describes the terror and despair of Polish prisoners which suddenly give way to a spontaneous prayer. It proceeds from a thin, shrill beginning through a complete series of descriptive passages to an enormous and thrilling climax with sounding drums and horns, shouting narrator and chorus in full crescendo.

It is written in the atonal technique originated by Schoenberg, but does not really need the narration to make its story clear, though the use of the narration as it was developed by Sherman

Smith, added greatly to the excitement and dramatic power of the performance.

Frederick lavished great care in working out the phrasing and tempo of the new work, and his interpretation seemed to be thoroughly in the spirit of the composer. He kept the musicians thoroughly in hand and their performance was excellent.

The chorus, trained by Edgle Firlie, and including members of the Estancia Men's Chorus as well as some from the Albuquerque Choral Assn. made a highly satisfactory contribution to the well-designed whole.

Before playing the new work, the orchestra played the short and beautiful Stokowski orchestration of Bach's "Come Sweet Death," and still another unusual work followed the Schoenberg: Weinberger's "Concerto for the Timpani."

Sam Hicks was soloist for this work and had a triumph. Playing with all the earnestness, sincerity, and understanding at his command, he enchanted the audience and was brought back for three bows. A group of brass instruments played with the timpani.

Beethoven's symphony No. 8 in F Major afforded a soothing climax to the evening.

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