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100	"HELDENLEBEN" AT	
Control of	SYMPHONY CONCERT	
e	Strauss Tone Poem Heard,	
996	in Vivid Performance	1
id 1	Richard Strauss' tone poem "Ein Hel-	
1-	Richard Strauss' tone peem "Ein Höl- denleben" was the chief number on Yeşterday's Symphony program. Kous- sevitaky's performance seemed quite as yvid in its way as that given here three years ago by Willem Mangolerg, to whom the music is dedicated, and the	
0 0	vivid in its way as that given here three years ago by Willem Mangelberg, to	ľ
e d n	years ago by Willem Mangelberg, to whom the music is dedicated, and the New York Philharmonic Orchestra. The Boston Sympheny has not played this	
	piece since 1910. It was coldly received yesterday by an audience not cordially	1
-	New York Philharmonic Orchestra. The Boston Symphony has not played this plece since 1910. It was coldly received (stapsed toward 50th century music. Rachmaninoff, as soloist, gave a su- perb performance of this own second concerto, a performance almost elo- quent enough to convince one that the	ы
	perb performance of his own second concerto, a performance almost elo-	
-	music is a work of genius. The only other number on a curious and not too	Y
2	nold Bax' "Garden of Fand," played here previously only by the Chicago Symphony, which again left little im-	1
	pression. His enemies will have it that the "hero life" depicted in this tone poem	11
	"Ein Heldenleben" is that of Richard Strauss, a theory the copious quota- tions from Strauss' earlier music in the	1
	of the world may or may not support. After all the scraps from "Don Juan,"	1
	"Till Eulenspiegel," "Don Quixote," and so on, cleverly woven into the polyphonic texture of this tone poem	N I I B
	has love anairs, is a bit of a buffoon, and sometimes quixotic; and not that Straus has those tone noems as tro-	8
	phies of heroism to display. There is one fundamental and hope-	1
	which not all Strauss' prodigious knack at every trick of the composer's trade	
	Racimaninoir, as golost, gave a su- perb performance of his own second concerto, a performance almost ele- quent enough to convince one that the other number on a cuffous and not too fortunately arranged program was Ar- noid Bax "Garden of Fand," played symphony, which again left. little im- pression. "His ensemites will have it that the program of the second symphone time and the second symphone and the second symphone time and the second symphone and symphone, which again left. little im- pression. "Bin Heidenieben" is that of Richard Strauss, a theory the copious quota- tions from Strauss' carlier music in the eft on doording the heay not support. After all the scraps from 'Don Juan,' 'Till Eulenspiegel.' Don Juan,' 'Till Eulenspiegel.'' Don Juan,' 'Till Strauss' is a bit of a buffoon, and somotines quitotic; and not that only mergy mean that every hero has love anairs, is a bit of a buffoon, and somotic; and the the second which not all Strauss' prodigious knack and make successfully-the themes are using the successfully-the themes and prost make successfully-the themes and or and mink successfully the comber by inspiration or perspiration. He may which hour the composer by inspiration the second bar of the second prost of the unknown sources of creative insignificant. They may just 'comet to bind' as superime creative achieve- sitons of his themes until what was in the first sketch a rather banal bit of time becomes in about the sevent history has had this power to creative achieves and the source of a creative achieves and the source of creative achieves and superime creative achieve- But every great composer in musical	i t t
	which have come to the composer by inspiration or perspiration. He may snatch these themes in full perfection	t s b
	imagination. They may just "come to him" as we say. Or he may like	h v
	visions of his themes until what was in the first sketch a rather banal bit	a Y
	sketch a supreme creative achieve- ment. But every great composer in musical	J
	history has had this power to create melody as the first essential of his genius. Strauss has shown it in some	
	of the themes in his earlier work, no- tably one in "Don Juan," and two in "Till" but his creative talent has	p b v
AND	always been puny compared to his musical craftsmanship. "Heldenlehen" is well made music of	t
	the school of Liszt and Berlioz, whose influence one feels strongly in it, more strongly than that of Wagnery But it is	ti n
-	essentially mediocre. Arnold Bax is an English composer	ti ti
	by his countrymen, and even by some outside the British Isles. The three- tone Doems, assorted songs, and plano	h ti
	pleces of his heard in Boston offer to the listener nothing beyond a pretty talent, wilful and undisciplined, for	ti n
-	juggling chromatic harmonies, using bits of pseudo-Gaelic folk tunes and be- ing "atmospheric" in the fashion of	c: tl
	musical salons just before the war. It seems preposterous to name Bax in the same breath with composers of	p: m n
1	Elgar. The performance of "The Gar- den of Fand" was a bit heavy-handed, as though Koussevitzky were warming	ir w
	the fabric of the music in a vain search for profound emotionalism. Bachmaninoff played his concerto batter	u m
	than one ever remembers hearing him play anything else. For once a listener who has never strongly admired the	ol
1	planist felt that after all he is a per- former to be numbered with the great.	th
	the orchestral accompaniment notably aided the performance. There was pro-	w
	Hechtoven toll patiently över mäny re- viseons of his themes will what be to tune becomes in about the seventh hectch a suprome creative achieve- metric very great composer in musical history has had this power to create meiody as the first essential of his of the Minami has being the high the transmission of the seventh history has had this power to create meiody as the first essential of his of the Minami has being the high the transmission of the seventh history has the first essential of his aways been pury compared to his aways been feels strongly in it, more strongly than that of Wagner. But it is Arrold Bax is an English composer nowadays taken with some seriousness by his countrymen, and even by some tone poems, assorted songs, and pikno by a compared to his beard in bosion offer to the the the bosin offer to the the pre-moline beyond a pretor the sense preposterous to name Bax in the same breath with composers of Eigen The performance of The Garon of Find was a bit ho counters warping as the some breath with compares and the same breath with compares of the same breath with the sreat, house ever termembers hearing him plant feit that after all he is, a per- former to be numbered with the sreat house after the concerto, and also used of the plants, between the move- ments of it. P. R.	Чг W
	ments of it. P. R.	di de

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