

Two Headliners Launch Music Study Concerts

BY EDWARD BARRY.

University college of Northwestern university brought to the Auditorium theater last night two of the most significant personalities of contemporary music. The occasion was the first downtown concert in the school's history and enjoyment of music series.

Eugene Goossens, internationally known composer and conductor, was present to direct the Cincinnati Symphony orchestra, a unit which he has headed since 1931. Sergei Rachmaninoff, a composer whose importance the world has long since recognized and a pianist whose box office drawing power is probably the highest in his department, served as guest soloist. He appeared twice, playing the Beethoven First Concerto before the intermission and his own Rhapsody on a Theme of Paganini immediately after.

Under tall, calm, patrician looking Mr. Goossens, the Cincinnati orchestra gave us samples of its 1937 wares in the shape of performances of the overture to Handel's Occasional Oratorio, the Symphonie Classique of Prokofiev, and Strauss' "Don Juan."

The organization reflects admirably the cleanness and incisiveness which is so obviously a part of the leader's personality, but its tonal qualities in the first two offerings (and, less noticeably, in the third) left quite a bit to be desired.

The smoothly textured delicacy which we associate with the "Classique" was missing. Also the simple, gray, effortless nobility of Handel. The tone seems to stay over the orchestra rather than pour easily out into the auditorium. Even in the "Don Juan" there was an impression that considerable effort was being used for the production of a fortissimo and that climaxes did not well naturally up and overflow in exuberant sound, as good climaxes are really supposed to do (or supposed to seem to do).

In exhuming the earliest of the Beethoven concertos Mr. Rachmaninoff gave the town an opportunity to study origins and to try (vainly) to relate this piece to the same composer's more familiar works. It is delicate old music, with an eighteenth century delight in sheer balance and proportion. Pianist and orchestra achieved some enchanting ensemble effects.

By his forthright, often harsh, but always characterful, performance of his own glitteringly brilliant Rhapsody Mr. Rachmaninoff brought down upon his head a prolonged ovation. After frequent trips to the stage he hit upon the idea of appearing with his overcoat on. This, naturally, stopped the demonstration.

Under Hans Lange's direction the Chicago Symphony orchestra yesterday played the third of its Tuesday afternoon concerts in Orchestra hall. The program, which offered no soloist, consisted of the overture to Mozart's "Magic Flute"; the Bloch Concerto Grosso; Rózsa's Theme, Variations and Finale; and the Tchaikowsky Fourth Symphony.

The last named work, still a hugely effective piece when it is played as well as it was yesterday, roused the often languid Tuesday audience to an outburst of enthusiasm. Mr. Lange had carefully exploited the opportunities which the symphony offers for differentiation of color and had made much of the big last act climax.

The Rózsa Variations deepened the good impression they made at their first performance earlier in the season. The work is imaginative, and