

The World of Music



Theme From The Overture to "Mignon," By A. Thomas
(A suggestion for using and preserving the daily music theme: Many teachers of music appreciation advise their pupils to clip and paste them on a 3x5 filing card with composer's name at the top and file them in alphabetical order.)

By CARL L. BEMIES

Rachmaninoff, the composer, and Rachmaninoff the pianist scored a sensational triumph last night at Constitution Hall when the Philadelphia Symphony Orchestra and the University of Pennsylvania Chorus joined forces under the direction of Eugene Ormondy in presenting the "Bell Symphony," and the "Concerto No. 2 in C Minor for Piano and Orchestra."

At the conclusion of both major works, the audience gave way to salvos of unrestrained applause which lasted for many minutes. The program was well arranged to show widely divergent moods of descriptive and abstract music.

That Rachmaninoff has succeeded in producing a most vivid musical picture of Poe's poem, "The Bells," is attested to by the fact that some of the better-known critics have given the work the cold shoulder, thereby upholding their self-imposed lonely position on a pedestal of high art. Among such, it is beneath their dignity to fall for music that is thrilling and dramatic to the average listener.

The uncanny and ingenious methods used by the composer to produce bell effects without resorting to frequent pounding of chimes, celesta and bells, is one of the most noteworthy characteristics of the symphony. The added tonal coloration of the human voice in solo and chorus was made to blend with and serve as a component section of the great orchestra.

The well-drilled chorus of 150 fresh, young voices gave the best performance with orchestra that it has ever been our pleasure to hear. The chorus responded to Mr. Ormondy's baton with the same finesse that is characteristic of the Philadelphia Orchestra. The precision of attacks and balance between vocal and instrumental ensembles were accomplished with exceptional care.

The vocal and instrumental ensemble succeeded in a high degree the interpretation of the varying moods of the "Silver Sleigh-Bells," in a light delicate humor; the romantic mood of the "Mellow Wedding-Bells"; the piercing shrieks of the "Loud Alarm Bells"; and the macabre-like tones of the "Mournful Iron Bells."

In contrast to the intensely dramatic symphonic work, Rachmaninoff displayed a more subtle nature in performing his "Concerto No. 2," which is filled with a rhythmic sense and charming melodies played with a warmth and passion seldom heard on an

instrument of such limited powers of expression as the piano.

With the possible exception of the difficult cadenza near the end of the second movement, the entire concerto depends upon the ability of the performer to inject beauty of tone rather than digital dexterity. The demands of technique were entirely subservient to the master tonalist who delivered the musical message, his own brain child.

The Philadelphia Symphony Orchestra under the skillful guidance of Mr. Ormondy brought about a fusion of effort that left in the memory of the auditor not a concert by a piano soloist and a chorus with orchestral accompaniment, but a concert by a mighty augmented orchestra which made use of a piano soloist and a vocal chorus. And, as such, this concert will live long in one's memory.

The theme shown above is used in the opening section of the overture to Thomas' opera "Mignon." The U. S. Navy Band Symphony Orchestra will include this overture in the concert tomorrow night at 8 o'clock at the Navy Yard Sail Loft.

The Student Concerts series of the National Symphony Orchestra will open January 19 with a concert at Western High School. The same concert will be given at Eastern High School January 22 and at Central High School January 27. The series will be entitled "The Origins and Growth of Music."

The U. S. Marine Band Symphony Orchestra will give the following program tonight at 8 o'clock at the Marine Barracks: Overture, "La Pishce du Tzar" (Rimsky-Korsakow); "Concerto in D Major, for Violin and Orchestra" (Tschalkowsky), played by William Pfeiffer; "Symphony No. 4 in F Minor" (Tschalkowsky); "Polovetzian Dances," from "Prince Igor" (Borodine).

Pair Get 15-Year Terms in Slaying

CANTON, N. Y., Jan. 13 (I.N.S.). Pleading guilty to manslaughter, Frank Piscioneri, 47, and Frank Mallamci, 24, both of Paterson, N. J., were sentenced today to 15 to 30 years in prison for killing Roccon DeLorenzo, of Detroit, last August. Tony Foleno, Jamaica, N. Y., also indicted in the crime, is a fugitive.