

1954

7/25/54

[From Late Editions of Yesterday's Times.]

DORATI CONDUCTS IN CARNEGIE HALL

Leads Minneapolis Symphony in Rossini, Mozart, Berg and Bartok Selections

MINNEAPOLIS SYMPHONY ORCHESTRA.	Antal Dorati conducting. At Carnegie Hall.
Overture to L'italiana in Algeria.....	Rossini
Symphony in G minor.....	Mozart
Three Symphonic Pieces from Lulu.....	Berg
Concerto for Orchestra.....	Bartok

By OLIN DOWNES

The Minneapolis Symphony Orchestra with Anton Dorati its conductor paid a visit and gave a concert last night in Carnegie Hall.

The orchestra is well drilled, and there is no question of the conductor's authority in directing and controlling his men. The interpretations were of various qualities. One of the best was the spirited performance of the opening Rossini overture.

The introduction to "The Italian in Algeria" is written according to old-fashioned formulas, which include the notorious Rossini crescendo, which still works, and certain tunes created by a genius. The music tells us that, and has far more inspiration, with all its conventionalisms, than many a more pretentious and less inspired piece.

A Lively Rendering

This was a lively rendering. Of others that followed various things could be said. The first movement of the Mozart symphony was by far the best, admirable in its balances, tempo, phrasings.

But Mr. Dorati missed the poignancy and nuance of the

slow movement, which was a little fast and not a little insensitive. He followed the over-deliberate and rubber-booted tempo that has become the fashion for modern conductors to take in the Minuet, and this with a composer who never could be heavy or plodding—Mozart.

The finale was not merely "allegro assai"; it was rushed, and in moments the orchestra was hard put to it to keep up the steam.

Unfamiliarity with the excerpts from Berg's "Lulu" makes it impossible to estimate their treatment. Nor can one attempt very reasonably to assess this music apart from its context in the opera.

Fascinating to Hear

For the ear the score is fascinating for its texture, harmonic and orchestral. The sheer tones-colors are dazzling—macabre as their implications may be. The harmonic style, one would say, is considerably less atonal than that of "Wozzeck." There are even mellifluous passages, despite the mood of psychopathic neurosis.

And then one wonders whether, had Berg outlived the atmosphere of post-war Germany and survived its miasma, he would not have developed, from his beginnings as an artist of abnormally keen sensibility and melodic gift—we said "melodic"—into a master better balanced and more fully developed than the composer of the astounding "Wozzeck" of 1925.

Mr. Dorati is to be thanked for letting us hear these pieces again. He was applauded and cheered by a cordial audience after the brilliant finale of the Bartok Concerto.