

ORK, SATURDAY, JANUARY 5, 1935

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# Brooklyn Paramount :: Theater News

## Music of the Day

By B. H. HAGGIN

Lotte Lehmann in 'Rosenkavalier' at Metropolitan—Boston Symphony Plays at Academy

"Der Rosenkavalier" was given at the Metropolitan yesterday afternoon for the first time in five years or so, and provided an opportunity for New Yorkers to see and hear for themselves the celebrated Princess of Lotte Lehmann. The other principals were Maria Olszewska as Octavian, Editha Fleischer as Sophie, Emanuel List as Baron Ochs, and Gustav Schuetzendorf as Von Faninal. Artur Bodanzky conducted.

Mme. Lehmann's Princess, it turned out, was justly celebrated. It combined amused detachment with intensity of feeling, troubled wisdom with dignity and strength. In action

it was built up by a wealth of subtle detail; and the subtlety of action had its counterpart in the dramatically expressive variety of coloring and inflection in the singing. A printed slip in the program informed the audience that Mme. Lehmann was suffering from a cold, but had graciously consented to sing nevertheless; but her singing had very little to apologize for. Only the utmost richness and fullness of which the voice normally is capable was missing.

Another point of interest was the new Baron Ochs of Mr. List. Controversy rages over whether the baron should be more coarse than aristocratic, or more aristocratic than coarse. Strauss' music confuses what von Hofmannsthal's text makes very clear. From the baron's description of his life on his country estate—which is omitted in the Metropolitan production—there can be only one conclusion: that he is more coarse than aristocratic. Mr. List, however, took him to be an aristocrat who is something of a cut-up. This idea of the character he carried out admirably in appearance (there were not the red stock-

**Der Rosenkavalier**

Opera in three acts. In German, book by Hugo von Hofmannsthal, music by Richard Strauss, at the Metropolitan Opera House.

Princess Werdenberg . . . Lotte Lehmann  
Baron Ochs von Lerchenau . . . Emanuel List  
Octavian . . . Maria Olszewska  
Von Faninal . . . Gustav Schuetzendorf  
Sophie . . . Editha Fleischer  
Marianne . . . Dorothee Manski  
Valzacchi . . . Angelo Bada  
Annina . . . Doris Doe  
Commissary of Police . . . James Wolfe  
Major-domo of the Princess . . . Max Altglass  
Major-domo of von Faninal . . . Marek Windheim  
Notary . . . Arnold Gabor  
Inkeeper . . . Marek Windheim  
A Singer . . . Alfio Tedesco  
Three Orphans . . . Helen Gleason, Lillian Clark, Dorothea Flexer  
A Milliner . . . Phradie Wells  
A Hairdresser . . . Juan Casanova  
Leopold . . . Ludwig Burgstalle  
Animal Vendor . . . Raffaele Lipparini  
A Negro Boy . . . Madeleine Lewack  
Conductor, Artur Bodanzky

ings and the cheery red nose and wide grin of Richard Mayr), bearing, action and singing.

Of the other two crucial roles, that of Sophie was perfectly acted and exquisitely sung by Mme. Fleischer.

### HENRY YOUNGMAN



A contributor to the current stage show at the Fox Theater.

Mme. Olszewska sang Octavian well, but her embodiment of the part was not convincing, and she over-acted very badly. I liked Mr. Schuetzendorf's von Faninal better when it was more stylized in make-up and movement. The minor parts were done acceptably, and the performance on the stage was delightful.

The great deficiency was the playing of the orchestra. Strauss' sweetness may be cloying at times, but it is not for the wind instruments of the orchestra to sour it. The quiet end of the first act, for example, was painful. And the score

demands a refinement and splendor of tone, of which the Metropolitan orchestra is simply incapable.

Mr. Bodanzky conducted competently. At the end the audience recalled the principals many times.

### Boston Symphony

In the evening the Boston Symphony Orchestra and Serge Koussevitzky paid their second visit of the season to Brooklyn. The program at the Academy of Music comprised Mozart's Eine kleine Nachtmusik, Szymanowski's Second Violin Concerto, with Albert Spalding again as solo violinist, and Franck's Symphony in D minor. I call that a poor combination; and as for the works individually, Mr. Koussevitzky owes Eine kleine Nachtmusik a rest, and the Franck symphony needs a rest from every one.

The performance of the Mozart was charming. In the Franck there was the same deliberateness as there had been in the Sibelius symphony the night before. The performance distended the music enormously in time, and to some extent in tone as well, and made it more weighty, more emphatic in its dramatic content than it can stand being made.

Szymanowski's concerto is dedicated to the late Paul Kochanski, who played the solo part at its first performance in Warsaw in 1933 and was to have played it in America. Kochanski's participation went further than mere performance. The concerto is in one continuous movement divided into two parts by a cadenza; and this cadenza was composed by Kochanski. I suspect some collaboration with the composer, for the cadenza is more unified in idiom with the rest of the concerto than cadenzas contributed by soloists usually are. The idiom is uninterruptedly acrid, and the continuous dissonance creates tension that becomes almost insupportable.

AMUSEMENTS—BROOKLYN

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**BROOKLYN STRAND**  
Midnight Show Tonight

**METROPOLITAN**  
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CLARK GABLE