

Talk With Polish Conductor Whets Musical Thought

By Herbert Elwell

Answer Surprises

I spent an extremely pleasant evening last week in the good company of Josef Gingold, concertmaster of the Cleveland Orchestra, and Stanislaw Skrowaczewski, the brilliant young Polish conductor and composer, who during the last two weeks has thrilled audiences at Severance Hall.



I felt fortunate, thanks to Gingold, to have had this informal meeting with a musician of whom we shall undoubtedly hear more and more as time goes on. In conversation, as on the podium, he is unassuming, charming and extremely well informed. He is at home in five languages and speaks fluent English.

He leaves Cleveland to conduct the Pittsburgh Orchestra this week. On Feb. 23 he will conduct a concert in the United Nations Assembly Hall in New York, commemorating the 150th anniversary of the birth of Chopin. Then after appearances in Mexico, he returns to this country to be guest conductor with the Cincinnati Orchestra.

On American Composers

We talked about many more things than there is space here to mention, all of which would be interesting to music lovers. One thing I was especially curious to know was how he felt about American composers. He said he had great respect and admiration for them as craftsmen but esthetically they left him unsatisfied.

Asked to explain this further, he said his feeling did not apply solely to Americans but to certain European composers as well. He said it no longer seems to matter so much what a composer believes as it does what side he is on, what group or clique he happens to be a member of, or what particular methods he employs in his music.

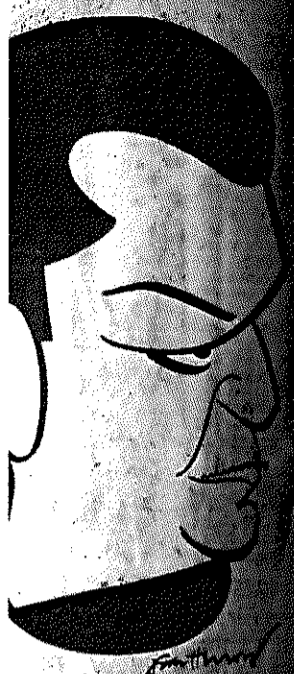
In other words, the mechanics of music have become more important than music itself. The emphasis is on the how rather than the what. Content is secondary to system. And as I thought this over, I must say I had to agree with him, certainly in too many cases.

Another point that came up was about Berlioz, whose "Symphonie Fantastique" he brought to life with such vividness and strength. We both agreed that Berlioz' music is not all pure gold. It contains here and there some thin and weak passages. How, then, I asked, does one make these passages shine with the lustre that he brought to them.

His answer surprised me. He said, you simply leave them alone, let them sound exactly as they are. The more a conductor tries to cover up, or refurbish a composer's weak spots, the weaker they sound.

It was statements like this, and many more, so simple and so true, that made me feel that this young man is not only a great conductor, as he proved in his appearances here, but also an outstanding musical thinker and philosopher, one who has studied and analyzed not with the usual scholastic approaches, but with deep and sensitive personal insight. On top of it all, he has a light touch, a delightful sense of humor, and a sharp wit.

It is not only his conducting which leaves you with fresh enthusiasm for music. His discussions of it have the same effect, for within him is a deep and abiding affection for this art, and he communicates it with charm and eloquence.



MASTER Joseph Gingold of the Cleveland Orchestra at this season. He is the Severance Hall next week.

Old to Solo at Last Time

He will play his final solo as concertmaster of the Cleveland Orchestra at the Severance Hall concert this season. He is the 50-year-old music professor at Indiana University.

selected Spohr's "In the Ghetto" Concerto No. 3 for violin and piano. Returning to the Severance Hall, he will offer Berlioz' "Roméo et Juliette," Smetana's "The Moldau" and the Fifth Symphony.

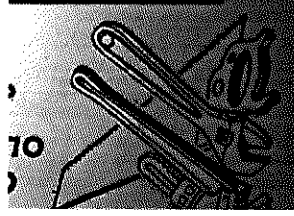
IN SPECIAL: Russian violinist Boris Heifetz will be the guest artist at the Cleveland Orchestra concert on Wednesday evening, Jan. 13, in Severance Hall. He will be heard in Bach's Violin Concerto No. 1 and Tchaikovsky Concerto for Violin, conducting for the benefit of the orchestra's maintenance fund.

AT TWILIGHT: Louis Lane will conduct the Cleveland Orchestra in a twilight concert at the Severance Hall next Sunday at 4 p. m. Assistant conductor Louis Lane will make his debut with the orchestra playing "Rhapsody in Blue" by George Gershwin in the all-Gershwin program. The popular composer includes "An American in Paris" and "Porgy and Bess."

FOR TOMORROW: The Cleveland Orchestra will hear Tchaikovsky's "The Nutcracker" at the Twilight Concert at 4 p. m. in Severance Hall. Guest artist Beverly Barakdale is scheduled to play the role of the Snow Queen.

SEUM: Organist Walter Röhrl will play the organ at the Severance Hall concert.

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GEORGE SZELL, home from the Netherlands and his successful 15-concert series as a guest conductor of the Amsterdam Concertgebouw Orchestra, will conduct his Cleveland Orchestra Thursday and Saturday evenings in Severance Hall.

Concertmaster Josef Gingold will be making his 13th annual appearance as soloist. He will be heard in Spohr's Concert No. 8 in A Minor, ("In the Form of a Vocal Scene").

The program also includes "The Roman Carnival" by Berlioz; Beethoven's Fifth Symphony and "The Moldau" by Smetana.

Assistant Conductor Louis Lane and the orchestra will pay tribute to one of America's favorite composers, George Gershwin, in a twilight concert at 4 p. m. next Sunday.

Andrius Kuprevicius, Cleveland pianist, will make his Cleveland Orchestra debut in the all-Gershwin program, playing "Rhapsody in Blue."

COLUMBUS, O., DISPATCH

DEC 27 1959

From DEC 27 1959
TIMES-HERALD
Dallas, Texas



CLEVELAND CONDUCTOR OF THE CLEVELAND ORCHESTRA... and Tchaikovsky's Symphony No. 5 in E minor, on KRLD 1080 at 2:05 p.m.

From
TIMES
New York, N. Y.

HEMIDEMISEMIQUAVERS: Beverly Barakdale has been reappointed for a three-year term as manager of the Cleveland Orchestra.

Stravinsky On Szell's Radio List

Works by the Russian composers Stravinsky and Tchaikovsky will be featured in the second broadcast by the Cleveland Orchestra conducted by George Szell, on WBNS-FM, Sunday, Dec. 27, at 3:05-4 p.m.

Dr. Szell will open the concert with Stravinsky's Fantasy for Orchestra, "Fireworks," a daring and dazzling composition written as a wedding present for Rimsky-Korsakoff's daughter. But the score, sent to Rimsky-Korsakoff's country home, was never received.

It was returned to Stravinsky with the notation, "Not delivered on account of death of addressee." "Fireworks" brought him good fortune, however. Alexander Siloti introduced it at a concert that year. In the audience was Serge Diaghileff, who was to commission many Stravinsky masterworks.

The famous ballet producer came up to the young composer after the concert and offered him a chance to orchestrate some Chopin pieces for a ballet called "Les Sylphides." Stravinsky accepted and his fame was assured.

Tchaikovsky's Symphony No. 5 in E minor, to be

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Others in George B Fritz, Rair Paul Par der Willi vitalized front rank profession to increas tion.

DEC 27 1959



SEVERANCE HALL, Dec. 27, 4 p. m.: Twilight Concert, featuring Tchaikovsky's ballet music for "The Nutcracker," presented by the Cleveland Orchestra with story narration by A. Beverly Barksdale, for all music lovers.*

*Indicates an admission charge.

orchestra's present manager, A Beverly Barksdale, for an additional three-year term beginning June 1, 1960.

"Beverly Barksdale," Joseph said, "combines a warm personality with both musical knowledge and administrative ability. This rare combination has endeared him to the trustees, the

is going to be with least another three Barksdale accepted pointment with the am very gratified t expression of confi the board of trust feel that it is a cont to serve so great an as The Cleveland Or

OISTRAKH TO APPEAR

news 12/26/59

Szell Returns With Fall

By ETHEL BOROS

George Szell returns from his 16-concert stint with the Amsterdam Concertgebouw to conduct the Cleveland Orchestra in a program of familiar classics, Thursday, Dec. 31 and Saturday, Jan. 2.

His Severance Hall program will include the Berlioz "Roman Carnival" overture, Smetana's "The Moldau," the Beethoven Fifth Symphony, and with Josef Gingold, Concertmaster, as soloist, the Spohr Concerto No. 8 in A minor, (In Form Einer Gesangsszene, or in form of a vocal scene).

This will be Josef Gingold's 13th annual appearance as soloist with the Orchestra, and his last as a member of the Orchestra. He is leaving in the spring to take up his duties as Professor of Music at Indiana University.

An all-Gershwin program will occupy the

Twilight Concert on January 3 at 4 p.m. in Severance Hall, with Louis Lane conducting.

Soloist on this occasion will be the Cleveland pianist, Andrius Kuprevecius, making his debut with the Cleveland Orchestra in "Rhapsody Blue."

ASSISTANT CONDUCTOR LANE will also lead the orchestra in "Cuban Overture," "An American in Paris," and highlights from "Porgy and Bess."

Kuprevecius, born in Lithuania, is assistant head of the piano department at the Cleveland Music School Settlement and has made numerous recital appearances in all parts of the United States.

David Oistrakh, noted Soviet violinist, will make his debut with the Cleveland Orchestra in an extra concert, a very special one for the

Skrowaczewski Conducts Severance Symphony

CLEVELAND NEWS 12-26-59

Stanislaw Skrowaczewski revealed yet another facet of his musicianship last night in conducting the Cleveland Orchestra in his own Symphony For Strings, Op. 25, a first performance in the United States. Last night's Christmas concert was the third of the four concerts he came to Cleveland to conduct. The Symphony is in three movements and is about twenty minutes in length.

Although Skrowaczewski describes this work as being "more atonal than his earlier works," it is not militantly so, and his use of themes makes it quite melodic, especially in the lyrical adagio movement. The Polish conductor was only twenty-four when he wrote this piece, which certainly sounds like the work of a person far more mature and mellow than such youthfulness

could create as a rule, especially its harmonic inventiveness.

An equally youthful work by Mozart, his Symphony No. 29 in A Major, K. 201, was the opening work on the program, and Skrowaczewski treated it as a "little" symphony, charming in a muted and delicate fashion, with everything scaled to a miniature effect. It was rather different from the rugged, manly sort of Mozart usually heard at Severance Hall.

Prokofiev's beautiful "Romeo and Juliet" music from his ballet, with its restrained but very lovely sentiments, not heard here since Erich Leinsdorf conducted it in 1946, served to underscore again the clarity and ease of Skrowaczewski's conducting techniques.

The familiar and well-worn Ravel "Bolero" was also done with a fluency and brilliance and brought lengthy applause from the good-sized audience.



PIANIST ANDRIUS KUPREVECIOUS
Twilight Concert soloist

Polish Maestro Scores Again

CLEVELAND PRESS 12-26-59

By FRANK HRUBY, Music Critic

In his second week on the podium conducting the Cleveland Orchestra, Stanislaw Skrowaczewski, the young Polish conductor, further cements his hold on Severance Hall audiences.

Last night's concert (moved out of its regular Thursday night slot because of the holidays) included the conductor's own Symphony for Strings, vibrant, full of rhythmic vitality. It shows the same qualities in Skrowaczewski, the composer, as are evident in the man as a conductor—clean, clear musical thinking.

The piece, now 12 years old, seems to combine about equal amounts of the older, more romantic and lyrical style and the latter atonal techniques. The performances this week are the first in this country.

The major work on the program, from the standpoint of time, at least, was the Prokofiev Second Suite from the ballet, "Romeo and

Juliet." Skrowaczewski met its expressive and lengthy challenges with admirable thoroughness and dramatic flair.

The Mozart A Major Symphony, K. 201, received a warm performance, quite unlike the precision and brilliance imparted to that composer by George Szell.

The guest conductor closed his program with that obvious crowd-pleaser, Ravel's "Bolero." He did all that can be done with the piece, but it is fairly impervious to much subtle tinkering. It still starts softly, gets louder and louder, modulates, and ends with a bang, as it has done ever since 1928.

But Skrowaczewski's second week is showing the man's wide musical palette, his firm control over both the orchestra and the music he performs, and his utter sincerity.

He wields an expressive baton, one that catches and reflects to the musicians wide degrees of musical meaning.

Pole's Baton Brings Best From Orchestra

CLEVELAND PLAIN DEALER 12-26-59

By HERBERT ELWELL
Applause at Severance Hall last night was again long and insistent for Stanislaw Skrowaczewski, the distinguished Polish conductor and composer who is serving as guest conductor with the Cleveland Orchestra, and who will appear in the repeat program tonight.

His stature as a conductor is already established here. It is pleasant to note that, as a composer, he is on the same high level. His Symphony for Strings, Op. 25, had its American premiere at this concert, and it had an immediate success, not because of sensational novelty, but because of the same kind of vitality and integrity that is observable in his conducting.

His work was eloquent and stirring in ways that were certainly modern, yet in no way self-conscious or affected. There was an outpouring of emotion, deep, compassionate and sometimes petulant, but always intelligible and alive.

Mozart Exquisite

The French have a saying, "Les extremes se touchent," (extremes meet). This is what one felt in everything that Skrowaczewski does, whether it is in his own music or in his interpretation of Mozart's Symphony No. 29 in A major, which was exquisite, or in his portrayal of the second suite from Prokofiev's ballet, "Romeo and Juliet."

There was romantic affection combined and controlled by a keen sense of form. There was a flow of rhythm, as natural

and spontaneous as a perfect golf stroke, fit for a birdie, but not for the birds. Here, in short, was musicianship at its best, a communicative art that reaches into the heart while making one feel proud of the mind.

The program closed with Ravel's "Bolero," which came too late to be reviewed. The central portion devoted to Prokofiev was as exciting an experience as we have had for a long time, not all of it pure gold, but made to glisten as though it were, and presented with conviction that was real and fascinating. The orchestra itself never sounded better.

Wooster, O. Record
DEC 26 1959

Holiday Week Concerts Set

Musical Director George Szell, home from the Netherlands and his warmly received 16-concert series as guest conductor of the Amsterdam Concertgebouw Orchestra, returns to the Severance Hall podium in the Cleveland Orchestra's 13th program of the 42nd season, Thursday and Saturday evenings, Dec. 31-Jan. 2, at 8:30.

Concertmaster Josef Gingold, violin soloist will be heard in the Concerto No. 8 in A minor, "In Form Einer Gesangsszene" ("In the Form of a Vocal Scene"), Op. 47, by Spohr.

This will be Gingold's 13 annual solo performance and his final one as concertmaster in Severance Hall. He has accepted an appointment as Professor of Music at Indiana University.

Included in the program are "The Roman Carnival", Op. 9, by Berlioz; Symphony No. 5 in C minor, Op. 67, by Beethoven; and "The Moldau", from the Cycle, "My Country," by Smetana. Assistant Conductor Louis Lane and The Cleveland Orchestra will play tribute to one of America's favorite composers, George Gershwin, in a twilight concert Sunday, Jan. 3, at 4 p.m. in Severance Hall.

Andrius Kuprevicius, pianist, will make his Cleveland Orchestra solo debut in the "Rhapsody in Blue."

Also in the all-Gershwin program are the Cuban Overture, "An American in Paris," and selections from "Porgy and Bess."

Niles, Ohio Times

DEC 26 1959

George Szell to Direct Concert In Cleveland

Musical Director George Szell, home from the Netherlands and his warmly received 16-concert series as guest conductor of the Amsterdam Concertgebouw Orchestra, returns to the Severance Hall podium in The Cleveland Orchestra's 13th program of the 42nd season, Thursday and Saturday evenings, Dec. 31, Jan. 2, at 8:30. Mr. Szell — during his annual six-week engagement with the celebrated Dutch ensemble — directed 13 concerts in Amsterdam, two at the Hague and one in Rotterdam.

Concertmaster Josef Gingold, who has performed as an assisting artist every season since joining the Orchestra in 1947, will be making his 13th annual appearance. The distinguished violin soloist will be heard in the Concerto No. 8 in A minor, "In Form Einer Gesangsszene" ("In the Form of a Vocal Scene"), Op. 47, by Spohr. Mr. Gingold was the soloist in the only previous Severance Hall performance of the work on Mar. 31-Apr. 2, 1949, under the baton of Mr. Szell.

This program will mark Mr. Gingold's final solo performance as concertmaster in Severance Hall. He has accepted an appointment as Professor of Music at Indiana University.

Included in the program are two works that Mrs. Szell and the Or-



CLARK RESTAURANT

Corner of Severance Hall and Tenthon Boulevard

Appetizers

DEC. 26, 1959

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CLEVELAND ORCHESTRA PERFORMS SHOSTAKOVICH'S SYMPHONY NO. 11 AT SEVERANCE HALL TONIGHT

Milt Widder

Elsewhere in this paper (the music and art page) I have written a tribute to Josef Gingold, concertmaster of the Cleveland Orchestra, who for 13 years has been a shining musical

